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# The Musical Times

AND SINGING-CLASS CIRCULAR

JANUARY I 1924

Our issue for June, 1919, contained as a supplement a facsimile of No. 1 of the *Musical Times*, dated June 1, 1844. The point that seems to have struck most readers, we remember, was the size—or lack of size—of that first number: apart from the musical supplement it consisted of four pages. For some years past the usual size of the *Musical Times* has been seventy-two pages, and we thought it had finished growing. But lately, owing to the introduction and development of new features, even seventy-two pages have proved to be insufficient. We are glad to be able to announce that with the present issue, the *Musical Times* is enlarged to ninety-six pages, which, it is hoped, will remain the normal. There will be no increase in price. Readers who send copies through the post are advised that the postage will now be 2d. instead of 1½d., but the subscription will still be 7s. 6d. per annum. We take this opportunity of pointing out to the large number of readers who find a difficulty in obtaining the journal promptly and regularly through their local newsagents that the subscription brings the *Musical Times* to their door on the first of the month. The subscription may start at any period of the year, and the subscriber is reminded when its renewal is due.

With the increased space we intend to develop such features as have proved to be most acceptable to readers in general. This means a growth on the literary side rather than in the matter of news. As we pointed out some months ago, when discussing the problems of the musical press, a monthly journal devoting much space to news must end by overloading its pages with stale matter. The daily and weekly press, London and provincial, can do the job so much better that a monthly organ must be content to serve as a condensed record, convenient for reference when the newspapers are no longer at hand. But the newspapers, for obvious reasons, are unable to devote much space to critical, analytical, and other articles, especially those in which music-type illustrations are necessary. Nor can they give anything like a comprehensive review of the flood of new music and books dealing with the art. This is the province of the monthly journal, and the *Musical Times* will, we hope, more and more prove its value to readers who wish to keep abreast of the activities of composers, writers, and publishers.

One new feature, however, seems to be forced on us—an inquiries department. Already we answer a large number of questions, but, owing to lack of space, the replies are sent by post. As

many of the questions are of general interest, the replies should be of service to the bulk of our readers. In future, therefore, questions will be answered in the journal. We have made arrangements for inquiries on educational subjects to be dealt with by well-known teachers. No fee will be charged, and no coupons need be sent. Questions must be received at our office, 160, Wardour Street, W.1, not later than the 10th of the month. They must be clearly and briefly expressed, and, if several are sent, each must be written on a separate sheet of paper. Only questions of general musical interest will be considered, and only in exceptional cases will replies be made through the post. We say this in self-defence against readers who bombard us with questions which they will find answered in easily-accessible books of reference. Hitherto we have weakly submitted; in future such readers will bombard in vain.

Reverting for a moment to the question of news, we take this opportunity of clearing up a point in connection with our reports of London concerts. We are sometimes asked why some are noticed and others ignored. The answer is that, as London's musical happenings are far too numerous to record, we have to select those that are of special interest, either on account of the performers, the programme, or for some other reason. A chamber concert at (say) Moreton-in-the-Marsh is an important event, and we therefore make a note of it. A chamber concert in central London is merely one of many, and must be passed over, unless it is of special interest in some way. It is, we think, better to give fairly full and critical reports of the outstanding London concerts, than to fill columns with a mere catalogue of events.

Finally, we invite suggestions as to other ways in which the journal may increase its usefulness. It is now bigger than it has ever been, but mere bulk is easy of achievement. It must now try to beat its own record for quality as well as quantity.

## THE CONDUCTOR AND HIS FORE-RUNNERS

BY WILLIAM WALLACE

### V.—THE MEANS

(Continued from December number, page 834)

If the sturdy Agricola inveighed against lute-tablatur there were others who had not a word to say in favour of the instrument itself. Brancour\* quotes the observation of Mersenne (1588-1648), who declared without much exaggeration that:

A lutenist who has reached the age of eighty has certainly spent sixty years in tuning his instrument; and, what is worse, among a hundred players, especially if they are amateurs, it is difficult to meet two who are capable of tuning together. . . . They tell me in Paris that it costs as much to keep a lute in order as it does to feed a horse.

Nearly a century later, Mattheson, in his *Neu eröeffnetes. Orchester* (Hamburg, 1713),

\* René Brancour: *Histoire des Instruments Musicaux*. Paris, 1921, p. 54.

reproduces the passage in Sec. 14\* with his customary extravagance of language, interlarded with much Germanized French, and speaks of the greatly over-rated (*schmeichelnden*) lute, which has more partisans than it deserves. After these emphatic pronouncements we are not surprised by the sarcastic remark of a wit who said that he had often heard lutenists tuning, but never playing.

[Was there not some potentate who, on hearing an orchestra for the first time, thought their tuning-up was his own national anthem?]

What was this instrument, and why were its players dismissed with scorn? Into its pedigree it is not necessary to enter, but it may be said that in Tudor times, and later, by far the most popular stringed instruments were those known by the generic name of lute, of which there were many varieties, such as mandore, pandore, theorbo, arch-lute or chittarone. Specimens of these, sumptuously decorated, are to be seen in the Victoria and Albert Museum. Elsewhere† I have sketched briefly the instruments of the 15th to the 18th centuries that were employed by the composer under conditions which apply equally to the conductor, and I there asked 'whether these instruments were put to practical use, or were merely instruments *de luxe*, which graced the salon and bore witness to the taste and wealth of their possessors?' In the *Descriptive Catalogue* of Schlosser, already mentioned, there is a heliogravure of a cistre (of the guitar family), made in 1574 for the Archduke Ferdinand of Tyrol, the head of which is the head and bust of a girl, richly jewelled and adorned with real pearls. It is only twenty-nine inches long, but its maker, Girolamo de Virchio, of Brescia, has decorated every part with fanciful figures. It is the finest specimen in existence, and though its tone to-day is said to be 'very beautiful, full, and penetrating,' we may wonder if it was ever used as an instrument or not put into a glass case as an exquisite piece of handicraft.

We shall presently meet with two distinguished collectors, but meanwhile we may ask what became of the 'rank and file' lutes with all their imperfections. What remain to us are assuredly instruments *de luxe*: the then 'commercial' instrument is now dust. Even in playing condition it was not 'fool-proof.' At a performance many years ago, the instrumentalist, reading from tablatur, had to stop every now and then to explain his difficulties! The truth is that it was mechanically bad: constructed without regard for the tension of the strings upon the weakest part of the body, which was the chest. This appears to have been dimly recognised, for every conceivable shape seems to have been tried, and all with the same result.

In Schlosser's *Descriptive Catalogue*, plate xvi., there is shown an Italian 'fidel' of the year 1500 which has a tail-piece and knob, and we may assume that this was the outcome of a desire to construct an instrument that would stand the tension necessary to compete with the voice when 'instrumentalising' vocal music, *i.e.*, playing the voice-part on the instrument. We shall find later a direction for a voice-part to do the opposite, that is, to reproduce the tone of an instrument, a device that has crept into modern unaccompanied choral music.

Among collectors of musical instruments, the palm must be given to Henry VIII. (1491-1547). The inventories are to be found in Galpin\* and in Rawdon Brown, showing the immense interest that Henry took in music. The authenticity or value of his compositions may be, challenged—these matters do not concern us here—but he certainly brought together an amazing collection from which his band of about eighty players drew their instruments.

What with 'paiers of Regalles, Virgynalles, a Horne of Iverey, Clariordes, Vialles greate and small, Gitteronnes, Lutes, Crumhornes, Shalmes, Dulceuses, Phiphes of black Ibonie,' we feel tender towards the little Venice Lute, lonesome amid this prodigious host bristling with 'fflutes' and recorders by the dozen. Think of the manual labour required to produce them when the only mechanical appliance known—and a wonderful affair it was—was the lathe.

Whatever else it may have done, the Throne in Tudor times had a strong bent towards music. Anne Boleyn, mother of Queen Elizabeth, was reputed to be the best lute-player of her day, and an excellent and artistic singer. These, perhaps, were the attractive qualities that Henry saw in her; for, collector as he was of musical instruments, he was also, as we know, a dilettante in other directions.

And here comes Elizabeth, red in hair and in eye, sharp in nose, cheek, and chin, imprisoned in surely the most uncomfortable costume that ever disgraced the female form. There in her closet with her long fingers she pats the 'keies' of her pair of virgynalles, a virginal queen turned virtuoso.

Did she ever trip and trill those Fitzwilliam numbers on the nimble jacks? Well, we have the word of an eye-witness. In the year 1564, Mary Stuart, Queen of Scots, sent her good servant, Sir James Melvil,† on a mission to her kinswoman, Cousin Eliza. Eliza, no doubt in her best clothes, wanted to know everything about Cousin Mary—surely all in one breath: Was she short or tall, fair or dark, blue-eyed or brown, teeth white or black, what had she on, was she

\* Francis W. Galpin: *Old English Instruments of Music*. London, 1910, p. 292.

Rawdon Brown: English edition of Giustiani's *Four Years at the Court of Henry VIII.* London, 1854, vol. i., p. 297.

† *Memoirs of Sir James Melvil of Hal-Hill*: The Bannatyne Club, 1827. The same, edited by George Scott, Gent., published from the Original Manuscript, 3rd ed., London, 1752.

\* Quoted by Julius Schlosser: *Die Sammlung alter Musik-Instrumente, Kunsthistorisches Museum in Wien*. Vienna, 1920, p. 47.

† *The Threshold of Music*, ch. ix., 'The Luthier and his Art.'



musical, how did she play? His answer was, 'Reasonably for a queen.' You can see Eliza flushing beneath her rouge. So Jamie goes on: 'That same day my lord of Hunsdean drew me up to a quiet gallery, where I might hear the Queen play upon the virgynalles.' Attracted by the sound, he slipped into the chamber and surprised the Queen at it, whereupon she said she used not to play before men, but when she was solitary, to shun melancholy. (The sly puss!) Then came the question, Which Queen played best?—and what else could he do but set it down in his Memoirs, 'In that I gaf hir the prayse.'

Musical competitions in those days were rare, but Royalty was not above entering into them. High politics apart, was Cousin Eliza not a little jealous of Cousin Mary with the joyous eyes, plump face, well-shaped cheek and chin, against Cousin Eliza's dried-up mask over the bones of her skull?

Mary of the gentle name went under to the strident Elizabeth, and ambition, climbing to its heights, met its fall—its 'dying fall' in a very different sense—through music. . . . Who can tell? Who can say what lay beyond that tragedy? Music was all in all to those in high stations at this period, and the embitterment of Elizabeth, despite the greatness of her fortune in finding herself enthroned amid dauntless adventurers and men of golden tongue, may, at the root of things, have lain less in dynastic problems than in the more immediate concerns of looks, dress, and accomplishments.

The high esteem in which music was held by the Court could not have been without its influence in stimulating the art. Music had a prominent place in daily life, and was not merely an unessential part of education. How far it reached, and into what households it has penetrated, is shown in the Diary\* of Mr. James Melvill, a Scots Minister of the Kirk, educated at St Andros. He was then in his eighteenth year:

Mairower in these yeirs I lerned my music, wherin I tuk graitter delyt. . . . I lerned the Gam, Pleau song, and monie of the treables of the Psalmes. . . . I louit singing and playing on instruments passing weil . . . for twa or thrie of our condisciples played fellow weil on the Virginals, and another on the Lut and Githorn. Our Regent [professor] haid also the Pinalds in his chalmir [Spinnet in his chamber].

But the Regent 'dishaired' him, and his conscience began to prick him, for

. . . . giff I haid attened to anie reasonable missure therin I haid never don guid vtherwayes, in respect of my amorus disposition, wherby Sathan sought even then to deboiche me.

But Sathan had not a chance to 'deboiche him in vtherwayes,' because 'for archerie and goff I haid bow, arrose, glub [club] and bals.' So we leave him at his royal and ancient game on the links of St Andros, and return to our own, this time at the Court of France.

In the reign of François I. (1494-1547) orchestras were common, and performed on all occasions. They were attached to a Court Establishment, known as the Écurie, or stable, which included the entire retinue not of horses alone, but pages, attendants, and officials as well. (We still have our *grooms* in waiting and bridegrooms.) The instruments were flutes, oboes, trombones, and crumhorns. English players on trombones enjoyed a great reputation, and jealously guarded the secret of how to play them. This probably is the reason why, in 1604, Charles III., Duc de Lorraine, imported English players for his band.

The Écurie had two divisions, the Grande Écurie (probably made up of 'extras') and the Petite. It was from these establishments that Lulli obtained his additional players.

In Italy the nobility had their own private bands. The best known was that of the Duke of Ferrara, Alfonso II., whose *maestro di cappella* was Fiorino, born at Ferrara in 1540. He is mentioned in the 1882 edition of de la Barre Duparcq's *Life of Henri III.* This author says:

The real difficulty in these days was the absence of a uniform system of tuning. But there was unity in a certain sense in that the Master of the King's Music was ordinarily the Director of all music, whether it was public or private. The conductor of an orchestra, whether he was a man or a woman, held a long and elegant *baguette*, with which, when every performer was ready, the signal was given, and this person continued to beat time.

When a woman conducted she was called *maestra di cappella*.

Alfonzo had not only his private band, but a museum as well, in which he kept instruments that were out of date or of antiquarian interest. His Duchess shared his tastes, and she, too, had her band, composed of women, with a woman as conductor. Strict discipline was enforced at her concerts. The women entered a large room in silence, and each laid her instrument on a long table, at one end of which was the clavichord. Then the woman-conductor came in and took her seat at the other end of the table, and with a long, flexible, and polished baton, gave the signal to begin. How they tuned their instruments is not mentioned.

In a tapestry woven between 1560-68 there is a representation of a mixed orchestra with a conductor. The women play trombone, viola da gamba, harp, mandore, lute, and triangle. The men play viola da spalla (épaule = shoulder), a cornet, and oboes.

These orchestras, which we would call 'scratch,' were common in convents. A Frenchman, Charles de Brosse, who was travelling in Italy in 1749, noted in his Diary\* that the best music to be heard in Venice was at the four Foundling Hospitals, where the children played violins, flute, organ, oboe, 'cello, and bassoon, no instrument being too large for them. There were forty in

\* The Diary of Mr. James Melvill, 1556-1601. Bannatyne Club, 1829, p. 23. The original spelling is retained.

\* Charles de Brosse: *Lettres historiques et critiques sur l'Italie*. Three vols. Paris, An. vii. (1798-99).

the orchestra. He remarked that there was nothing more delicious to be seen than a young and pretty nun in her white habit, and with a sprig of myrtle in her hair, beating time with all the grace and precision imaginable.

He complained of the indifferent rendering of the recitatives at the opera, during which the audience played chess, and the absence of a conductor left the players to come in as they chose. But in the churches there was always a conductor.

From the orchestra described by de Brosses it will be seen that the older instruments had been discarded. The lute went first. In the early years of the 18th century there were only three or four old men in Paris who could play it. No doubt the larger volume of tone obtainable from the violin displaced the viol, and also the financial aspect of one violinist being better than three violists was not to be ignored. When we consider how our orchestral players treat the most advanced music as mere child's-play, it strikes us as extraordinary that between 1715 and 1724 there were not three violinists in the French royal band who could read at sight. Not only that, but the violins and flutes protested against the difficulty of passages written for these instruments, and it was not without violent altercations that composers could hear their own works. Until the orchestra became conventionalised, as in Mozart's time—if even then—composers and conductors had to make the most of the material at hand. Thus it was that in the music of the 16th and 17th centuries, written for concerted instruments, there was no standardised plan. Wild as appears to us the score of Monteverde's *Orfeo*, produced in 1607 (see *Grove* s.v. 'Orchestra'), another *Orfeo*, the first opera to be given at Paris (1647), introduced us to a proceeding to which we have become case-hardened. The composer was Luigi Rossi.\* One of the airs had this 'specification': Three bars of 6-8, five of 3-4, two of 6-8, eight of 3-4, three and a-half of 4-4, three of 3-8, eight of 4-4, six of 3-8, five of 3-2, one of 3-8, and eight of 3-4, eleven changes of time-signature in fifty-two bars. In Moussorgsky's *Ragamuffin* the time-signature is changed in twenty-four out of seventy-six bars, and in *The Feast* there are thirty-three changes in thirty-eight bars. Soon shall we have—but why look for trouble?

(To be continued.)

## PROGRAMME-MUSIC AND PROGRAMME-NOTES

By M.-D. CALVOCORESSI

So many weird and wonderful things are being written under colour of 'explaining' music that people have begun, quite rightly, to sit up and take notice. I hope and trust that the protests now arising against certain current types of programme-notes will multiply and bear fruit. The clearest result of such notes is that they

foster the development of parasitic outgrowths, which not only stand in the way of a genuine comprehension of music, but threaten to sap and destroy whatever inborn musical sense the trustful reader may possess.

Granting that the main thing is to induce the layman to take an interest in music, and that to this end all means are good, it remains true that means which, under pretence of calling the reader's attention to music, really achieve the end of drawing it away from the musical interest of music, cannot be good.

This is no mere theory: instances of the evil wrought are continually cropping up. When it comes to a student inquiring whether there exists a book supplying the programmes to all Beethoven's Sonatas, or whether he had better devise the programmes for himself, and another asking for the 'programmatic explanation' of Grieg's *Anitra's Dance* (both queries appeared recently in the correspondence column of a musical journal), it is time indeed to hoist the danger signal. Obviously there exists a growing tendency to consider music as a kind of logograph, and to believe that once the logograph is solved the message of the music is understood.

It is sometimes alleged that the fault lies with the composers of programme-music. This line was taken some time ago by a concert-goer who complained in print of the pabulum provided by the analytical programmes he bought, and suggested as a drastic remedy that 'no composer should be allowed to write impressionistic music for a space of thirty years.' Why thirty, and not three hundred, I am at a loss to guess. But it is safe to say that although certain composers of programme-music do bear a share of responsibility in the matter, even if three hundred years elapsed without one bar of programme-music being written, authors of programme-notes would be found continuing the merry game.

The root of the trouble lies deeper. In my opinion it is greatly laziness of mind or lack of flexibility that are primarily responsible. It is never easy to say anything worth saying about music proper, simply because the meaning of music (or ninety-nine hundredths of it) is impossible to reduce to words. It is especially difficult for certain writers to say anything about music which they cannot appraise by rote or rule of thumb. A Fétis was very much at ease when consigning works to perdition because they contained consecutive fifths or irregular harmonies: but a time came when a feeling prevailed that this kind of thing could no longer be done. Yet certain people continued to believe that there existed things which could not be connived at from the point of view of music as understood by them: for instance, Beethoven's superimposition of the harmonies of tonic and dominant in his Op. 81A, or Balakireff's beginning *Tamara* in one key and ending it in another. To explain such things by referring to a 'programmatic justification' was far simpler than to try to think and feel without

\* Quoted by Romain Rolland in *Musiciens d'Autrefois*, Paris, 1908, p. 95.



reference to 'the rules.' Thus does Prof. Klauwell (in his *Geschichte der Programm-Musik*, pp. 79 and 324) dispose of these two cases in strict accordance with the principle of lesser effort. He is in that respect only one among many. We are left to wonder what kind of a programme would be needed to account for the atonal and polytonal things in the music of to-day.

Schönberg, in the Preface to the score of his *Pierrot Lunaire*, warns performers against seeking to emphasise his supposed intentions by doing more than exactly what he prescribes. 'This,' he says, 'would be not adding, but detracting.' Certain writers of programme-notes would be well-advised to seek guidance in some similar principle.

Even when a composer's intentions are most obvious, and he himself discloses them, it is fatally easy to detract from his music by laying undue stress upon these intentions. It is easier still, and more harmful, when readers are led to look for intentions where the 'programme' has been merely an incentive.

Let us consider both cases separately. For many years I enjoyed a certain delightful, wistfully tender episode in Liszt's *Faust* Symphony without being aware that Liszt, when he wrote it, had in mind Margaret consulting the oracle of the daisy. Whoever is alive to the pure musical beauty of that passage will surely deplore the possibility of a programme-note's diverting attention from the music and leading listeners to check the plucking of each petal. Here, I know, the fault is Liszt's own. Every time a composer gives hints of that kind he lays himself open to the suspicion of having written music that is not self-supporting. It is, however, the business of expounders and listeners to look for the essential beyond the obvious.

Cases of 'programmes' acting as mere incentives are, of course, countless. I remember that d'Indy, showing me a new work of his, remarked that while writing it he constantly thought of its first theme as 'the good theme,' and of the second as 'the evil theme.' But he added that this was only the play of his mind, and that he did not think any such explanation needful.

This contrast between good and evil, by the way, together with its near relative, hope *versus* despair, is a great favourite with annotators. I have found it resorted to with regard to hundreds of works—Liszt's Sonata among others. There could be nothing more commonplace, more hopelessly inane. It stands to reason that something of the kind can be said of all works founded on two more or less sharply-contrasting themes.

When Beethoven, in an unguarded moment, spoke of 'Fate knocking at the door,' he failed to realise the kind of seed he was sowing. These words have led to fundamental misinterpretations of one of his most wonderful poems of energy and strife, and practically created the school of sentimental explanatory notes. I cannot help

suspecting that he found replies of that kind useful with certain kinds of inquirers. When asked, for instance, what the *Finale* of his *Appassionata* meant (heavens, what a question!), he replied, 'Read Shakespeare's *Tempest*.' It is a mercy that we should have been spared so far a note telling us where, in the said *Finale*, to look for Prospero and Miranda and Ariel and Caliban.

It often occurs that programme-annotators provide explanations without the slightest encouragement or excuse. When we are told which motive, in Debussy's Nocturne, *Nuages*, may be taken to express 'the slow, solemn movement of the clouds,' and which 'the unchanging aspect of the sky,' is not the incongruity of the comment patent? I remember reading somewhere that the first theme in Mozart's G minor Symphony 'conveys a sense of foreboding.' If the word 'foreboding' is meant in its usual sense, the sentence is just so much idle talk: for it would be a poor theme, indeed, that did not, when it first appears, arouse some kind of anticipation. If the word is used to suggest something ominous, we may ask whether the construction placed upon Mozart's lovely theme is not a trifle fanciful.

In such cases, however, the writers might argue that they are merely offering their own views. And no doubt if they were doing so on the battlefield of criticism, and not on the neutral ground of the programme-note, they would have as good a right to assert their opinion as the next man would have to challenge it. But there are cases when evidence is forthcoming to prove that zeal has led annotators grossly to overshoot the mark.

The score of Rimsky-Korsakov's tone-poem, *Fairy-Tale* (Op. 5), bears, by way of epigraph, the first lines of Pushkin's *Russlân and Liudmila*, written in the style of the traditional openings to Russian fairy-tales:

By the sea an oak is standing, around the oak a chain of gold is wound. Along the chain a cat is roving. When she turns to the right she sings a song, when she turns to the left she tells a tale; here is one of the tales she tells.

It seems clear enough that this epigraph stands as a mere introduction, characterising the mood of the music exactly as does Ravel's epigraph to his *Jeux d'Eau*, or Elgar's to his second Symphony. Yet I have seen notices in which it is described as a 'programme,' and the music is 'explained' accordingly. I still live in hope of seeing a note that will describe the tone-poem as founded upon the story of Russlân the knight and Liudmila his lady-love.

Even when there can be no doubt that a composer's incentives have been correctly determined, and when their function is neither exaggerated nor distorted, the danger of readers misinterpreting the information subsists. The study of the part played by incentives is useful through the insight it affords into a composer's mentality, into the workings of musical imagina-

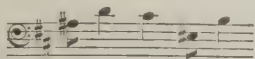
tion and craftsmanship. It does not afford the slightest insight into the music itself. It is of interest to the specialist, to the student of musical psychology, but not to people in quest of the way towards apprehension of musical beauty.

I shall now try to make the point clearer by referring, not to programme-notes, but to the writings of the highest and soundest extant authorities on Bach's music.

I am aware that when experts such as Schweitzer, Pirro, and Harvey Grace—not forgetting 'Feste,' of course—agree on a method of analysis, it is perhaps late in the day, and certainly presumptuous, to dissent. If I now raise my voice it is in order not to disagree, but to suggest in all humility that an adjustment might prove useful. Ever since the appearance of Schweitzer's book on Bach, I have entertained grave doubts as to some of his poetic interpretations of Bach's motives—but this is not the point I wish to make. I am merely concerned with the value of such interpretations to the music-lover.

Devoting a few minutes to experiments on the lines suggested by the discovery of matter-of-fact imagery in the musical setting of the words, 'Let Him be crucified,' as demonstrated by 'Feste' (see *Musical Times* of November, 1923, page 767), I found, naturally, that crosses could be drawn between the notes of motives of all kinds, from those of tunes in pianoforte primers to those of Siegfried in the *Ring*, of Walther's Preislied in the *Mastersingers*, and to the very arabesque occurring in Bach's cantata *Ein' Feste Burg* at the word 'verbinde'—which arabesque, we are sometimes told, graphically describes the movement of tying a knot.

There may be a danger, then, that the layman, encountering a remark of that kind, will fail to realise that the value of Bach's setting does not reside in the possibility of drawing a cross between the notes; and that the reason why Bach wrote:



rather than, for instance:



must be sought deeper.

All this reduces itself to the question of ascertaining to what use readers will put the tools provided by expounders. Even the right tools may work havoc in the hands of the tyro. There exists just now a most laudable tendency to volunteer assistance to the music-loving public at large. The more we feel in sympathy with the movement, the more we feel in duty bound to point out where helpers may err, generally through over-eagerness.

What the ideal programme-note should be I know quite well, not by virtue of superior wisdom,

but simply through having encountered many instances of excellence in this country and elsewhere. Concert-goers, by comparing the various analytical programmes they purchase in the course of a season, will soon learn to see where a pinch of salt is necessary.

#### POSTSCRIPT

Needless to say, this article was written long before the London performance of Strauss's *Alpine* Symphony, and was not intended to have any special reference to that work. Besides, there can be no danger of being unfair to Strauss by laying stress upon his representative intentions. These are obvious enough, and proclaimed definitely enough. If, however, my article points to a moral, I have not the slightest objection to its conclusions, specified or implied, being considered as applicable to Strauss's work. After having heard the *Alpine* Symphony, I do not wish to change one word of what I wrote; if anything, I might wish to state my views even more emphatically.

#### ON KNOWING THINGS

BY ALEXANDER BRENT-SMITH

##### I.—KNOWING THINGS BY HEART

Some people who do not keep parrots, believe that the ability to memorize music is in itself an absolute proof of musical genius. I never heard that the ability to memorize *The Battle of Hohenlinden* was an infallible proof of histrionic skill, but that may be because I have moved in other circles. Of course we do expect perfect memorization from concert-performers as much as we do from any actor or actress not in the front rank, but that these performers can memorize the music in no way predisposes us to expect inspired performances. Indeed, I have heard perfectly memorized works of Bach that brought to my mind visions of the Sahara, and note-perfect performances of Beethoven's Sonatas which set me thinking of poor old Thomas à Becket.

There are, doubtless, a few passages in pianoforte music which must be memorized. I cannot imagine any pianist attempting to play Liszt's *Mazeppa* or Schumann's Fantasy (Op. 17) from the music. But in these instances the mere learning of the notes will fix them in the memory, and the playing will accordingly gain in certainty and abandon. On the other hand, there are passages so simple, yet so involved, that I cannot understand any pianist playing them by heart, because the mental effort necessary to memorize the details will inevitably distract the mind from the interpretation. There are a few bars in the *Presto* of Beethoven's Sonata Op. 109, which are a tangle of ties and dots and rests. No two bars are marked in the same way, and yet at the pace no difference can possibly be detected. To play the passage by



heart means that the mind, instead of being filled with the music, is conscientiously repeating 'now a tie, now a dotted note, rest, tie,' &c. If Beethoven had been a practising pianist at that time he would never have cramped his music with those troublesome and wholly useless complications. Another passage, very easy to play but very trying to memorize, is the demisemiquaver variation from Sonata Op. 111. These nimble little notes shimmer above and below the outline of the tune with as little controlled direction as a swarm of gnats about an herbaceous border. Their memorization becomes a real mental effort which must detract something, be it ever so little, from the pianist's freedom of interpretation. It is a fixed rule that instrumentalists shall play by heart, and even though the music should suffer, the rule is strictly obeyed. On the other hand, singers who have but a tenth part of the work to do to memorize their solos, have no such unwritten law. If a singer were to sing the solos in *Elijah*, the *Passion*, or the *Dream of Gerontius* by heart, the fact would be commented on by half the audience, yet I have never heard any outburst of admiration for an instrumentalist who has just played a new concerto by heart.

The memorization of scores by conductors is in a class by itself. Conductors who have known symphonies since babyhood, and conducted them since boyhood, must indeed know them by heart; but the memorization of an opera, with all its intricate details, must be an unnatural achievement born of a desire to astonish. To conduct *Tristan* by heart is a *tour de force*, but the performance will not necessarily be better than that in which the conductor has had the score before him in readiness for any unexpected mischance. The duties and responsibilities of a conductor are so great that a man who is prepared to risk the reputation of the singers, instrumentalists, and the composer in order to satisfy his delight in the profitless performance of signs and wonders, must possess an astonishingly high idea of his own infallibility.

Memorization is valuable only so far as it improves a performance. In itself, as a *tour de force*, it stands with the Zancig's thought-reading, an example of phenomenal mental exertion, and not necessarily an indication of great musical genius.

## II.—HALF-KNOWING THINGS

Less valuable commercially but more valuable critically is a faulty or imperfect knowledge of a piece of music. I do not refer to those sad aberrations of memory which occasionally give both performer and listeners such a bad quarter of an hour. Some music is as full of traps for the forgetful as the Troon golf-course is for the erring golfer. I have heard a pianist play Chopin's third Scherzo, in which the return of the chorale depends upon a slight change of harmony. If the change is forgotten we are whirled back about two hundred bars in a way reminiscent of that hideous game of Snakes and Ladders, when

an unlucky throw of the dice leads us to within an inch of victory only to discharge us into the maw of some venomous snake who gobbles us down to a paltry thirty-three. I have heard that von Bülow made a similar mistake, and continued playing in a circle from beginning to end until in despair he cut the connection and plunged into the *Coda*, an experience as alarming as that of an old lady who, being afraid to step out of the Inner Circle in any other way than backwards, was in consequence repeatedly pushed into the train by well-meaning porters who mistook her peculiar method of alighting for the more rational form of departure.

The value of half-knowing a thing is that frequently it isolates it from its surroundings so that we know neither what it is nor whence it came. In this way our critical faculties are freed from prejudice, and we can estimate the real value of the unknown music. The other day I found myself repeating the following three words: 'sparkles gan dart.' I could not think what they meant, who wrote them, or whence they came. Were they some gibberish from the Jabberwock of a limerick of Edward Lear? At last I remembered their connection, and realised with no little surprise that they came from Browning's *Saul*.

Musically this half-knowing reveals unsuspected subconscious knowledge. We discover hidden pedigrees and affinities. I used to wonder why I always found myself singing *May the sinner, worn with weeping*\* after I had been playing or hearing Brahms's Sonata Op. 100. Then I discovered one day that those very bars occur in its first movement. A more remarkable revelation occurred when I left a performance of Parry's *Coronation Te Deum* (I do not remember which) singing quite soberly and coherently *The Vicar of Bray*. Then I discovered that *The Vicar of Bray* had been translated into 'the glorious company of the Apostles.'

This half-knowing, partially-remembering phase is useful to the composer who, after a couple of days' passionate performance of a theme for a new symphony, hears the housemaid, as she dashes away with the smoothing brush, whistling *Hitchy-koo*. It then dawns upon him that what to him was the cream of all music is to her but a poor variant of an unfashionable music-hall song. On the other hand, he may find himself singing some phrase with real pleasure, and oh! the joy of recognising his own work! This experience I am told is very, very rare.

## III.—KNOWING THINGS BACKWARDS

When my friends ask me what I am reading, and I reply, *Pride and Prejudice* or *The Mayor of Casterbridge*, they exclaim half-contemptuously, 'You must know that book backwards.' I regret that I do not deserve the compliment yet, but I hope to do so some day. To anyone who reads books to discover what happens (as we read

\* Last chorus of the *St. Matthew* Passion. Ed. Elgar and Atkins

newspaper reports) the re-reading of the classics must appear inexplicable. But the truth is we do not read these books to find out what happens, but how it happens. Consequently to know a book backwards is but getting to within a measurable distance of the author's own mind. And such knowledge of a book, so far from diminishing our appreciation, serves to increase it, for we are able to estimate a man's conduct both backwards and forwards; and for the moment we become as gods, knowing simultaneously the Past and the Future, the Cause and the Effect.

Similarly, to know music backwards is to begin to understand the mind of the composer, and to those who reach this standard the great works do not become hackneyed any more than do the pictures of Raphael or the dramas of Sophocles. How little the first hearers of the Symphonies of Beethoven can have loved them as we do now, who know exactly what significance to attach to apparently insignificant fragments. The first hearing of the *Allegretto* from the eighth Symphony is a very different affair from the twenty-fifth. Those crisp wood-wind chords meant nothing to the man who did not know that the strings were to come bouncing in with that brilliant, epigrammatic melody at the end of the bar. But we who know can enjoy the reediness of those wood-wind chords, because we can anticipate the contrast which the strings will supply.

Knowing music backwards, then, in no way lessens our enjoyment; it is the ability to smell the rose when we behold the bud. A first hearing of the ninth Symphony must be bewildering rather than astounding, because, not knowing the size of the music, its proportions seem faulty. We must know the distance of our object before we can focus our camera or our field-glasses. And we must know the size of the music before we can focus our hearing.

Is it necessary to add that only that music which has a real progress forwards in any way gains by being known backwards? Music that repeats itself loses its charm by too great a familiarity. The most intimate knowledge of Chopin's G minor Nocturne will not make us appreciate its beginning in relation to the end, for we know only too well that the beginning and the end are identical and that, the first part once heard, no further interest is added. If such music loses its freshness (some endures by its intrinsic worth) the composer has only himself to blame. He has been content with repeating instead of developing, and he no more deserves our sympathy if his music loses its place in the world's affection than does a poet who should write a three-stanza poem of which the first and third stanzas are the same.

One of the reasons why fugues do not grow old is that they defy intimate knowledge. They are difficult to learn backwards; they are scarcely less difficult to learn forwards. I doubt if even a very skilled listener can appreciate a fugue at one

hearing. How unintelligible is the subject of the F sharp minor Fugue ('48,' Bk. 2) at a first hearing, and how deliciously right it is when we know its relation to the succeeding subjects. And this is true of all well-wrought music as it is true of well-wrought literature. Incidents in a work of Victor Hugo, melodies in a work of César Franck, though pleasant in themselves, do not achieve their proper and intended effect until we know their dependence one upon another. They are fragments in a jig-saw puzzle—shapely, but with little significance. How different their value when they become part of a large design!

The desire to know things backwards may be carried to an unprofitable extent. And I would certainly not wish anyone to imitate the example of an enthusiastic but semi-lunatic friend of mine, who wound his pianola-roll of Schönberg's three pianoforte pieces backwards, because he insisted that they sounded much nicer that way.

## PEARSALL'S LETTERS

By W. BARCLAY SQUIRE

(Concluded from page 359 of our May issue, 1923)

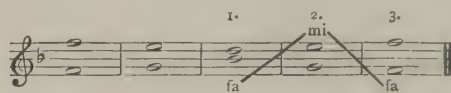
### XI.

To the same.

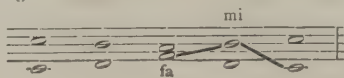
[At end:] Wartensee, March 17, 1847

MY DEAR SIR AND FRIEND,—If you think that the enclosed Psalm will suit the *Antlitz* Society, I beg that you will give it to Mr. Ferd. Huber and ask him to produce it there. If it is heard with pleasure I will publish it. I have written it in a less severe style than I usually adopt, and as it is not difficult to sing, I am inclined to hope that it may succeed. At any rate it is better than some of the things which you showed me in the printed book when I was last with you.

Since my return to Wartensee I have thought much on the *mi contra fa*, and am disposed to think that the prohibitory rule is open to many exceptions which are nowhere to be found in books of theory. The rule, rather than the old *dictum* on which it is founded (*Mi contra fa diabolus, &c.*) is very ancient, and existed, I believe, at a time when music was merely employed as melody; that is to say, before our present system of harmony was in use, and I believe that it was originally applied to melody alone. In later times, contrapuntists applied it to their doctrine concerning harmony in the way which I have pointed out to you. I am not too sure, however, that in the time of Guido Aretin the same signification was applied to *mi contra fa* as it has since obtained. But I am clearly of opinion that the prohibition cannot be universal, and for this simple reason—that it would be impossible to conclude an exercise in F (in the first sort of counterpoint) without having a *mi-fa* at the end of it, e.g.:



and yet this is strictly according to imperative rule. But it will be objected to this that the last *fa* (No. 3) is in reality an *ut*, and that if this passage were set in C the note in question would not be the *positive fa* but the *C fa ut*, e.g.:





This must be admitted, but still even here we have a lawful progression of *fa contra mi*, and it seems to me to be deducible from the passage in its original position (namely in F $\sharp$ ) that the position *mi contra* the positive *fa* (i.e., E $\sharp$  contra F $\sharp$ ) may occur in an exercise written in the key of C $\sharp$ , whenever the *mi* is under the influence of an immediately preceding B $\sharp$ , so as to remove all idea of any connection with a hidden H (or B $\sharp$ ). My meaning will appear more clearly through the following example, e.g.:

Canto Fermo. N. B.

Counterpoint.

mi

fa

Here the *mi* (E $\sharp$ ) is influenced by the preceding  $\flat$ , for if the exercise was set in three or four parts, it (the *mi*) must be accompanied by a B $\flat$  and not by a B $\sharp$ , because the *mi* is on the strong part of the measure, and any contradiction of the preceding B $\flat$  must occur on the weak part of it. I am sorry that I cannot continue this dissertation, for I am suffering to-day under a sharp attack of the Grippe, which has deprived me of all mental energy, so that it is a sort of labour to me to think. However, when we next meet I shall be able to explain myself *viva voce*, and in the meantime I will suggest to you the expediency of calling E (which is the *mi par excellence*) the lower *mi*, and H the upper *mi*, for these two *mi*'s seem to me to have a distinct character. For example, let us take the following passage:

ut re mi fa mi fa re ut

Now if one wanted to employ this passage as the subject of a fugue free from all licence and in a particular tone, we must choose the Twelfth Tone, (for it will suit no other), and answer it thus :

Gut    A re    mi    fa, &c.

A musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'Gut A re mi fa, &c.' are written above the staff, aligned with the notes.

You will observe that in this answer the intervals are all correspondent to those of the *Dux*, and, to my ear and mind at least, each passage seems to have its own character. On hearing the *Dux* I experience a sensation different to that which I experience on hearing the *Comes*. Whether this is mere imagination on my part I do not know, but if it is not there must be then a reason for the thing.

One word more about *mi contra fa*. The common example of prohibited progression is this :

which is said (and I think rightly so) to be bad on account of the presence of two Great Thirds in it *moving by whole-tones*. One may therefore lay down perhaps the following general rule, viz., *that the mi contra fa may occur whenever it is not influenced by the presence of two Great Thirds or their inversions, expressed or implied, moving by whole-tones*. Thus in three-part counterpoint the following passage might occur :

because the C in the middle part is inconsistent with the presence of any H in the middle part. But in

*two-part* Counterpoint one cannot, as a general rule, allow the progression of these extreme parts, *i.e.* :

because it is uncertain whether the *mi* may not be accompanied by an understood, or hidden, H. thus:

which would be bad, because the H is not only a *mi* in itself but a Great Third (which by inversion becomes a Sixth) to G. But this passage would be tolerated if thus altered :

though the *mi fa* would remain unchanged.

When I returned to Rohrschach last Saturday I met at the Hotel de la Poste there M. Alois Alberti and Dr. Tschudi. They were of opinion that in order to ensure a good musical performance at the Consecration of the Bishop, a Commission would be necessary, so that the Chor Regent should be exclusively occupied with the execution of the pieces and should have nothing to do with the *choice* of them. This, if I understood them rightly, was the general feeling of the Kath. Administrations Rath; if therefore *you* should be appointed commissioner pray do not refuse the office. I do not know what will take place, but it seemed to me that some proposal of the kind may be made to you.

If I conclude abruptly pray pardon me. My head aches to that degree that it is very painful to me to continue my letter, but believe me notwithstanding, that I am,

Very faithfully yours,  
R. L. P.

P.S.—Be so good as to write on the first page of my Psalm a direction for singing the first verse with solo voices and then repeating it with the chorus.

The Psalm written for the Antlitz Society is 'Frohlocket dem Herrn' (Ps. xcix.) for five voices, solos, and chorus. A copy is among the Pearsall MSS. in the British Museum. The consecration alluded to in the latter part of the letter is that of Dr. Johann Peter Mirer (d. 1862), who was consecrated Bishop of St. Gall on June 24, 1847. Pearsall wrote music for the ceremony, and many references to these compositions will be found in subsequent letters.

## XII.

To the same.

[At end:] Wartensee, April 19, 1847.

MY DEAR SIR AND FRIEND,—Yesterday evening I received your last very kind letter, and I wish to my heart that your kind prayers in my behalf could free me from the annoyances by which I am surrounded, but I fear that they will continue for some time in spite of every prayer either on your part or mine. I have just finished a letter of twenty-six closely written pages to my lawyer in England, where I have a very intricate affair in operation, which I fear will lead to a long process, therefore you may well believe me if I say that I am weary both in body and soul. But enough of this, which is interesting to nobody but Advocates.

Be so good as to express to the Mars Verein my thanks for the compliment which they have paid to my very undeserving ability, and to tell them that as soon as I can free myself a little from business, by which I am at present rendered incapable of any other occupa-

tion, I will try to produce something for their band. It must be something, of course, of a military cast, and I have therefore sketched something in my mind which I think will do. But before I can instrument it I must become better acquainted with their resources. There are some instruments in their list the capabilities of which I do not understand. The *Flügel Horn* is, I presume, what I know under the name of *Klappen Horn*. The *Alt-Horn* is perhaps the same instrument as the *Cornet-à-piston*. I do not however understand whether these are instruments which can be brought into action if needful, or if they are to be considered as a permanent part of the band. I should like to know more about this before I go to work, and to know also something more about the construction of their trumpets. For both trumpets and horns in modern military bands are somewhat different to what one has been accustomed to see in theatre orchestras, and this sort of instrument has been lately so much improved that a new style of dealing with it in partitions has been gradually established. In a few days I shall be at St. Gall, and I will then ask you to go with me to the chief trumpeter. If he will show me his trumpet and answer me one or two questions I shall be ready to commence operations. In the meantime give my best remembrances to Pater Gall and tell him that I am looking forward with great impatience to the Bishop's consecration, since it will bring me the additional pleasure of seeing *him* at Wartensee. I hope that he will stay at St. Gall till I come there, in order that I may have the pleasure of repeating it to him personally.

The five pieces which you have mentioned as likely to suit Mr. Zollikhoffer may be easily fitted with a German text, and to these I will add a five-part madrigal which I have written to Salis's song on the Spring, 'Unsere Wiesen grünen wieder,' and then there will be a set of six compositions, which will form a *Cahier*, and if they succeed others may be published at a future time. Does Zollikhoffer publish instrumental music? If so, I could give him a Violin Quartet. But I do not think that this is in his way. It is a composition which I intended to send to Leipsic, but I have waited for an opportunity of transmitting it to Breitkopf there by the hands of a trustworthy friend, and this has not yet occurred. You need not give yourself the trouble of writing me an answer to this question, because in the course of the next ten days I shall certainly be at St. Gall and then we will talk the matter over.

You flatter me much by your proposal to have my portrait drawn by Mr. Tanner. But do not put yourself to any expense for this purpose, which is really such as might be devoted to having painted the portrait of someone much more important than I am. In the beginning of the month of May I shall be at Augsburg, and if I can remain there a few days, I dare say that my daughter will be able to take my portrait, and this will cost you nothing. If she should not be able to do this—why then we may on my return talk about the other plan of distinguishing my very unworthy person. Adieu till we next meet, and believe me to be,

Most faithfully yours,

PEARSALL DE WILLSBRIDGE.

It is uncertain whether anything came of the suggestion that Pearsall should write 'something of a military cast.' The madrigal which was included in 'Naturfreuden' has been already dealt with in the notes to the last letter. The String Quartet may be identical with one composed in 1834, the score of which is preserved in the Library of the Monastery of Einsiedeln; it is described as 'Quartet No. 1,' and the same collection contains a 'Sonata 3rd' 'in imitative counterpoint,' for String Quartet. With reference to the end of the letter, there is a portrait of

Pearsall by his daughter Philippa (Mrs. Hughes), in the National Portrait Gallery. Its date is unknown, but it was probably painted late in the 'forties or early in the 'fifties.

### XIII.

To the Rev. H. T. ELLACOMBE.

[At end:] Wartensee, June 10, 1847.

MY DEAR ELLACOMBE . . . I am much obliged to you for sending me the prospectus about the Gloucester Music School. I have sent a letter for the Secretary enclosed in this. You can read it if you like, so as to be able to talk with him about the subject of it if you should meet. I want you to send him this letter, but before you send it seal it with an impression of something or other that may make it look as if it came to you unopened. If you know him I should like you to tell him something from me, namely, that being a Gloucestershire man, I should be glad to harmonize the Responses, &c., for the Gloucester Cathedral, believing that my musical studies and experience will enable me to execute the task not unworthily. I do not like to propose this myself, because I am not known perhaps as a composer there, and he that offers his goods for nothing is sure to have them regarded contemptuously; and I very much doubt whether any of the School Committee (the Precentor and organist included) may be familiar with the mysteries of Counterpoint. I have never yet seen the Responses set entirely to my satisfaction. Mr. Corfe has set them better than anyone that I know. They have been set and published by someone who is organist at Leeds and chorister at Durham, in five parts, and who appears to have been a pupil of the Royal Academy at London. And the setting is so very bad and vulgar (for there is a vulgarity even in the progression of parts which is very perceptible to anyone who has been accustomed to read the works of the great Italian Masters) that I can only account for their being performed at Leeds and Durham by supposing that everyone there is as ignorant as their arranger. If I am sufficiently known at Gloucester as a Madrigal composer to make the people desirous of having my arrangement, they must send me the Responses exactly as they are sung there, with the Bass usually employed by the organist. It will be enough to figure the Bass. I don't want any more, unless they are already set in parts, and in that case I should like to see what has been the usual way of singing them so set. There is another thing which I wish to mention to you. In the year 1842 I began a Collection of Psalm and Hymn Tunes for the use of our Church. I took only those which were as well known and approved of *all over* Prussia, Bavaria, and Wurtemberg, &c., as the 'Old Hundredth' Psalm is *all over* England; or such other Psalms and Hymns as were interesting from intrinsic worth and originality or from historic reminiscences. I accompanied each tune with a notice of its origin, and I wrote a Preface which was an Essay on Psalm Tunes and remarks on their proper construction, pointing out the features to be attended to in Church Music generally and the faults to be avoided. The book I intended to have dedicated to you. It was in such a state that I might have published it in 1843. But I delayed its publication because I wished to increase my collection of tunes, and because there were some points on which I wanted particular information. In 1843 my domestic trouble came to its height,\* and then all musical matters came to an end, and I had not courage nor inclination to go on with the work. The collection of tunes contains about fifty Psalms and twenty-five Hymns set in four parts, and includes a few which I have myself composed. I think it would be very useful to the Gloucester people, inasmuch as it would furnish them with better Psalmody than they are perhaps in the habit of

\* *Sic* in original.



singing, but I ought not to say this. I do not like to offer the book to them for the reason before given, for after having received on the Continent invitations to compose music for Festivals, I could not condescend to go begging to the School Committee of Gloucester, who perhaps, with the exception of the organist, are not particularly capable of explaining the difference between *mi* and *fa*; that is to say, I cannot beg to preach before an ecclesiastical authority who does not know how to spell Abraham! I have nevertheless a wish to bring into use what I have collected, and if you feel any interest in the matter and can help me on, I will get the MS. copied and send it over to you. I should like also to communicate some observations on chanting. Try to find out what sort of persons the organist and Precentor are, particularly with respect to musical knowledge. I have written my letter to the Precentor, who is Secretary to the Music School, because I presume that he had received a better education than the organist, and is therefore a more efficient man at correspondence.

The 29th of this month is fixed for the consecration of the Bishop of St. Gall, and my Psalm *Ecce quam bonum* will be then performed, and also a *Veni Creator* which I have written for the occasion. I will try to send you over copies of these, but as the first is rather long and has a heavy score I may not immediately be able to find a person competent to the labour of copying it correctly. I should like, however, to deposit the song with the Madrigal Society or somewhere or other where it may be preserved. . . . I should like nothing better than to realise your wishes and sit down once more in the neighbourhood of Bitton, even though it were in a cottage at Bitton, but I dare not hope for any such good fortune. Depend on it that there is much trouble in store for me, and that I shall never be quit of it till I am in Bitton or some other churchyard. However, I am trying to get rid of Wartensee, and I have sent you the draft of an advertisement which I will beg you to get inserted in the *Morning Post*. . . . And now God bless you. Give my kindest remembrances to Mrs. Ellacombe and all your family, think of me sometimes and believe me to be always

Affectionately yours,

R. L. P.

The omitted portion of the beginning of the above letter deals at great length with Bitton Church and its monuments.

I have been unable to identify the 'organist at Leeds and chorister at Durham' whose setting of the Responses is so severely criticised. R. W. Smith was organist of the Parish Church at Leeds from 1828 to 1833, and was succeeded by S. S. Wesley until 1849. A. J. Swallow was organist of St. John's Church in the 'forties, but none of these published any Responses harmonized in five parts.

Pearsall's Collection of Psalm and Hymn Tunes, to which he refers, has never been published. It forms the second of the two MS. volumes entitled *Psalmodia*, now in the British Museum (Add. MSS. 38,549, 38,550). The *Observations on Chanting* were written a few years later: they were printed in the Quarterly of the International Music Society for 1906-07. The latter part of the letter refers to the consecration of the Bishop of St. Gall. Copies of the *Ecce quam bonum* and *Veni Creator* which Pearsall wrote for this occasion are in the British Museum and Einsiedeln Libraries.

#### XIV.

To Chancellor OEHLER.

[At end:] Wartensee, St. John's Day, 1847.

MY DEAR SIR AND FRIEND,—The partition of *Ecce quam bonum* and your letter did not reach me here till yesterday evening, and I will now return it to you with the extra part which I have written for the Bombardon. Be so obliging as to send it to Professor Greith, and (if you have an opportunity) tell him that I have abstained from writing any organ part because, if the church organ is a half-tone below the pitch of the wind instruments, that, of itself, would be an insuperable objection to my project; the more especially as one could not risque any transposition of the organ part unless one were sure that the half-tone consisted of neither more nor less than five *commata*, so as to enable the Organist to play in A flat. My wish to add an organ part arose out of a conversation which I had with Professor Greith when I paid him a visit with you some ten or twelve days ago. I thought that he then *proposed* to me to let the Organist accompany the *Sicut erat*, &c., at the thirty-fifth bar of the concluding movement of the Psalm. I understood him at the same time to say that he feared that there would be difficulty in mustering a sufficient number of contra-bass players. My object therefore in writing this additional part was to reinforce the Bass where I wished it to be heard distinctly, and to limit the organ accompaniment to such parts of the composition as might bear it with effect. But I must have misunderstood him with regard to the organ.

The Bombardon accompaniment which I have written is transposed into E natural, that is to say, a minor semitone below the key of the Psalm (G natural), for such must be its position if the pitch of the instrument is in Es (i.e., E flat). But I am so unacquainted with this instrument that I am by no means confident as to its intonation. Seyfried of Vienna, in his Appendix to Albrechtberger's book on Composition, speaks thus of it: 'Ein Bass instrument, wegen seiner Kraft: Bombardon genant, und besonders bei Regiments-musiken anwendbar, hat 10 Klappen und diese Tonleiter' . . . [scale given]. He says nothing about its being set in Es, so that I suppose that, as in the case of the Clarinet, there must be more than one species of Bombardon. If this be really the case I fear that also on this instrument it may be more difficult to play in some particular keys than in others, and that *perhaps* the key of E with four sharps in the signature may inconvenience the performer! Should my apprehension be correct in regard of the difficulty of playing in E natural, or should there be no performer on the Bass *Trombone in the orchestra*, then I will beg Mr. Greith *not* to employ the Bombardon part which I have sent but to let matters remain as they were. I presume that what he has said in his letter to you, about giving the *second* Trombone part to the Bombardon, is an error. He probably meant the Third or Bass-Trombone part.

Yesterday at the table d'hôte of the Poste at Rohrschach I met with a friend of mine, the Baron de Poelnitz, who wishes to be present with some ladies of his family at the Consecration. In the belief that you would find but little difficulty in obtaining a place for them I took the liberty to give him a letter addressed to you requesting him to transmit it as soon as he knew how many of his family would accompany him . . . And now let me repeat most sincerely my thanks for all the trouble which you have taken in relation to my compositions, and for the good opinion which you have expressed of them. I wish I could flatter myself into a belief that they deserved it. Be so obliging as to express in the kindest terms to Mademoiselle Falk my regret that the conduct of Prof. G. should have produced so disagreeable an interruption to my wishes. It is infinitely better that she should not sing than be exposed to such tormenting annoyance, and however great the mortification on my part may be at not being able to hear and profit by her

beautiful voice, still I cannot wonder at the very natural resolution which she has adopted, not to expose her feelings to any further attack.

Believe me to be,

Very faithfully yours,

PEARSALL DE WILLSBRIDGE.

### XV.

To the same.

[At end:] Wartensee, July 10, 1847.

MY DEAR SIR AND FRIEND,—First of all let me congratulate you on your advancement. *Gratulator oechaliam*, or, rather, *Cancellarium titulis accedere vestris*, and afterwards let me thank you for the very kind letter in which you communicated to me a fact so in harmony with the wishes of all your friends. I should have written to you earlier than the present moment had I been perfectly well, but for the last few days I have been afflicted with a sort of drowsiness which has so overpowered me at times, that I have been incompetent to any continued exertion. But I am better to-day, and I am glad of it, for to-morrow I must go to Stuttgart.

I cannot sufficiently regret your having passed so near to Wartensee without having been able to give me the pleasure of your society there. The day after you were in the neighbourhood I met the *Nuncius* at Wartegg. He had been invited there by the proprietor, Mr. Meyer, and was entertained with great hospitality and with a homage and attention which must have astonished him, coming as it did from Protestants. At his departure, Mr. and Mrs. M. (the one a Lutheran and the other a Zwinglite) both kissed his hand. This was very amiable, but it was carrying the matter rather too far, for now (after having offered this mark of devotion to an Archbishop) should the Pope himself ever come to Wartegg they cannot in civility do less . . . I thought that Mr. Curti's Latin speech was a great *humbug*, but this hand-kissing fairly goes beyond it. And yet I am myself very wrong to smile at the weakness of these people, for I have accepted their civility and their bread and wine, and I have no doubt that what they did was done with the best intention; therefore pray accept my remarks in confidence. The *Nuncius* was pleased to say many agreeable things to me about the *Ecce quam bonus*. He seems to be acquainted with the compositions of some of the great masters of Italy, and spoke to me of Marcello in terms of warm admiration. He seems to me to have, like most of his countrymen, a quick perception of anything beautiful, but to have an erroneous idea of the sublime.

Since I have left St. Gall I have thought much of the ceremony, and particularly of the *Te Deum*, as it was sung at the Vespers on the Monday evening. Under many disadvantages and badly accompanied on the organ, it was still more effective and genuinely ecclesiastical than anything else which was performed.

As soon as I return from Stuttgart I will either come to St. Gall or apprise you by letter of my presence at Wartensee. In the meantime I will beg you to make such an arrangement with Mr. Falk as will enable me to have the pleasure of seeing you, him and his daughter (to whom I am much indebted) some day after the 15th of the present month. I met him accidentally on the day after the Fête, and he then promised to pay me a visit at Wartensee, and to fix with you a day for that purpose. I will beg you also to keep another sacred for me on which you may accompany M. L. G'mür and Mr. Höfliger to Wartensee. I saw Mr. G'mür at Wartegg, and he promised that he would spend a day with me. I should be most happy to see him with Mr. Falk, but I have only two servants, and am so far removed from any assistance that I cannot conveniently entertain more than three or four persons at a time.

Excuse me if I conclude rather abruptly. It is rather late in the evening, and I have some arrange-

ments to make for my departure to-morrow. Accept therefore a repetition of my congratulations, my best thanks for your kindness to me when at St. Gall, and believe me to be

Ever faithfully yours,

PEARSALL DE WILLSBRIDGE.

### XVI.

To the same.

[At end:] Wartensee, August 8, 1847.

MY DEAR SIR AND FRIEND,—Many thanks for your last letter and for your kindness in inquiring about the water-pipes and in paying Locher for me. . . . Let me thank you also for the interest which you have taken in my compositions, and for your wish to have them performed at the consecration of the Bishop of Rottenburg. If they are accepted for this purpose I should like to make a few corrections in the partition of the *Ecce quam bonum* (the Horn parts are not as I wish them to be), and to alter the partition of the March, before they are sent out [of] Switzerland.

In the interior of the present letter you will find a new composition of mine. It is set to words which form part of our Burial Service and which are taken from the Revelation of St. John, xiv., 13. I have sent you this because it is an attempt on my part to write the composition in question in the First Tone, and because I think that I have succeeded and that you may wish to copy what I have written into your book. For the convenience of singers, and to keep the Alto voice within the stave (for with us the Alto parts are always sung by men), I have transposed the music a tone lower so that instead of being written in D without any flat or sharp, it is written in C with two flats. I am afraid that the words are not easy to translate so as to make them fit the music; otherwise I would ask you to translate them for me, because I am almost sure that it would have, when sung, a more than usually good effect. At all events you can copy it as a remembrance of me and as a specimen of modern Church Tone writing. One knows the rule in the First Tone for taking the B flat in an ascending scale, but I do not so clearly understand the application of this rule to a descending scale. But I have remarked that whenever a phrase begins with the diatonic seventh of the Tone (*i.e.*, with C which is a *fa*) and descends gradually, the flat is always taken, and this is natural and imparts a peculiar character to the music when brought into contrast with the employment of the B *mi* under other circumstances. You will find an example of what I mean at the words 'Even so, saith the Lord,' and this, contrasted with the close in the dominant and with the greater third (which was usual) at 'They rest from their labours,' imparts to the music (in my humble opinion) a solemn and affecting peculiarity, and helps to distinguish it from prophane compositions written in the common major and minor scales.

In the hope of seeing you very soon at St. Gall and with many cordial greetings to the Regierungsrath Falk and his amiable family, believe me to be

Most faithfully yours,

R. L. P.

The above letters do not require much comment, referring as they chiefly do to the music which Pearsall wrote for the Episcopal Consecration at St. Gall. Copies of the March and *Te Deum* are to be found in the British Museum; the latter is one of Pearsall's best works, and deserves to be better known. In letter xv. reference is made to the setting of the anthem *I heard a voice from heaven*; this was published in W. T. Trimmell's edition of Pearsall's Sacred Music.



## THE CONDUCTOR: HIS USES AND ABUSES

BY ARTHUR L. SALMON

In a strictly artistic sense, the position of the conductor is an incongruity. He is a supernumerary, the odd man, a director who does not perform, an officer who does not fight. He may be everything or nothing, according to his own capacity; he may be indispensable or superfluous. His importance varies from that of an executant on a manifold instrument, to that of a mere metronome. He may himself be the actual performer, or he may be simply a time-index. Sometimes he appears a mere impertinence, sometimes a presiding and controlling spirit. At the one extreme he is effaced by his musicians; at the other he himself effaces them. At the best, he and his musicians are welded into a single soul, swayed by a single impulse; something greater, a uniform undivided emotion, dominates and directs all. And this last condition, we feel, is the only justification of the conductor's existence. If he unduly dominates, his players have deteriorated into a subservient machine; if he is dominated, he becomes an unnecessary and rather absurd unit. Whether it is better that he should control or be controlled, depends entirely on individual capacity. Neither condition is ideal.

It is a natural and, perhaps, a praiseworthy ambition, to become a potent and magnetic conductor. The young musician dreams of this as a pinnacle of glory: as some men long to govern great empires, mighty communities, he longs to control a powerful orchestra. The position seems one of absolute authority, of undisputed autocracy. The baton is at once the symbol and the instrument of office. A successful conductor looms large in the public eye; if no more, he is at least the figure-head, the prominent personality. To all appearance he controls his performers as if they were puppets at his command. He is like the player of a great organ, sitting on his stool and directing the varying voices of the obedient pipes; king in the region of sound, choosing at his will whether the forces under his sway shall wail or rejoice or thunder. No organ yet constructed has the powers and resources of a full orchestral body—none ever will; and in this sense the conductor is greater than the organist, with vaster potentialities to direct. But undoubtedly to liken him to an organist is the nearest we can get to a just parallel; yet in doing so we are lessening the rights, the responsibilities, of the units that he controls, we are depreciating the claim of their united impulse, we degrade them to a mere instrument on which he is the player. In very fact, this is often the case; a single personality has triumphed and a hundred others are dominated. This has been the position of the world's most eminent conductors; they have been players on an instrument, have imposed and asserted themselves, to the subjection of those beneath their baton. What we listen to is one

man's reading, a single interpretation; possibly satisfying, but, in any case, the dominance of an individuality. It may almost be said that the composer himself takes a second place, so completely is he at the mercy of this autocracy. We may be grateful for the genius that is thus uttering itself through the work of another, and with the hands or lips of others; yet in essence the process is a one-man performance. We are listening to the conductor, and the executants under him are the keyboard, the stops, that he manipulates. This is the triumph of a great magnetism, a despotic will. The result may be fine. But in our hearts we have a suspicion that, given a perfect orchestra, the conductor should be a superfluity. With a perfect orchestra, he might even become an offence.

Because orchestras are not perfect, or are perfect very rarely, the conductor remains indispensable. For this reason, under the best conditions, we have to tolerate him; under less satisfying conditions he becomes necessary because his absence would mean absolute chaos. He beats time. Knowing the deficiencies of the average player, we realise the force of those simple words. The rigours of time itself are a limitation, a defect, a support imposed for our weaknesses; but we know well how the raw recruit has to learn to keep in step and 'form fours.' In cases such as this, the conductor takes the place of a mechanical device for beating time; and there are occasions when he displays no higher ambition. He is satisfied, and his performers are satisfied, if he sufficiently notifies them of the recurring accent. His function is rhythmical, not musical or interpretative; and the rhythm itself is generally of the sing-song quality. When his players advance to a soul of their own, or when a single enterprising performer so advances, he is gently thrust aside or politely ignored; a band of some personality can easily take its conductor in hand, or leave him out of the reckoning altogether. All of which is as it must be, on occasion, but is certainly not as it should be. The conductor remains an incongruity.

Is it necessary that the conductor should thus remain incongruous or superfluous, either absorbing his players into himself, or himself absorbed by them, or figuring as a mere mechanical time-beater? The question is difficult to answer. One can conceive of something different, something rarely attained yet assuredly possible, when conductor and performers form a single-minded unity, swayed by a magnetism conveyed from each to each—not the outcome of a dominating personality, but the merging of many under a supreme emotional impulse. But the very achievement of such conditions would render the conductor's position at least questionable, and possibly undesirable. It is never really a desirable thing to have that figure in front of us, waving his arms. Whether we are listeners or players, he is an intrusion, an exposure of the mechanism that should so far as possible be ignored in every good performance, a suggestion of artificiality. Very

often, in listening to beautiful music, it is a delight to close our eyes; we seem to hear better. And sometimes it is natural to close the eyes with a different reason—to shut out the view of the conductor. Let him not take it as an affront, for we still have to admit the conclusion that his existence is a necessity—because conditions are not perfect in this world of vast possibilities and many shortcomings.

## Ad Libitum

By 'FESTE'

I have to thank readers for some interesting letters on the *Forty-eight*, though I am sorry to say they one and all shirk that matter of the text in bar 7 of the Prelude in G. After my notes were in type and out of reach, I found that Riemann *had* edited the work, and a copy of his version lies before me. Evidently he had considered the doubtful bar, and had come to the conclusion that the C should not be sharpened. But that he felt there was a likelihood of players wanting to play C sharp is shown by his putting a natural in brackets. Nevertheless I stand out stiffly for the sharp, and all the able editors in the world won't persuade me that Bach and/or his copyists did not make a little slip. There are plenty of similar cases, as must needs be in so vast an amount of manuscript, so that mere collation of various editions proves little.

On looking through Riemann's edition I find he was as foggingly analytical as he alone can be. I have no wish to poke fun at a scholar who in various departments of musical pedagogy has done useful work, but I grow hot when I think of the way he has made stacks of simple, beautiful music look complex and ugly. (My first acquaintance with Schubert's *Moments Musicaux*, for example, was made through Riemann's edition, and I shall never forget nor forgive the irritation I felt, even at that tender age, on seeing poor Franz's obvious little themes split up into motives and motivettes, garnished with all sorts of accents, some of them impossible and most of them fussy. The sight of those pages of poor little helpless dissected tunes made me think of chopped worms, and I have ever since figured Riemann as a kind of Ghoul—benevolent and bespectacled, perhaps, but still a Ghoul.)

Not a subject in the *Forty-eight* is allowed to escape. Little wisps of tune have their anatomy laid bare, and dots and accents are peppered into the wounds. You may imagine what happens when a really complicated passage comes under the Herr Doktor's knife.

Among the letters that have reached me on the *Forty-eight* is one of special interest from

Dr. E. T. Sweeting. He quotes from page 110 of vol. 3 of the *History*, Burney's view of Bach's fugues:

I have never seen a fugue of this learned and powerful author upon a motive that is natural and chantant, or even an easy and obvious passage that is not loaded with crude and difficult accompaniments.

As Dr. Sweeting says, Burney evidently wrote this before making real acquaintance with the *Forty-eight*, if we may judge from a note in Crotch's handwriting at the end of the *Saints in Glory* Fugue in his own copy of the *Forty-eight*:

Dr. Burney showed me this about 1790, and it made a deep impression on me. It is finest of all, I think.

Evidently Burney had at last discovered that 'the learned and powerful author' *could* write music that was 'natural' and not overloaded by crudities. Dr. Sweeting sends photographs of portions of a couple of pages of Crotch's copy, one containing the comment quoted above, and another of a pencilled note at the end of a Fugue (not named), in which Crotch says:

Ye subject wants a more marked character; one does not know it when one meets it, like the lawyer and his conscience.

Crotch, as is well known, seems to have spent his enthusiasm mainly over the purely scientific side of the Fugues. Dr. Sweeting's letter recalled to my mind the fact that some years ago he wrote an article in the *Musical Times* on Crotch's opinion of the *Forty-eight*, as shown by marginal notes of the kind I have quoted. I have turned up the article (November, 1903), and re-read it with much interest. It is pleasant to find that Crotch indicated his estimation of each Prelude and Fugue by a star over its opening bars. The more he liked the work, the bigger the star, so that, as Dr. Sweeting says, sometimes the star is 'as small as an asterisk, at others as large as a goodly-sized chrysanthemum.' I resist, sternly and with difficulty, the temptation to quote these dicta of Crotch, with one exception—an exception that gives us a clue to much of the contemporary valuation of Bach. The E flat major Fugue, in Book I., he waves aside with the truly amazing comment, 'More genius than science'! Those of you who have the November, 1903, *Musical Times* on your shelves, should take it down and read Dr. Sweeting's article in the light of present-day views on Bach. In fairness to Crotch, I add one proof that he had the root of the matter in him, and was not entirely desiccated by learning. One of his special favourites was the G sharp minor Fugue in Book II. Half-way through he expresses his feelings by a note: 'Every bar is a separate wonder'; and at the end he lets himself go with: 'What is the greatest possible musical treat I could have after hearing this? *Answer*: To hear it again.'

I don't know that anything could better sum up our feelings in regard to the best of Bach than old Crotch's encore.



I have been favoured with a sight of the proof of Mr. Calvocoressi's article on programme music, which appears in this issue. I am not surprised at his falling foul of my suggestion that Bach set the word 'crucified' in such a way that four of the notes joined up make a cross. I felt a qualm when I wrote the passage, but the idea is not mine; I met with it many years ago in a critical article on the *St. Matthew Passion*. I forget the writer's name, but I remember it was one that carried weight. Mr. Calvocoressi is right in saying that Bach commentators are apt to read into the music a good deal more than is there, but I think he is inclined to go to the other extreme. The real state of the case is this, so far as I can see it: Schweitzer was sound in his view that Bach had a kind of musical language with melodic figures and formulæ on which he drew pretty regularly for the expression of various emotions, and for pictorial purposes. But Bach was not singular in this. Every composer more or less does the same, and for certain purposes composers even use the same formulæ, and, indeed, have done so for centuries.

For example, fragments of the chromatic scale were used as a basis for the expression of grief long before Bach's day, and are still so used. Apropos of this, I notice that Mr. Rollo H. Myers, in his recently-issued book on *Modern Music, its Aims and Tendencies*, quotes a passage from *Boris Godounov* in which a descending scrap of the chromatic scale is used, adding the comment:

The technical device of the descending semitone might appear to be almost childishly simple, but as a musical transcription of the effect of exhaustion and despair it succeeds triumphantly, because it is close to nature and therefore rings undeniably true.

Similarly, the chromatic scale, played quickly, has been for centuries the safest of recipes for musical storm passages. The *Flying Dutchman* Overture—one of the best bits of bad weather in all music—is a proof that the primitive instinct that seized on a rapid succession of semitones for the purpose was sound. When the quarter-tone system becomes a commonplace we shall find the wind whistling round Queen's Hall more realistically than ever. Bach, then, merely did as his contemporaries did, but, being Bach, he did it better and more systematically. Where Schweitzer goes off the track is in crediting Bach with using such formulæ always with intent, whereas it is inevitable that some of them, being the small change of musical material, must often have entered into schemes where their pictorial side had no point. Perhaps I can make this clear by an instance that will be familiar to many readers. When Dr. Schweitzer gave an organ recital in Westminster Abbey last year, he played the C minor Fugue (the one orchestrated by Elgar). To the general astonishment he played it slowly, making it elegiac in style. In his programme notes he told us that his reading of the work was based on the fact that the middle

section is concerned with 'the grief motive'—that is, a fragment of the chromatic scale. But the character of the Fugue as a whole is strong and challenging. The Fantasia that forms its prelude is clearly a kind of elegy, not because of its making use of any kind of formula, but because of the character of its themes and texture throughout. The Fugue, instead of carrying on this mood, answers and dispels it. The fragment of the chromatic scale that plays so big a part in it is not a bit melancholy. On the contrary, its rising by semitones is full of purpose. I have never yet heard an organist (other than Schweitzer) play the Fugue without noticing that he made the little chromatic theme a principal means of working up to a climax at the *da capo*. And it is worth noting that Elgar took the same view of the figure, giving it to the brass, and making a tremendously virile effect with it. This is only one case in which Schweitzer rides his theory too hard, and it may serve as a warning to Bachites. If we want to know what Bach is driving at in a given work we must think far more of the work as a whole and not peer short-sightedly at a detail. To our surprise we shall often find he was driving at nothing at all, but merely writing music. 'Tis a pity poor old Bach was born too soon. Were he alive and composing to-day, a good deal of his music would be hailed by the elect as a 'juxtaposition of sonorities' and 'free from literary associations.' Simple-minded John Sebastian and his colleagues all wrote a heap of music that was pure sound, and nothing more. They would be as surprised to find they had been juxtaposing sonorities as M. Jourdain was on learning that he had been talking prose all his life.

But coming back to that cruciform theme, I am not convinced by Mr. Calvocoressi's argument against it. He quotes a subject from *The Mastersingers* that lends itself to similar treatment, but the example proves nothing. Isn't this a case where the law of circumstantial evidence comes in? I fancy that law is pretty much as follows: one piece of circumstantial evidence has little weight, and a whole heap of it *alone* would not hang a fly, because all of it might be due to coincidence. But add to circumstantial evidence a motive, and the judge looks round for the black cap. Nobody supposes that Wagner wrote that *Mastersingers* theme with a view to making a cross between its first four notes: we know that he had no motive for doing so. It is merely one of thousands of themes in which four notes step across one another. Moreover, Wagner was not given to such naive pictorial effects. But Bach *had* a motive, and was most decidedly addicted to tone-painting of the most naive—even puerile—description. So all the evidence is in favour of the theme having been designed as a symbol. But that is a detail, of course. Themes stand or fall as themes, not as symbols, and the real excellence of this one lies in its significance, due mainly to the diminished fourth with which it opens, and to its rhythm.

Although I argue this point, it does not really affect the question at issue. I gave it as an example of Bach's writing for eye as well as ear, but there are so many other familiar instances that I can afford to make Mr. Calvocoressi a present of this one and still have a bagful left. The other one I mentioned in my November article—the scourging theme in the *St. John* Passion—will serve quite well, and the Chorale Preludes contain many more.

The Editor asks me to comment on a letter from a correspondent concerning Rachmaninov's C sharp minor Prelude. The letter appeared in the November *Musical Times*, and for the benefit of readers who have not a copy at hand, I quote the main points. The writer began by asking why Rachmaninov is to be pitied for having written the Prelude, and goes on:

In a back number of the *Musical Times*, and also in the *Musical News and Herald*, are articles written on Rachmaninov's recital at Queen's Hall on May 6. Both writers of the articles express great solicitude for him. In the *Musical Times*, 'H. G.' says:

'Rachmaninov knew what was coming if his depressed air was any guide. He had hardly sunk on to the pianoforte-stool when cries of "C sharp minor!" were fired at him.'

And in the *Musical News and Herald*, 'E. E.' says:

'Can anybody wonder that Rachmaninov regards that feat of his youth as the worst enemy of his manhood?'

And, again:

'Rachmaninov is cast down, groaning under the weight of that C sharp minor Prelude.'

And yet again:

'I have respected his mortification and grief at having written the C sharp minor Prelude. . . .'

I shall feel truly grateful if someone will enlighten me. Perhaps either 'H. G.' or 'E. E.' (both of whom I know write for the *Musical Times*) would kindly explain.

Although my acquaintance with both 'E. E.' and 'H. G.' is slight, I think I know enough of their views to be able to answer for them on this point, more by token that I happened to be present at the concert in question.

First, let me assure the writer that Rachmaninov *did* look depressed and resigned when the Prelude was called for, so both 'E. E.' and 'H. G.' as good reporters, were merely recording a fact. No less clearly, he was depressed because for years past the public had shouted and clapped and encored and bullied him into playing the Prelude until he had got sick of it. Most composer-performers suffer in this way. I remember a famous organ recitalist telling me that he rarely ended a recital without having a slip of paper thrust at him, begging him to play his *Andantino* in D flat—one of the earliest and easily the feeblest of his works. He had grown to loathe the *Andantino* (like most other organists), but what could he do? The public, having paid the piper, proceeded to call the tune. If they happened to call for a rotten one, composed by that particular piper, so much the worse for the p.p. (No; wild horses cannot make me tell you this recitalist's

name.) We needn't sympathise with the composer-player who suffers in this way. The facile success has usually made him popular and has brought him cash, directly or indirectly, and all the encorists in the world, combined in one gigantic ass, couldn't compel him to play it if he chose to make a stand.

But in the case of Rachmaninov there is, I fancy, something more than mere weariness of the Prelude. He takes himself seriously as a composer, having written full-sized orchestral, choral, and chamber works, as well as a largish number of pianoforte pieces. How much of all this music is familiar in the concert-hall? How would *you* feel if, having arrived at middle age, with a good list of works to your credit, some of them of large scale, and all aided by your long-continued success in the concert-room, how would you feel, I say, if you still continued to be known mainly as the composer of a little piece written in your youth? . . . Exactly; and that's how Rachmaninov feels, you may be sure.

Extra bitterness must come from the fact that the obstinate success of the Prelude is due largely to the fantastic and grisly 'programmes' that have grown up round it. Yet, as we know, it is merely one of a set of five pieces (Op. 3) with no fancy title. (By-the-bye, not many of us know that the set of pieces in which the Prelude occurs was written for four hands, in which form it should certainly be far more effective than as a solo.) 'E. E.' and 'H. G.' may (and probably do) feel as tired of the Prelude as Rachmaninov himself, yet I fancy they will admit that, though threadbare and ill-used in every conceivable sort of transcription, it still proves its vitality by dying very hard—in fact, by not dying at all. I am sure that if by common agreement it could be rested entirely for a year or two 'E. E.' and 'H. G.' would re-hear it with much of the pleasure they felt when it so roused them thirty odd years ago.

It is curious to think that every day somebody is hearing the Prelude for the first time, and that for months they will simply eat it. The writer of the letter quoted above has evidently come under its spell only recently. Her letter ends:

I have a very strong liking for the Prelude. It seems great to me, and I am unable to fathom the reason for so much commiseration. None of my musical friends can tell me.

Well, I envy the writer her state of mind. I remember a soaring human boy who felt just like that about the Prelude. Now that it moves him no longer (except perhaps towards the door), he consoles himself by reflecting that with the advance of age he has come to enjoy much that passed over his youthful head unregarded. Nevertheless, he begs the writer of the letter to believe that neither he nor 'E. E.' nor 'H. G.' look down with sniffing superiority on people to whom the Prelude is one of the greatest and most significant of works. One 'grows out' of musical as of other likings, and neither credit nor discredit is attached



to such changes of taste. Nine-tenths of the disputes between the trained musician and the neophyte (with slinging of such names as 'high-brows,' 'snobs,' &c.) are due to the fact that the trained musician forgets that progress in taste must begin at the beginning, while the neophyte forgets that it mustn't stay there.

Judges and barristers are so given to flaunting their ignorance of music that one is disposed to make honourable mention of any legal official who does the other thing and parades a little bit of musical knowledge. At Willesden a few days ago—(What is there in the air of Willesden that breeds such a crop of curious and amusing police-court cases? This is no mere fancy. Some time ago a newspaper had a standing caption, 'WONDERFUL WILLESDEN,' under which appeared day by day a long series of such cases.) At this wonderful suburb a few days ago, then, a landlord told the magistrate that his lady tenant had obtained a summons against him because he had threatened her for that she, the said lady tenant, played the *Moonlight Sonata* late into the night, reducing to hysterics the wife of the landlord aforesaid, and 'driving the next-door neighbour mad.'

Was the player a humorist, or was she taking her performance in deadly seriousness when she replied by calling in a police sergeant and offering to play the Sonata to him? The report says that the officer refused to hear it, 'and went off hurriedly.' I like that hasty departure. Can't you see Robert edging out of the front door, holding up a deprecatory hand? 'No, lady; it's no part of my dooty to hear you play. This gentleman complains that you play the piannah late at night, and so constitute a nuisance within the meaning of the Act. It's not for me to say whether it's a nuisance or not. I like a bit of harmony—in fact, I don't mind telling you that I'm not above doing a bit of vamping myself on the quiet, but I can't stop to hear you play.' And he didn't.

We shall never really know how good or bad the playing was. True, we have the evidence of the landlord; but he was a tainted witness. 'As a matter of fact,' he said, 'the lady could not play the *Moonlight Sonata*, though she had practised it daily for two years.'

Substitute 'because' for 'though,' and I am inclined to think we have a fact and its cause neatly stated.

So far there seems to have been no jape from the bench, and at this point His Worship evidently realised that if he didn't work one off soon the chance would be gone. So he said:

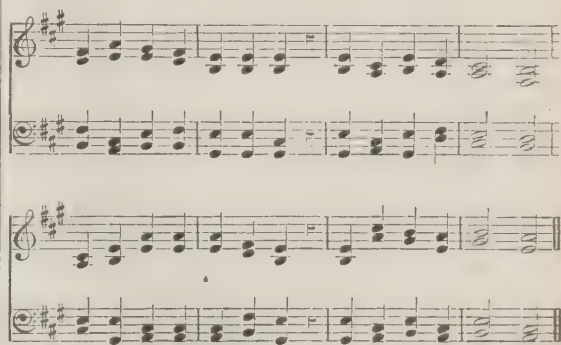
They say that music hath charms to soothe the savage breast, but this seems to be an exceptional case.

It was a mild effort, but let due honour go to His Worship: he didn't misquote by saying 'beast' for 'breast,' and he didn't ascribe Congreve's tag to Shakespeare. The fact that in the newspaper report the quotation is not followed by 'Laughter' seems to imply that it was received in rich and

respectful silence. A silence broken by the Clerk: 'I know the *Moonlight Sonata* well. It is one of the most beautiful works in the world, but only a very few people can really play it.'

Good man! (though I can't go all the way with you in our pæan over the *Moonlight*). May you be raised to the Bench yourself some day, so that our art may be represented! Yet who knows? Environment is a deadly thing, and might be too much even for such an enthusiast as you. We may yet hear you convulsing your court with 'What is a Sonata?'

I have lately sat under a gentle shower of copies of a hymn-tune. They have come from readers in various parts of the country, with notes explaining that the copy has been received as a specimen from the composer. The letters usually add that the tune is sent to me 'for keeps,' though when you see a few bars of it you will understand why the senders were willing—even anxious—to get rid of it. I am sorry that fear of infringing copyright makes it impossible for me to reproduce the whole tune. Here is the second half, and you may judge of the first when I tell you that it is quite as good:



The composer writes the words also, and is as deft a hand at poetry as he is at music.

Here is the puzzle a tune of this kind sets us: How in the name of all sorts of things does such 'harmony' get through the reading-rooms of a reputable publishing house? The publishers in this case are Messrs. Elliot Stock, and I cannot bring myself to believe that so eminent a house is entirely destitute of some one in a responsible position with a knowledge of music. Reverse the case: Would any music publisher of like status put forth a piece of English as faulty in grammar and construction as is this 'tune' in regard to musical elements? Of course not, and the moral is obvious: book publishers, if they *must* poach on the fields of the musical house, should begin by seeing that their reading-staff includes at least one member able to deal with music. Having named the publisher, ought I to pillory the composer? It is an unpleasant thing to do, but seeing that he is the Rector of a parish, and bearing in mind the influence for

good or bad an incumbent may—indeed, must—exercise on the music of his parish, and perhaps of the surrounding district as well, I think the unpleasant thing will have to be done.

After all, he was not bound to compose it, and still less bound to publish it. Having done so, and so thrown down a challenge to criticism, and having moreover courted publicity by sending specimen copies to choirmasters throughout the country, he cannot complain if he gets a bit more publicity than he bargained for. I am sorry to say, then, that the composer of this unspeakably bad piece of music is the Rev. Thomas Elms Fisher, M.A., T.C.D., Rector of Yelling, Huntingdonshire, to whom, with all respect, I commend the old saw about the cobbler and his last.

From the advertisement columns of a church newspaper:

Organist wanted. Salary £40 . . . No pupils, no house, no other work.

And, I venture to guess, no applicants.

## RHEINBERGER'S ORGAN SONATAS

BY HARVEY GRACE

(Continued from December number, page 858)

NO. 12, IN D FLAT, OP. 154 (1888)

*Phantasie (Maestoso lento—Allegro agitato): Pastorale; Introduction and Fugue*

Most players will agree that this is the finest of the Sonatas, and the remainder will, I think, admit that if not the first, it is at least second to none. Its thematic material is arresting, the development is of the quality we expect from Rheinberger, and the contrast and balance of the work as a whole are better than usual, because the middle movement provides the necessary relief in style by being quiet and delightfully tuneful throughout, and is also sufficiently long to give the ear the needed rest between the powerful first and third movements. Rheinberger too often limits the usefulness of his slow movements as relief, by inserting a longish loud section—usually fine enough *qua* music, but in character rather too suggestive of the first- and third-movement material to which it is supposed to provide contrast.

The title *Fantasia* has been made an excuse for a flood of incoherent organ music. Composers so busy, lazy, or inefficient as to be superior to considerations of form, have boldly put their ideas on paper, helped them out with passage work of approved design, labelled the mixture *Fantasia*, and so made a large and inexpensive noise. The youthful Bach fell into the snare like lesser men, but when he grew up he got out; the lesser men stayed there and fantasied fluently. (To see the thing in a nutshell, compare Bach's early *Fantasia* in A minor—Novello Edition, Book xii.—with the 'Great' G minor, or the best of the big *Chorale Fantasias*.) Rheinberger slipped into the rambling, old-fashioned style in the *Fantasia* of the B flat Sonata—an unaccountable lapse, for he had shown years before in the *Fantasia* Sonata an unusual power in the direction of ordered freedom. In the D flat Sonata we have an example

of the form at its best; here is real phantasy (which, we are apt to forget, is merely 'fancy' writ large), with all it implies in the way of variety of mood, warmth of feeling, and inventive power, controlled (but not cramped or checked) by a fine technique.

The Sonata opens in a way that promises a big work—a broad tune so simple that a small composer would hesitate before setting it down unadorned, for fear of being thought unoriginal:

EX. 1. *Maestoso lento*. ♩ = 72.

and so on, the whole theme filling fourteen bars. Its opening is then repeated with a fresh continuation, a full close in the tonic being reached eleven bars later. Delightful points in this continuation are the three-fold use of the dropping figure B-D-D-C and the descending scale in thirds that overlaps the third appearance of the figure.

Dr. Bennett, in the lecture previously quoted, says that 'the second subject commences in the first bar of page 4.' One hesitates before differing with Rheinberger's old pupil, but *is* there a second subject in the ordinary sense of the term? What Dr. Bennett describes as such is merely the second half of a longish section in dotted quaver rhythm; when it reappears at the end of the movement it is again led into by a portion of the dotted-note passage; it does not stand out so clearly as a second subject should; and it receives no sort of development. Surely the simplest plan is to regard the whole of the section from the middle of page 3 to the *Allegro agitato* as an episode. We may imagine Rheinberger's problem here to have been something like this: The core of the movement is to be the *Allegro agitato*; to start it immediately after the giving-out of the first subject section (twenty-six bars) would be to make the prologue too short; to lengthen the prologue by further repetition of the first subject, would be weak; to begin developing the subject would be a mistake, because all requirements in the way of development and animation will be provided by the *Allegro agitato* itself. The solution is a passage differing in rhythm and style from the broad opening subject, and rather more animated, yet not so much so as to discount the energy of the *Allegro agitato* into which it leads.

The pedal-point before the change of key is worth notice in several respects. The double-dotted rhythm seems to have its origin in some well-known drum passages of the throbbing, ominous type; the



dropping treble part is not mere chance, but derives from bars 5 and 6, and the treble figure in bar 4, line 3, page 4, and in the succeeding bar, is an augmentation of that carried down so effectively from right hand to pedal part in line 2 of this page. Bridge-passages of this kind are often played casually because we hastily conclude that they are mere stuffing, whereas the best examples, though apparently only marking time, are also looking either backward or forward.

Properly managed, the burst into the *Allegro agitato* is splendidly effective. But it is not an easy take-off for the player. The *rall.* in the bar before the change must be carefully graded so that the rhythm be not lost; there must be no break at the double-bar; the *ff* must be brought on at exactly the right point; and the pedals must get to work at once with the quaver figure. There is nothing very difficult in the music itself; the trouble is to start off at a quaver's notice with a full head of steam, so to speak. The join will need—and repay—a good deal of practice. If we imagine how an orchestra would mutter its way quietly to the double-bar and then suddenly launch out, we shall have our model:

EX. 2.

*Allegro agitato. ♩ = 76.*

Though Rheinberger begins a slur over the top A, the context shows that the phrase really begins with the preceding quaver. The passage would have been more convenient in all ways had it been written with the change of signature made earlier, and the manual parts so disposed that they can be played with ease and certainty and the phrasing shown, thus:

EX. 3.

*Allegro agitato.*

As there can be no doubt that this is the effect the composer wants, we need not hesitate to recast the passage.

The after-phrase of this is a sequential subject with energetic leaps of sevenths and ninths. The whole of this section—four pages and-a-half—is marked *ff*, but to follow this direction would be to destroy much of its effect. We may reduce to *f* on the fourth crotchet of line 2, page 6, and to *mf* at line 2, page 7, increasing at the last bar of the next line, and working up gradually to a climax on the Neapolitan sixth in line 4, page 8. In view of the return of the first subject on page 9 (where *ff* will again be required), we should subside after this climax, the four bars leading into the *Tempo mo* being played on *mf* diapasons. Note that the *rit.* in this passage should be managed in such a way that the dotted minim C sharp and the crotchet B sharp should be the rhythmic equivalent of the dotted crotchet and quaver with which the main theme opens (see Ex. 1). This is another case of a connecting link that contains more than meets the eye; it looks both ways—back to bar 6 on page 7, where the same notes very happily and unexpectedly lead to an interrupted cadence and some fresh material; and forward to the resumption of the main theme. These are the touches in construction that show a composer knows his job when flats have to be joined.

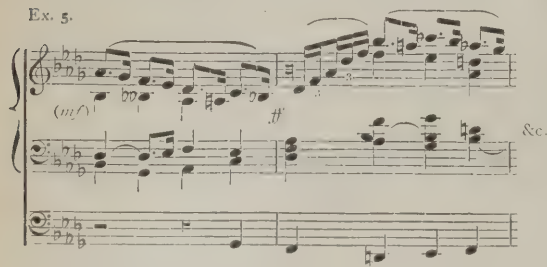
The final section of the Phantasie is mainly a reprise, with just enough enrichment to keep the interest well alive. As a touch of this kind, notice how the quaver triplet figure in the left hand at the beginning of page 3 blossoms out into this effective flourish on page 10:

EX. 4.

An awkward point occurs at the end of the second line of the last page, where Rheinberger suddenly

goes from *mf* to *ff* in a way that seems clumsy, and has the further defect of bringing on the power a beat too soon. The latter point is proved by a reference to the first bar in line 2 of page 4, where the same passage occurs. Here the increase takes place on the second beat of the bar. Rheinberger, we know, was notoriously casual about registration details, so we need not be shy about making corrections in such cases as this. I give the passage as written :

Ex. 5.



The drawbacks are obvious. Here is a suggested version which is effective, and not difficult :

Ex. 6.



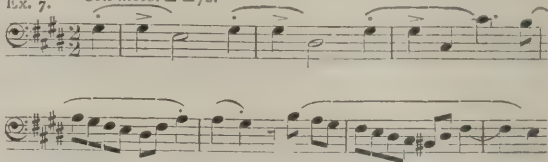
This noble movement may claim to be the perfect out-voluntary for use when organ, building, and occasion are all alike big.

The best tribute we can pay the Pastorale is to say that it does not let us down after the splendour of the Phantasie. Its effects are made by a truly delightful tune, by some pleasant interplay between contrasted manuals, and by a broader section in which a fairly loud diapason tone is used. No further comment is called for save a reference to the fact that in the first page the composer begins with a solo stop, and then apparently forgets it as early as the fourth bar! Fortunately, the few notes beyond the reach of the left hand in this bar may easily be thumbled by the right. Later, where this is impossible (bars 11-15), we must regard the effect as analogous with that in an orchestra when a couple of woodwind instruments, hitherto playing in unison, divide. This means that the two manuals must differ in colour rather than in power. Clearly the composer's suggestion of *mf* for the higher manual, *p* for the lower, and *pp* for the pedal must not be followed.

The third movement links itself up to the Pastorale by opening with a figure obviously drawn from its first subject. The second page settles down with a broad theme, and gradually opens the way for the Fugue by building up a big climax on the dominant of C sharp minor. Although the whole of this page is marked *ff* we shall of course save a fair amount of power for the climax.

The syncopation of the opening bars of the fugue subject is apt to mislead the listener unless the player shows that the accent comes, not on the first

note but on the second. This can be done, of course, by detaching the first note and using the Swell pedal for a *sf* on the second :

Ex. 7. *Con moto*.  $\text{♩} = 72$ .

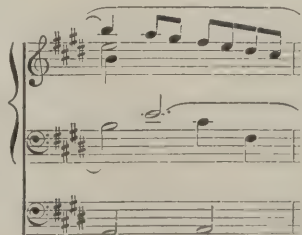
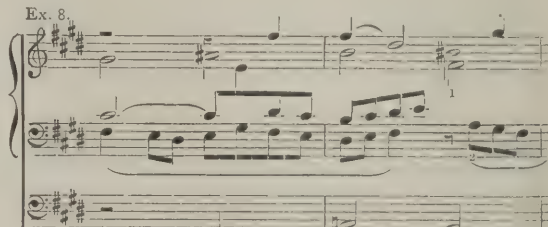
Incidentally we may notice how the opening of this fine subject becomes trivial if the rhythm comes out as :



When the fugue is well under way, the rhythm is clear enough. Only the opening bars need defining.

The Fugue is largely in five-part writing, and for so long a movement contains very little in the way of episode. The subject is nearly always on the scene, yet the writing is very free, with a wide range of keys. The composer has no thought for players with small hands, and many passages call for a good deal of thought and skill in sharing the work between right and left. In one or two cases some slight recasting of the parts may be necessary for players with a small grasp. I venture to quote two of the worst passages, with suggestions as to the division of the inner parts between the hands and a few fingering marks :

Ex. 8.

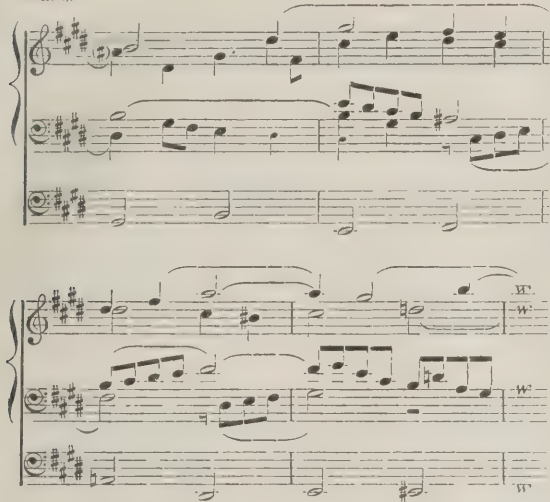


In the following passage the second bar is impossible as Rheinberger wrote it, save for a few exceptionally large-handed players. The rest of us, I think, had better get over the difficulty by the dodge of transferring the D sharp and C sharp of



the second tenor part (shown in small type) an octave higher. The effect is so near that of the original that nobody will spot the difference, and the passage becomes quite easy. The rest of the passage, when properly divided, pretty well fingers itself, though it still remains a trying one to play cleanly and *legato* up to speed :

Ex. 9.



Fortunately these and similar passages that abound in the work are well worth while, being splendid as music and excellent for finger-stretching purposes.

As was said above, the subject is very much in evidence throughout this long Fugue, but the player will notice that as the work progresses the composer gradually sheds the latter half of the subject and more and more develops the opening bars, the first two being very fruitful, especially in the *Coda* (pages 25 and 26). There is real emotional intensity here. As Dr. Bennett says, 'the composer fairly lets himself go,' and not only keeps up a steady *crescendo* of feeling and power from the end of page 23 to the middle of page 26, but still has up his sleeve a final outburst in the shape of an emphatic question asked three times over a rising pedal *arpeggio*. There is quite a Beethovenish flavour about this, and in the way the answer is held off by a few quiet bars. When the answer does come, it is a clinching one—the noble theme with which the Sonata opened, and which fittingly rounds it off.

In leaving this work it may be worth while to point out that, more perhaps than any other of its companions, it has suffered from over-loud playing. I have met listeners who have been set against the D flat Sonata through having made its acquaintance at the hands of a player who followed the composer's directions faithfully—which of course meant page after page of full organ. Rheinberger's organ music, like that of Bach, may easily be ruined by fussy registration, because, like Bach's, its effect lies in its texture, melodic interest, and development. But (again like Bach's) it can be made intolerably heavy and monotonous by too constant use of power. All polyphonic music places a considerable strain on the listener, and long spells of full organ make the strain intolerable, partly because the power itself becomes a burden, and even more because the resultant fogging of the texture takes away from the interest of the music. For copyright reasons, a new edition of Rheinberger's Sonatas, re-phrased and registered, is not likely to be available for a good

many years. All the more reason, therefore, for players to take thought and make their own practical versions. Good taste, common sense, and a lead pencil will give them all they need. Many an audience has left a recital accusing Rheinberger of dullness and heaviness. Dullness and heaviness there had been, no doubt, but only the trained listener knew that they were shown, not by the composer, but by the player.

NO. 13, IN E FLAT, OP. 161

*Phantasie; Canzone; Intermezzo; Fugue*

After the *Phantasie* of No. 12, this of No. 13 is so unexciting that a hasty critic might call it dull. We can best appreciate it by looking on it as an example of the serious prelude form. The pace is moderate throughout, and, despite appearances, there is no real change of *tempo*. The change on page 4, and the *Tempo primo* on page 7, are not apparent to the ear, the alteration being merely one of unit—the crotchet of the opening *Maestoso* and the quaver of the *Adagio* middle section (*Adagio*) both equalling 88. This persistence on a slowish gait during the whole movement (seven pages) is a blemish. Even the player, for whom there is really plenty of interest, begins to feel about half-way through that he is too much of a pedestrian—and in a very real sense, too, for the pedals are kept going in every bar. Yet there is so much good stuff in the movement that it must not be dismissed as a failure. Personally, I have made very frequent use of it as a voluntary, and have never failed to enjoy its breadth and simplicity. The plain opening theme, with the descending scale in the pedals (which may be made a fine feature on its reappearance on pages 3 and 7 by the addition of a 16-ft. reed), the *cadenza*-like passage that starts page 4, and the thoughtful polyphony of most of the movement, have an appeal of their own. Best of all is the little second subject—little, in that it is nothing more than the first four notes of a descending scale, yet big in the way it sails up on to a six-four at its second bar. In fact, with the sixth below in the right hand and the dominant in the tenor as the next most prominent part, the effect of the whole is a string of second inversions :



It is worth noting that Rheinberger sticks to this harmonization on every appearance of the theme. Even when brought in full organ at the close of the

movement, and again at the end of the Sonata, the harmony and laying-out remain the same. The Phantasie, despite the effects of monotony in pace and style, and the lack of rest in the pedal part, remains a good movement, especially if we modify the defects by good judgment in grading power, and by using only 8-ft. pedal tone for a spell in the middle—say from the second line of page 5 to the *tempo mo* on page 7.

The Canzona is one of the most attractive of the slow movements, with a charming tune for a solo stop, some delicious harmony, and a few little touches of rhythm (e.g., the left-hand part at the beginning of page 10) that suggest Brahms. As in the Pastorale of No. 12, Rheinberger soon forgets the solo stop arrangement with which he set out, so we must again use two manuals of almost equal power. The best arrangement, I think, is one that gives the left-hand part to a quiet but definite stop of flute quality. The occasional chords and extra parts in the right hand are apt to sound lumpy unless played with a string-toned stop. With a good balance on these lines much of the movement can be made delightful, with a suggestion of orchestral strings and wood-wind at times, for example :

EX. 11. *Solo.*

Very effective is the series of *pianissimo* suspensions at the end.

The Intermezzo cannot be played as a separate movement, as it ends on a dominant chord and leads into the Fugue. It is partly fantasia, partly toccata, and although it suffers from this want of determination, it has some very effective moments. It is ungrateful to the player, however, because from time to time an otherwise comfortable and rather showy manual part suddenly becomes decidedly awkward (middle of page 16). It can be made into a very good prelude to the Fugue, if one be wanted, but if the whole Sonata is played the *Intermezzo* is better omitted, as it adds five minutes to the length without quite compensating player or hearer. Moreover, it is better to come to the Fugue unfatigued, seeing that it is largely in solid five-part writing, and is on the big side throughout.

Whatever we may think of this Sonata as a whole, I believe that most players who have spent much time over its Fugue will agree that it is one of the

best of the set. The subject recalls that of Bach's 'Dorian' Fugue in its noble melancholy :

EX. 12.

I omit from the quotation the counter-subject which accompanies the second half. It leads us to expect a fugue on two subjects, but Rheinberger drops it after its second appearance. The first two and-a-half pages give us a rather sombre working in five parts—the very thing to show off diapasons. A modulation is then made to D flat, and a full close in that key seems certain, when the cadence is rudely interrupted and a plunge is made into entirely new matter and style :

EX. 13.

The wedge-shaped quaver theme holds the field for a page, after which the fugue subject reappears in A minor, accompanied by a single part in quavers, which thus carries on something of the feeling of the wedge theme and prepares the way for an emphatic statement of the first half of the subject in F minor by the pedals, under free and animated manual writing, with a bit of *stretto* thrown in.

The Coda follows—one of Rheinberger's finest pages, with rich harmony, and constantly fresh treatment of the opening half of the subject, leading into a climax which is stirring as it stands,



and may be made even more so by its antiphony being brought out thus :

Ex. 14.

If no solo reed is available the effect can be got by use of full Swell and Great instead of Great and Solo. This passage—not unlike that at the end of the C sharp minor Fugue—brings us into the epilogue—the simple second subject of the Phantasie (Ex. 10), now in E flat major, played full organ and developed into a really imposing peroration.

The use at the close of a sonata of a theme from one of the earlier movements is sometimes a drawback when the *Finale* is played alone, because it is no longer relevant, but here the broad, simple major theme comes in so naturally after the stress of the Fugue and the liberal use of the minor key, and is so naturally developed into four times its length, that one wishes for no better ending. It seems to be the finest of answers to the passionate questioning of the Fugue.

(To be continued.)

## NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

### XXIX.—WILLIAM PASCHE

In the oft-quoted Addendum to Morley's *Plaine and Easie Introduction to Practical Musicke*, in 1597, among the names of the Early Tudor 'Practicioners,' pride of place is given to 'Mr. Pasche.' It is to be observed that in Morley's list the name of 'Mr.' or 'Master' is given to Pasche, Byrd, Tallis, White, Parsons, Wilkinson, Sturton, and Risby, showing that these were 'Masters of Arts,' or else outstanding 'Masters of Musicke.' Thus, the reputation of Master Pasche must have been very great, even among a race of giants.

The name Pasche or Pasche—also written Passhe—occurs under Henry VI., Edward IV., and Henry VII., and we find a Master Thomas Pasche as Prebendary of Windsor from 1449 to 1474, he being also sub-almoner to King Henry VI. Possibly this Canon of Windsor was an uncle or relative of William Pasche.

Biographical data, up to the present, as to William Pasche may be described as 'nil,' and the only

information to be found in the new edition of Mr. Henry Davey's *History of English Music* (1921) is one solitary sentence, as follows :

William Pasche (Pasche) may have been the Pasche whose will was proved in 1525; but I should have supposed his period rather earlier, perhaps 1430-1500.

Let me here say at once that William Pasche was the Pasche whose will was proved in 1525; and his period was not so early as '1430-1500,' but probably from 1460-1515. Yet though scanty details are forthcoming of Pasche's biography, we are fortunate in having ample evidence of his musical powers. Admirable specimens of his gifts are to be found at Cambridge—namely, at Caius and St. John's Colleges, at Peterhouse, and at the University. The musical MSS. at St. John's and Cambridge University may be dated as *circa* 1515, while those at Peterhouse are not so early—probably *circa* 1540.

Pasche's greatest work is his delightful Mass *Christus resurgens*, of which Caius College possesses a complete score, while Cambridge University has a contra-tenor part and St. John's a bass part. A beautiful Motet of his, *Sancta Maria*, is at Peterhouse, and it is described by Mr. Henry Davey as 'an attractive piece allied in spirit to Josquin's *Ave vera virginitas*. There is also a Magnificat by Pasche at Peterhouse, though it would seem, from Dr. Jebb's list, that formerly there were two Magnificats in that Library. Portions of a Mass by Pasche are in the Cambridge University Library, and there is a Motet by him in the British Museum among the Add. MSS. 5665—at least if we are to assume that the piece marked as by 'W. P.' is to be identified with William Pasche. I may here observe that an ingenious friend suggested to me that 'W. P.' may have been meant for William Parsons, who harmonized eighty-one Psalms in Day's edition of 1563; but the British Museum MS. containing the Motet is apparently of the early years of the 16th century; in fact, the dates '1510' and '1511' are to be found in it—much too early for Parsons.

In regard to the biography of Pasche very few facts have come down. The late Dr. Cummings, in answer to an inquiry of mine, gave it as his opinion that the composer was attached to the Chapel Royal or the Court. After a close search of the various lists of these two Royal establishments, I could find no name resembling that of Pasche. A further search of the lists of various Cathedral establishments yielded no better results, nor was I more successful in a careful examination of the Patent Rolls, nor yet in a search of Hennessy's *Novum Repertorium*. At length, when I had almost abandoned hope, I made a search of 15th-century wills, and was rewarded with a clue to the family of the composer. Following up this clue, I was fortunate enough to run to earth this elusive composer, who I have good reason to believe, belonged to the Chapel of the Duchess of Exeter, sister of King Edward IV., about the year 1479. I also discovered that a Richard Pasche—probably a younger brother or a nephew of the composer—was one of the Wardens of the Guild of Holy Trinity of New Windsor in 1513.

William Pasche was one of the Gentlemen of the Chapel of Anne, Duchess of Exeter, in 1476, so we can safely assume the date of his birth as *circa* 1450. The Duchess—who was sister to King Edward IV. and Richard III.—died in 1480, having taken for her second husband Sir Thomas St. Leger, who was granted a licence on March 30,

1481, to found a perpetual chantry of two chaplains in the Chapel Royal, Windsor, to be called 'the Chantry of Anne, late Duchess of Exeter.' Of course the attainder of Sir Thomas St. Leger and the death of King Edward IV. (April 9, 1483) must have affected the chances of promotion for Pasche under Richard III.

It is not a little remarkable that the few facts we know of the biography of Pasche are derived from two wills—one proved in 1516 and the other in 1525. In the former will, made by Richard Gumby, chaplain to the Duchess of Exeter, a bequest is made to the Church of Compton, in Gloucestershire, and to Master Stratford (chaplain to King Edward IV.), also to Master Newman and Master Pasche. This will was proved on May 29, 1516, by John Veysey, Dean of the Chapel Royal (*Cal. Lett. Hen. VIII.*, 1515-18, part 1, page 566).

Apparently Pasche had to live in retirement during the reigns of King Richard III. (1483-85) and of Henry VII. (1485-1509), and we hear no

more of him till his death in 1525. He made his will on May 17, 1525, and directed that his body be buried 'in the chancel of St. Margaret's Church, in Friday Street, in London.' He bequeathed the sum of xlii*l.* to the high altar of the same Church, and a similar sum to the high altar of Dursley (Gloucestershire):

The Residue of my goods not bequeathed, my funeral and my debts paid, I give them to Alice, my Wife, and to John, my son, the which I make my two executors for to dispose them for the health of my Soul and all Christian souls, with the supervision of John Hyskins and Thomas Hevyn, they to have for their labours both xxvi*s.* viii*d.*

The will is witnessed by Stephen Padley, priest, Watkyn Woodward, and William Clotesboke, with others.

Pasche must have died a few weeks later, as the will was proved on July 12, 1525, in the Cathedral Church of St. Paul, London.

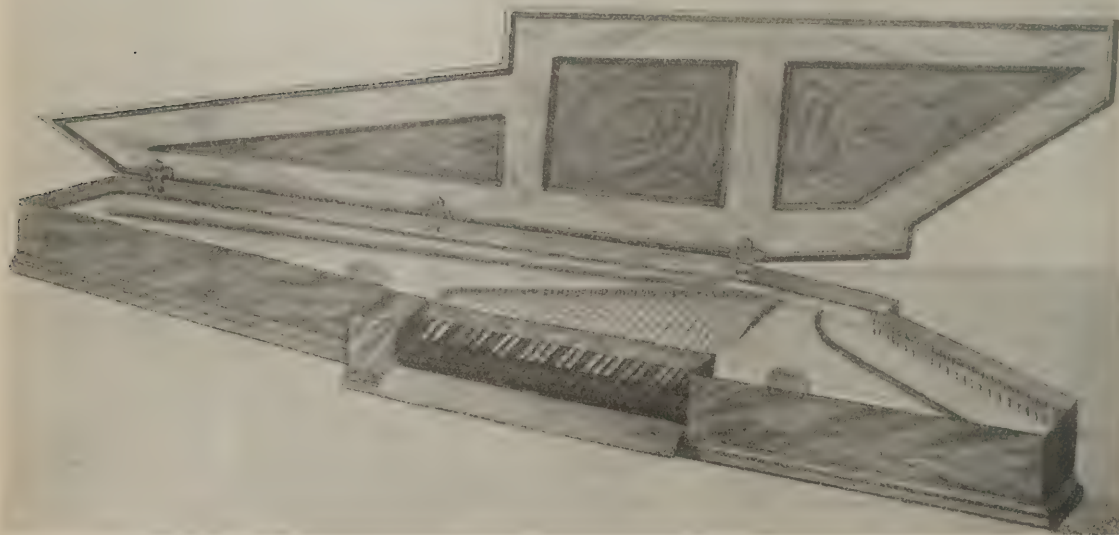
## THE CEMBAL D'AMOUR

BY E. VAN DER STRAETEN

In the summer of 1921 I had occasion to examine at the State and University Library at Hamburg a large collection of manuscripts by John Mattheson, known to the present generation chiefly by *Das neu-eröffnete Orchester* ('The Newly-Revealed Orchestra') (Hamburg, 1713), and by his connection with Handel. Among the numerous bundles of papers labelled 'Politica et Musica,' there was one which apparently had never been opened since it reached the Library. It contained a very fine-

toned, pen-and-ink drawing of an instrument called 'Clavir d'amour,' a reproduction of which—taken from a photograph which I obtained through the courtesy of the director, Prof. Dr. Wahl—is given below. It represents the only authentic illustration of this instrument, except one which is stated to be in an extremely rare 18th century work by Adelung—whereof, however, I have so far not been able to see a copy.

*Cembal d'Amour.*  
von Silbermann.





The cembal d'amour was invented by Gottfried Silbermann, the famous organ and harpsichord (clavicembalo or cembalo) builder of Freiberg in Saxony, in the year 1721, as he said, 'after untiring thinking and planning.' The idea of an instrument combining the softness of a clavichord with the tone-power of a small harpsichord was suggested to Silbermann by the wife of Privy-secretary Joh. Ulrich Koenig, of Dresden, who is described as 'an incomparable artist.' Her husband, also a friend of Silbermann, was the first to give an account of the new instrument in the *Breslawische gedruckte Sammlungen* of 1721:

Where [he asks] could ever one [a keyboard instrument] be found which could accompany the lute and the viol d'amour in such a manner that it would not drown their gentle strains, as does the rattling harpsichord, yet would balance them by a right proportion of strength, and thus not be like the common clavichord? An instrument which, moreover, would respond as easily, and with the same tenderness and elasticity, to the touch of the fingers?

Such an instrument has been constructed by the famous artist, Herr Gottfried Silbermann, of Freyberg, in Meissen, in such a manner that one has reason to proclaim it publicly as a novel work of art, to his undying fame.

Later on he explains how the instrument received its name:

... it also blends with the viol d'amour in such a charming manner that many Royal Polish virtuosi at Dresden unanimously decided to name it the 'Cymbal d'amour,' to distinguish it, as an entirely new thing, by an appropriate name, from other similar instruments.

Nevertheless, this is an entire misnomer, for, firstly, the strings are not plucked as in the cembalo (harpsichord), but, on the contrary, are struck from below by metal pins, resembling in their action the tangents of the clavichord; secondly, the word 'd'amour' suggests the presence of separate sympathetic strings, as in the viol d'amour, whereas this instrument has but one string to each note. The name was evidently chosen by the above enthusiasts on account of the cembal d'amour blending so well

*(Clavier D'Amour wird nun doppelt  
Clavier, es resonirt auf beiden Seiten  
und kann Piano und Forte gespielt  
werden, die Herrn Liebhaber halten  
es besser als ein Flügel, weil es  
ihnen lieblicher in die Ohren klingt)*

with the viol d'amour and because of the sweetness of its tone. With the illustration was a slip in Mattheson's (?) handwriting (reproduced above) which states:

[Translation] Clavier d'amour, or a double clavier. It resonates on both sides; it can be played *piano* and *forte*. Amateurs consider it to be better than a 'Flügel' [harpsichord], because it sounds more sweetly in their ears.

The strings of the cembal d'amour were twice as long as those of the ordinary clavichord, and, being struck by the pins, acting as tangents, exactly in the middle, they were divided into halves, each producing the higher octave together with the fundamental note of the open string, and giving greater richness of tone than the harpsichord or clavichord possessed. So long as the finger rested on the key, the pin was held against the string, whereby the vibration of its two halves was prolonged and the tone sustained to some extent. It was probably by the quick release or holding down of the key, as well as by hitting the string sharply or touching it gently, that the dynamic modifications between *forte* and *piano* became possible without the use of stops. The importance attached to this invention at the time may be gauged by the fact that it procured for Silbermann the appointment as 'Court and Country Organ-builder to the King of Poland and Elector of Saxony.' This flattering

acknowledgment of his merit did not, however, satisfy Silbermann, who was anxious to secure the fruits of his invention, and, supported by J. B. Volumier, the master of the Royal Chapel, Joh. George Pisendel, the famous violinist, and Christ. Pezold, the organist, he obtained from the King a patent for his invention, on June 21, 1723. But he was not destined to enjoy the fruits of this protection for long. Pantaleon Hebenstreit, the virtuoso on the cymbal (dulcimer), planned an instrument similar to that of Silbermann which he called 'Cymbal royal,' and entrusted its construction to Ernest Hänel, of Meissen. Silbermann obtained an injunction against Hänel, who appealed. Hebenstreit had the effrontery to accuse Silbermann of plagiarism, and a law-suit followed which dragged on for about five years, ending, through the intrigues of his opponents, in a very unsatisfactory manner for poor Silbermann. He abandoned his experiments for the improvement of his instrument, and turned his attention to the development of the 'Hammerclavier,' which Christofori, of Florence, had constructed with a fair amount of success in 1711. According to J. S. Bach's testimony, his first attempts in that direction were not very successful. How far he succeeded afterwards cannot now be ascertained, as none of his instruments appear to have survived.

One of his apprentices, who worked with him between 1740-50, revived the cembal d'amour after

his master's death, but in a much more complicated form. Stein's cembal had three superimposed manuals, each provided with a separate set of strings. The first manual was attached to a harpsichord mechanism, the second to a hammer-clavier (pianoforte), and the third to a cembal d'amour. All three manuals could be coupled, thus combining all the existing forms of the clavier of that period. The original of our illustration bears an inscription which, Englished, is as follows :

I, Bartholom. Opperman made such [a Cembal d'amour] at Hamburg in 1748, and received 150 thalers [about £22 10s.] for it. It resonates on both sides of the bridge [he means of the tangents] as long as one holds the finger down, and can be played *piano* and *forte*.

The last attempt to revive the instrument was made by Franz Jacob Späth, of Ratisbon, about 1770, but without lasting success.

## THE 17TH CENTURY ON QUARTER-TONES

By GERALD HAYES

Signor Busoni has written a new book on modern tendencies in music which has just been published in Germany. English readers who recall his former learned work, *A Sketch of Musical Aesthetics*, will hope that a translation of these new essays will soon be available, in order that they may see how he now regards his earlier suggestions on Atonality, Tripartite- and Quarter-tones, and the hundred and thirteen new scales which he had worked out.

It is only natural that the more minute subdivision of the octave should have been engaging the attention of the advanced musician of to-day, but in spite of our orchestral experiments, and keyboards with four notes to a tone, we cannot claim to be altogether pioneers in this field. Some of the modern developments—such as the chord of natural over-tones, which has given us the wonderful Sonatas of Scriabin, or the use that men like Debussy, Vincent d'Indy, and others have made of the whole-tone scale—are, of course, real innovations, but the 17th century had a good deal to say about quarter-tones which had been seriously tried, and the matter is discussed in the text-books of the period, sometimes from the purely musical, and occasionally from the more mathematical point of view.

By the beginning of the 18th century it seems to have been disposed of, for we then hear no more about it; indeed, in 1724 we find William Turner in his *Sound Anatomized* stating that 'the semitone is the smallest interval in music.' Christopher Simpson, in his *Compendium of Practical Musick* (1667), gives us a good deal of information on the subject. As a composer and a player on the viola da gamba, he was one of the foremost musicians of his day. His great work on the *Division Viol* is a monument of thoroughness and sound sense and, besides his *Compendium*, he wrote part of Playford's well-known *Skill of Musick*. What he says on quarter-tones may be taken as reflecting the formed opinion of his generation.

Speaking of the different scales, he says :

The Enharmonic Scale rises gradually by Dēises or Quarter-Notes ; of which 24 make up the octave ; and is so far out of use that we scarce know how to give an example of it.

This rather suggests that it was all a thing of the past, but from a later remark it appears there had been attempts again to use quarter-tones :

I am slow to believe [he says] that any good Music (especially in many parts) can be composed by Quarter-Tones, although I hear some talk much of it. Some do fancy, that as the Diatonic Scale is made more elegant by a mixture of the Chromatick ; so likewise it might be bettered by help of the Enharmonic Scale, in such places where those little Dissonances do occur.

It must be remembered that this was written in the great days of English music before our free contrapuntal style was overwhelmed by the Italian manner, and that therefore 'musick in many parts' represented the principal form of composition. Also that the problem of the 'even-tempered' scale had not yet been completely solved, so that 'those little dissonances' were often a source of trouble.

It refers of course to the fact that the two semitones making up a whole-tone were not equal, being in the proportion 4:5, though opinion was divided as to whether the upper or lower semitone was the greater. Attempts had been made to equalise them, notably by Athanasius Kircher in his great work *Musurgia Universalis* (1650). Accepting the nine commas into which, by general consent, the tone was divided, he proposed to divide the middle comma into two 'schisms' so that each semitone should consist of four commas and a schism. But the age was nothing if not logical, and his opponents argued that this did not solve the problem, as his two schisms ought to be in the proportion of 4 to 5 also !

There are many other works in which the curious may pursue the subject. Much attention is given to it by William Holder, in his *Treatise on the Natural Grounds of Harmony* (1694), where the structure of the octave is explored in all its possibilities. The learned Mersenne, in *L'Harmonie Universelle* (1635), of course speculates a good deal on these small intervals, though his attempt to subdivide the octave into 58½ commas was a bad shot that his contemporaries were not slow to point out.

Simpson gives a diagram to show those who used them endeavoured to indicate such degrees in scores. The sign for the semitone is the usual sharp sign of double crossed lines, and for the respective quarter-tones single and triple crossed lines were employed.

He sums up his reasons against the use of these minute sound differences as follows :

As to their use in Practical Musick, I am yet to seek. For I do not conceive how a natural voice can Ascend or Descend by such Minute degrees, and hit them right in tune. Neither do I see how Syncopes or Bindings with Discords (which are the chief ornaments of Composition) can be performed by Quarter-Notes. Or, how Concords (by them) can be removed from key to key, without much trouble or confusion.

He admits that there might possibly be a use for it in the *Tierce de Picardie* ('The Binding Cadence of the Greater 3rd'), but that, he says, is commonly covered by the trill of the voice or shake of the finger. And he concludes the whole matter with the remark :

As to my opinion concerning our common scale ; taking it with its mixture of the chromatick ; I think it lies not in the wit of man to frame a better, as to all intents and purposes for Practical Musick.

For the present—so far as quarter-tones are concerned, at any rate—even the genius of Signor Busoni will hardly persuade the majority of us to disagree with Simpson.



## THE EASTMAN SCHOOL OF MUSIC

BY A. J. WARNER

(Music-Editor of *The Times-Union*, of Rochester, N.Y.)

[Much interest has been aroused by recent appearances of prominent British musicians at the Eastman School of Music; we are glad, therefore, to be able to give a report of the institution, from the pen of one who played an important part in its organization.—EDITOR.]

Music in the provinces of the United States has received a direct challenge in the gift of George Eastman, founder of the Eastman Kodak Company, to the people of the City of Rochester, New York, of the Eastman Theatre and the Eastman School of Music, which have been 'trusteed' to the University of Rochester, thus insuring their permanent administration. Although one great building houses both the theatre and the school, they are, in a sense, separate institutions, the Eastman School of Music being virtually a college of the University of Rochester, and operated as such, while the Eastman Theatre is maintained with the primary objects of supporting a symphony orchestra, training listeners—who are drawn from the general public of the city—and serving as a laboratory for the School of Music. Mr. Eastman's gift amounts to a total of approximately 8,750,000 dollars, 2,250,000 dollars of which represent an Endowment Fund, available for the School of Music only, while 1,500,000 dollars still remain in the Building Fund.

Vast in money expenditure as is this enterprise, there is back of it a purely idealistic conception on the part of its donor that gives it a world significance. Mr. Eastman has told me something of the purpose on which is based his unique and magnificent undertaking. In the midst of his notably active and philanthropic life there has gradually come to him a realisation that music, and the power to appreciate its message, is of supreme importance as a means of escape from the highly standardised existence of the present day; that music, with ever-gaining sway, has brought him relief from business pressure and a degree of pleasure so poignant that he has determined to share his experience with the public of Rochester. Moreover, Mr. Eastman is eager to have the people of his city make good use of the increase in the amount of leisure that is theirs as a result of the new systems of efficiency that govern so many of the factories and manufacturing plants in the commercial centres of America.

The Eastman School of Music building is possessed of the latest developments as regards planning and equipment. The studios are so constructed that they are sound-proof, the resonance of the various apartments being controlled by cork floors and sound absorbing 'blotters' in panels on the walls. In the way of ventilation and heating, which is under thermostatic control, the system installed is of the most modern type. The fourth floor of one wing of the building contains thirteen practice and two teaching organ studios, the organs being placed overhead in the roof trusses so that their pipes speak down through the ceiling; only the consoles are visible in the rooms. Other features of the school building are fifty-one practice rooms for students of the pianoforte, and several studios for the study of the theory of music which are equipped with lantern, pianola, phonograph, and pianoforte, to be used in illustrated lectures.

One of the significant elements in the equipment of the school plant is the Sibley Music Library, which has been collected by Hiram W. Sibley, of Rochester,

and which now ranks as the third or fourth important collection in America. In this library, by the way, is the original manuscript of *Home, sweet Home*, recently purchased by Mr. Sibley.

The largest auditorium in the School of Music is Kilbourn Hall—named in honour of Mr. Eastman's mother—which seats about five hundred. The decorations are of the most exquisite kind. This hall is particularly adapted for the giving of chamber music concerts, and is also proving highly useful as a demonstration room for pupils' recitals. There is placed in Kilbourn Hall a hundred-stop organ. Between the School of Music and the Eastman Theatre is a Grand Corridor, 25-ft. by 186-ft., which is on the second floor. In addition to serving as a corridor for the school, this splendid apartment is utilised as a foyer for both Kilbourn Hall and the Theatre. On the walls of this promenade are hung paintings by well-known modern artists. The pictures, which are obtained through the courtesy of the Memorial Art Gallery, given to the University of Rochester by Mrs. James Sibley Watson, are changed every month, or as often as the Art Gallery brings a new loan collection to Rochester.

The Eastman Theatre is an auditorium seating 3,568 people. Its acoustics are regarded as among its most notable features, for one can hear perfectly in any corner of the great structure, so carefully has it been designed. The Theatre is equally remarkable hygienically, washed air being constantly circulated through pipes under every seat, while the lighting is considered one of the marvels of the day. Experiment, long and arduous, has made it possible to have motion pictures shown with the house almost as light as during the giving of concerts. This has overcome one of the serious obstacles in film presentations. The proscenium arch of the theatre is 60-ft. wide; the stage is of ample size, and supplied with every appliance for the handling of scenery and the giving of grand opera. In the theatre is an organ of a hundred and forty speaking stops, with an Echo organ installed in the roof trusses.

One of Mr. Eastman's special aims was that all the seats should be uniformly desirable and comfortable. With this in view the grand balcony was made to lead from a foyer of great beauty and luxuriousness in the way of furniture and decoration. The balcony has proved so successful that many people resort to it who could afford more costly seats. There are no boxes in the Theatre, this form of seating being considered undemocratic in America. Instead, there is a mezzanine gallery containing four hundred and nine chairs, which are sold as reserved seats to persons willing to pay for the privilege of special luxury and ease.

The interior of the Theatre is acknowledged by the different authorities who have seen it to be the most distinguished, artistic, and elegant of any theatre in the world. On the walls are mural paintings by Mr. Ezra Winter representing a music festival, with lyric, martial, and sylvan music illustrated, and by Mr. Barry Faulner, who has suggested sacred, pastoral, and dramatic music. The entire colour scheme of the interior of Kilbourn Hall and the Eastman Theatre was chosen and supervised by Mr. Ezra Winter. The ceiling is slightly domed, and treated with coffer embroidery in colour and gold. From a gilded sunburst, in the centre, hangs one of the largest and most resplendent chandeliers in existence, from which a flood of light is thrown upon the ceiling of the Theatre.

It is, however, the vision that has led Mr. Eastman to erect this great institution, rather than its cost and beauty, that is of most interest to the world at large. He is just now chiefly concerned with creating listeners, feeling that they, at the moment, are the crying need of the average provincial city of America. In the possession of intelligent music listeners, outside of New York and Chicago, and possibly Boston and Philadelphia, the United States, seems, to the writer, to be far poorer than England. To be sure, large audiences are available for concerts given by celebrated artists, who have already been made familiar through the medium of the gramophone, but the desire to hear good music—mainly orchestral—is as yet distinctly circumscribed. The great symphony orchestras of America are, practically without exception, run at a huge deficit—from 200,000 to 250,000 dollars a year—which is made up by affluent subscribers, who pay, in excess of the admittance, considerably more than a dollar for each person who hears the various symphony concerts in most American cities.

Mr. Eastman has come to the conclusion that this system is economically and artistically wrong, and that the Rochester Philharmonic Orchestra, which he has founded, must largely be self-supporting. As a means toward achieving this end he has arranged that on six days a week motion picture features at fifty cents for the best seats shall be shown at the Eastman Theatre—a concert by some well-known artist or orchestra is given each Wednesday night throughout the season—and that the pictures shall be accompanied by an orchestra of symphonic proportions, the nucleus of the Rochester Philharmonic, which now numbers ninety players, and which will give as many concerts as the public will support. The programme is headed at each performance by an Overture of high grade orchestral music, and the remaining parts of the accompaniment are of excellent musical standard. Mr. Eastman, who has based his calculations on actual results, estimates that over two million people annually will hear good music well performed, and is firmly convinced that thus, quite unconsciously, these citizens will become imbued with a love for the best in orchestral composition—a circumstance which will, in the end, automatically create a large and real musical public at Rochester. To such, a symphony orchestra will become a necessity. In the meantime, the proceeds of the 'movies' will pay the expenses of the Theatre and the Theatre orchestra. The orchestra already numbers more than sixty players, and will be increased in size as conditions warrant. The fact that the Eastman Theatre is a part of the University of Rochester, and that no profits or interest on the investment are required is, of course, a vital factor in the success of the scheme.

The main object of this orchestral plan is a reduction in the expense of orchestral music from 2.50 dollars per listener—including admission fee and deficit—to twenty-five cents. This is to be attained by increasing the number of listeners ten-fold, not by reducing the cost of the orchestra, which is impossible in America at the present time. The number of listeners played to by the leading orchestras in the United States is only about 120,000 to 150,000 in a season. This total comprises not more than a tenth of the number of individuals who are potential orchestral enthusiasts. The Eastman Theatre Orchestra has already played in nine months to about 1,250,000 listeners; on several occasions to nearly

60,000 in one week—this number comprising more than a quarter of all the adults in the City of Rochester.

Another use of the Theatre is as a laboratory for the School of Music; the two are to be interchangeable as regards their use. In this way students who show sufficient talent will be offered opportunity, so often denied, for a public hearing. Among the future activities of the enterprise are performances in the Theatre each year by a visiting Opera Company, with which certain pupils are to be allowed to appear in the ballet and in minor rôles. Fortune Gallo, head of the San Carlo Opera Company, has already been in conference with Mr. Eastman concerning the practical consummation of this idea, and students in the ballet school and the opera department of the school will thus be given a chance to demonstrate publicly their fitness for an operatic career. The Metropolitan Opera Company, to the board of directors of which Mr. Eastman has recently been elected, is also likely to honour Rochester and the Eastman Theatre with an annual visit. The most recent addition to the School of Music curriculum is a department for the training of opera students, and the ultimate establishment of permanent opera organizations. This work is at present under the direction of Vladimir Rosing.

It is recognised that it will be years before this far-reaching scheme is in full operation, but many of its ramifications have this year taken coherent form. Those most deeply interested in its future are fully aware that success or failure is indissolubly intertwined with the choice of the right people to guide the destinies of the School and the Theatre. On the type of musicians connected with the enterprise depends the realisation of Mr. Eastman's plan, which is certainly without parallel in the history of music.

## The Musician's Bookshelf

*Music, Health, and Character.* By Agnes Savill.

[London: John Lane, 7s. 6d.]

Mrs. Agnes Savill, described in *Who's Who*, as 'M.A., St. Andrews; M.D., Glasgow; M.R.C.P., Ireland; Physician to the London Skin Hospital, Member of the Council of the British Association for the advancement of Radiology and Physiotherapy,' &c., having previously published works upon X-Ray treatment, Vaccine treatment, and Electrical treatment, has suddenly appeared as the author of a very valuable book upon Musical treatment. In her *Music, Health, and Character*, she has chapters upon the 'Physical Effects' of music, and upon its 'Psychic Effects,' and her discussion of these subjects constitutes about the last third of her book. The previous two-thirds are taken up with a personal confession, and one of the highest value.

Dr. Savill was for long a music hater, and her conversion is but recent. 'It was not until the year before the war that there came the initiation into the beauty of pianoforte music; the power of the orchestra was not revealed to me till long after peace was declared.' This confession is made with a purpose:

It must be recorded because many an adult believes he or she is so unmusical by nature that it is useless to attempt to cultivate an interest in the subject. I was

(Continued on page 52.)



## ANTHEM FOR GENERAL USE

Isaiah lv. 1, 3, 12

Music by HUGH BLAIR

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO. SOLE AGENTS FOR THE U.S.A.

*Larghetto. ♩ = 76*

ORGAN

*p* *Sw.*

*Ped. 16 & 8 ft.  
Sw. coupled*

SOLO  
TENOR OR SOPRANO

*p*

O come, ev - 'ry one that thirst - - eth, O

*p* *cres.*

come to the wa - ters, ev - 'ry one; in - cline your ear, and

*mf*

come . . to Me: . . hear, . . O hear, and your souls shall live.

*mf* *p* *Ch.*

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January 1, 1924

CHORUS

**CHORUS**

O come, ev - 'ry one that  
O come, ev - 'ry one that  
O come, ev - 'ry one that  
O come, ev - 'ry one that

*p* *Sic.*  
*senza Ped.* *Ped.*

thirst eth, O come to the wa - ters, ev - 'ry one; in  
thirst eth, O come to the wa - ters, ev - 'ry one; in  
thirst - - eth, O come to the wa - ters, ev - 'ry one; in  
thirst - - eth, O come to the wa - ters, ev - 'ry one; in

*cres.*  
- cline your ear, and come . . . to Me, . . . in - cline your ear, and  
- cline your ear, and come to Me, . . . in - cline your ear, and  
- cline your ear, and come . . . to Me, . . . in - cline your ear, and  
- cline your ear, and come . . . to Me, in - cline your ear, and



come . . to Me, . . hear, . . and your souls shall live,

come . . to Me, . . hear, . . and your souls shall live.

come to Me, . . hear, . . and your souls shall live.

come . . to Me, . . hear, . . and your souls shall live.

*f* *Gt. Sw. coupled.* *p* *Ch.*

*Gt. to Ped.* *in Gt. to Ped.*

*Solo*  
*Con anima*  
*mf* Ye shall go out . . with joy, and be led forth with

*Con anima*  
*(Ch.)*

*mf* *Sw. Reed* *p*

*Ped. mf Ch. coupled.*

*cres.* peace; . . the moun - tains and hills shall break forth be-fore you in - to

*cres.*

*f* sing - ing, shall break forth be-fore you in - to sing - ing, sing - ing, . .

*mf*

*f* *Gt. both hands* *reduce Gt.* *mf* *Sw.*

*Gt. to Ped.*

and all the trees of the field shall clap their hands.

*mf Gt.*  
*Ped.*

CHORUS

Ye shall go out with joy, and be

*f*

led forth with peace; the moun-tains and hills shall

*mp* *cres.*



break forth be-fore you in - to sing - ing, and all the trees of the

field . . shall clap their hands, . . shall clap their hands.

*Solo p. rit.*  
O come, ev - 'ry one that thirst

*p. Sw. rit.*

Tempo 1mo.

eth,

O come, ev - 'ry one that thirst - eth, O come to the wa - ters,

O come, ev - 'ry one that thirst - eth, O come to the wa - ters,

O come, ev - 'ry one that thirst - eth, O come to the wa - ters,

O come, ev - 'ry one that thirst - eth, O come to the wa - ters,

Tempo 1mo.

*p* Sw. to Ped.

*cres.*

in - cline your ear, and come.. to Me.

*mf*

ev - 'ry one, in - cline your ear, and

*mf*

ev - 'ry one, in - cline your ear, and

*mf*

ev - 'ry one, in - cline your ear, and

*mf*

ev - 'ry one, in - cline your ear, and

*p Ch. cres. mf Sw. to Ch. senza Ped. Ped.*



hear, . . . and your souls shall live, . . .  
 come . . . to Me, . . . hear, . . . and your souls shall live, . . .  
 come to Me, hear, . . . and your souls shall live, . . .  
 come . . . to Me, hear, and your souls shall live, . . .  
 come to Me, hear, . . . and your souls shall live, . . .

*pp* hear, . . . and your souls, *rit.* your souls shall live. . . . *f* *p*  
*pp* hear, . . . and your souls shall live. . . . *rit.* *f* *p*  
*pp* hear, . . . and your souls shall live. . . . *rit.* *f* *p*  
*pp* hear, . . . and your souls shall live. . . . *rit.* *f* *p*  
*pp* hear, . . . and your souls shall live. . . . *rit.* *f* *p*

(Continued from page 44.)

one of those adults for so long that I begin to hope the majority of people in a similar position resemble me in that they have the sense of music lying dormant, not absent. There is a key which will unlock the door and allow the sleeping gift to awaken and develop. How to find the key is the problem in the individual case. If only one could persuade the unmusical that the door once opened leads to untold and undescribable joys, they would surely take some trouble to discover a method of entry.

The history of Dr. Savill's former determined 'unmusicality' is briefly this. She was brought up in a Scottish provincial home, where the sense of duty was inculcated by precept and punishment, and the sense of art received little recognition. She had pianoforte lessons, but 'teachers of music in those days seemed to regard it as a duty to instil only difficult and dull music.' The only music for which she cared, then, was that of the Scottish folk-songs:

Our father held that no music except that of the old Scotch songs was worth listening to; we agreed with him, and enjoyed a feeling of superiority over those who went to concerts.

That feeling of 'superiority' lasted thirty years, and in 1913, Dr. Savill, in passing Queen's Hall, on the way to Harley Street, would smile pityingly as she saw the audience assembling or departing, and agree with a companion that 'those who attend concert-halls belong to a degenerate class.' Whatever class they belong to, it is one of which she is now a member, for Queen's Hall has become one of her haunts.

The stages of conversion have been, roughly, this: (a) One visit each, during six years of University life, to play, concert, and opera—no result. 'Left to myself, I should never again willingly have read of music or listened to it'; (b) Marriage to a husband who, although preoccupied with scientific research, yet realised the joy of music, and consequent recognition of the fact that 'there was something lacking in me, that some unknown sense required development'; (c) A pathetically early widowhood and a cessation of this influence; (d) An interest in the dancing of Maud Allan, and, through it, in the music to which it was set; (e) Purchase of a player-piano, upon which the Maud Allan music could be played; (f) Attempts to appreciate the 1913 Russian Opera and Ballet performances—with failure; (g) Attendance at a Busoni recital, with interest in a skilfully-written programme-book, and through this in the twenty-four *Etudes* of Chopin; (h) Return home to many evenings spent in trying to reproduce the Busoni rendering on the player-piano; (i) An enthusiasm for Pachmann; (k) A decision to try whether orchestral music also had attractions; Beethoven's V., VII., VIII., and IX. found to be comparatively unmoving; (l) Tchaikovsky's *Pathetic* does the trick! (m) Gradually Tchaikovsky diminishes in attraction, whilst Beethoven steadily gains.

There the catalogue must end, so far as this review is concerned, but it is very incomplete, for much remained to be done, all of which is closely recorded in the book. Note that in the later stages of initiation, as in the earlier, the player-piano was the medium by which intimate understanding was achieved.

This is a day when the bounds of musical appreciation are rapidly widening. The circle of music-lovers grows apace. But there are still many

to whom music is an unknown kingdom, as for so many years it was to Dr. Savill. Every page of this book is interesting, not least so the pages given to consideration of the subject indicated by the title. But that title is nevertheless rather unhappy. It suggests a dull seriousness, and gives no hint of the personal intimacy of the book. A title already appropriated by another author would have suited this one; in general scope, the first part of her book much resembles Mr. Rorke's *A Musical Pilgrim's Progress*. We cannot have too many confidential accounts of personal musical growth. They are instructive documents to all who are engaged (as every professional musician should be) in the attempt to make music of greater service to a bigger proportion of the country's population. P. A. S.

*Gramophone Nights.* By Archibald Marshall and Compton Mackenzie.

[Heinemann, 5s.]

*Up-to-Date Gramophone Tips.* By Capt. H. T. Barnett.

[The Author, 12, Whittington Chambers, King's Road, Southsea, 1s.]

The first of these books contains thirty-one programmes, each author compiling half. An inevitable drawback to the plan is that only gramophonists with a comprehensive stock of records can carry out even a part of the scheme. Still, the book is useful in drawing attention to a very large number of records that should be in the library of all to whom the gramophone is more than a toy or a jazz-purveyor. The book is written in entertaining style, and contains a good deal of useful information on such matters as needles, sound-boxes, &c., in addition to more or less helpful comments on the chosen records.

Capt. Barnett's book is concerned mainly with the technical and mechanical side of the gramophone, and all who delight in experimenting with various makes of needle and sound-box will be in clover. The author gives much good advice on the care of machine and records, and writes throughout like a practical enthusiast. A testimony to the value of this little book is the fact that this is a reprint, with additions, last year's edition of three thousand having gone, evidently like hot cakes.

'DISCUS.'

*Monographien zur Russischen Musik.* Vol. I. By Oskar von Riesemann.

[Munich: Drei Masken Verlag, 1923.]

This first volume contains four monographs devoted to Russian music before Glinka, Serof, and Dargomijsky, all of them substantial, accurate, and readable.

The writer has used the available sources of information—memoirs, published correspondence, and other histories—to excellent purpose; and his compilation is rendered all the more useful by the fact that Russian sources are not easily accessible. Nor are all writers on the same topics as thorough and as judicious as he is. The book is purely historical; it contains no attempt to characterise, describe, or appraise the music of the composers referred to. M.-D. C.



*Claude Debussy.* By Ladislaus Fabian.

[Munich: *Drei Masken Verlag*, 1923.]

An excellent little book. Dr. Fabian is one of the very few critics of whom it cannot be said that when confronting Debussy's music they cannot see the wood for the trees. He goes straight to the point in the matter of Debussy's idiosyncrasies of style and technique, and further in the matter of his evolution. Debussy, he tells us, broke with 'impressionism' at the time when he wrote *La Mer* and *Iberia*; the works of the later period are conceived and carried out in a spirit of neo-classicism, and represent organization after conquest:

Debussy was no mere incomplete genius. His work embodies a constant progress and shows ever-increasing mastery. His inspiration, during the last years of his life, blossomed more vigorously than ever. He was not only a pioneer, but an artist who achieved his ideals in the fullness of variety. He was no specialist; his output comprises great and lasting works in all orders of music.

Dr. Fabian's remarks on the absurd readings of Debussy's music which so often pass muster are as well worth reading as his remarks on the music itself. M.-D. C.

#### BOOKS FOR THE ORGANIST

A number of books dealing specially with the work of the organist and choirmaster call for notice, and must be dealt with briefly. One of the most important happens also to be one of the smallest—*The Choir-boy in the Making*, by Charles H. Moody (now 'Dr.' Moody, we are glad to be able to add). The value of this admirable treatise lies in the fact that it is written by one who has long since shown conclusively that first-rate results are to be got from the material that is at hand in the average town. Too often choirmasters take the view—natural, but mistaken and discouraging—that in order to make a good choir we must have picked boys, a choir school, and other costly paraphernalia. Yet there are not wanting cases to show that even with all these advantages the result is sometimes poor. The vital factor is not the picked material or the thousand-a-year choir school, but the trainer with tact and gumption. Here is a book by such a trainer, and it deserves to be carefully studied far and wide (Humphrey Milford, 2s. 6d.).

In John Newton's *A few Thoughts on Hymns and Tunes* (The Author, Christchurch, Hants, 1s.) are sound views badly expressed. Mr. Newton should get a literary friend to overhaul his construction and punctuation.

John Matthews is already well-known as a writer on the structural side of the organ. He has just published a capital little book, *The Organ Described*, in which he gives in simple language and condensed style an account of the early history and present condition of the instrument (*Musical Opinion Office*, 2s. 6d.).

James T. Lightwood's *Hymn-Tunes and their Story* has long been a popular book—it first appeared in 1905. The author has now issued a new and revised edition (Epworth Press, 6s.). Space allows us to discuss only a few points. Mr. Lightwood gives a version of *Luther's Hymn* set to 'Great God, what do I see and hear?' as arranged by Baumgarten about a century ago for solo voice and trumpet obbligato—futile calls, *ta-ra-ra-ta-ra-ra* between the lines. (By the way, the alto and tenor

are missing at the end of the second line as printed in the book.) Mr. Lightwood will be interested to hear of a version by T. D. Thomas with a trumpet part exactly the same as Baumgarten's. It appeared in *Sacred Harmony*, a book published at Winchester, compiled and arranged by Thomas, a lay-clerk at Winchester Cathedral. The book is not dated, but a clue is provided by the fact of Thomas having been appointed in 1804.

Has Mr. Lightwood got the right version of *Angels* on page 58? It does not agree with that of the *E. H.*, which is supposed to be the original form. Mendelssohn uses *Aus tiefer Noth* in the first, not the second, movement of his third Sonata. Among the many curiosities quoted by Mr. Lightwood nothing is better than J. B. Sale's (1837) combination of Beethoven's *Romance* in G and a phrase from the *Hallelujah Chorus* for use as an Easter hymn. How many know that *St. Helena* (*A. & M.*, 395) is really *St. Ephraim* (*E. H.*, 196), changed from long metre into short and robbed of its passing-notes—and of most of its life, too. See both tunes side by side in this book, and take off your hat to the *A. & M.* 'reformer,' who made the old tune behave itself. I wish Mr. Lightwood, when preparing this new edition, had added a chapter, so that he could have brought into the scope of the work the 1910 *A. & M.*, the *E. H.*, and other recent collections of note. Moreover, much of our old hymn-music that was neglected in 1905 has been restored to favour. During the past dozen years, for example, we have seen something like justice done to S. S. Wesley as a writer of hymn-tunes. However, there can never be any finality in matters of this sort, so we must be grateful for what Mr. Lightwood has given us—an enthusiastic, well-written, informative book on a fascinating subject.

A third edition of *The Simple Psalter and Canticles, pointed for Ancient Tones*, by the Rev. H. Kynaston Hudson and B. Vine Westbrook, has just been issued (Faith Press, 1s.)—a very cheap and handy book. The Table of Proper Psalms from the 1917 Report to Convocation has been added. It is a pity to continue the old method of printing in heavy capitals the syllable following the recitation, but no doubt the question of cost prohibits a change. And, after all, experience shows that a good choir will chant well in spite of typographical eccentricities, whereas with a badly-taught one the boot is on the other leg.

Now that congregational singing is being taken up systematically, there is room for a manual on the subject. Such a book comes from the Faith Press (1s. 6d.), in George T. Fleming's *The Music of the Congregation*. There are some points on which most of us will not see eye to eye with the author. In discussing the relative merits of plainsong and Anglican chants in regard to flexibility, he seems to overlook the fact that the fixed harmony of the latter makes it difficult—sometimes impossible—to adapt in the case of very short verses. He says the plainsong tones are monotonous because the reciting note is the same in both halves of the verse. This may be so (though I have never been conscious of it), but the monotony is nothing compared with that induced by the constant full closes of the Anglican chant. The reciting note may be saved from monotony by the rhythmic variety of the text concerned, but nothing can redeem a string of conventional cadences. Mr. Fleming exaggerates the difficulty of free-rhythm hymn-tunes. The

average member of a congregation has little trouble in mastering the syncopation of a fox-trot or popular song. Why under-rate the intelligence, as well as the taste, of a congregation? Mr. Fleming, on page 32, speaks of 'a dominant minor seventh,' when it is clear that he means a tonic seventh, and he uses the term elsewhere when he appears to mean a dominant seventh. What is 'a dominant minor seventh,' anyway? He puts in a plea for an organ interlude between the verses of a hymn, and even goes so far as to say a good word for the old custom of inserting a few bars of organ music between the lines of slow tunes. I don't know whether Mr. Fleming has ever seen in print examples of the 'twiddle-bits' that were used in this way, here and in Germany. I have several old hymn-books in which they appear. Mr. Fleming doubts whether the revival of the practice 'would find acceptance with English congregations.' There need be no doubt; it wouldn't. Speaking of varied harmonies to hymn-tunes, Mr. Fleming pleads for discretion. 'It must be remembered,' he says, 'that most congregations include a certain number of members who like to sing one or other of the lower parts, and the varying of the harmonies tends to inconvenience these singers.' But if these members cannot take their cue from choir and organ, and sing an occasional verse in unison, they deserve all the inconvenience they get. In the matter of starting a hymn, Mr. Fleming suggests that after the playing-over, 'the organist must allow the congregation ample time to rise and make a firm start well together.' I fancy the experience of most organists is that an indefinite wait after the playing-over is the way to ensure anything but a firm start. Far better instruct the choir to take breath immediately the last chord of the playing-over ceases, and then go ahead. A congregation will soon realise that it has to be up and doing, whereas, no matter how 'ample' the time the organist allows them, there will always be some laggards. In a service where there is no conductor, nothing is more irritating and fatal to good attack than vague waits between verses, or after introductions of any kind. Nor can I admit that there is anything to be said in favour of a preliminary treble note on the organ, though Mr. Fleming says 'it is often necessary in the accompaniment of a congregation.' Never! It has seemed worth while to discuss the above points because, as the first book on the subject, this work will attract, as it deserves, a good deal of attention. It contains much that is excellent, but on the debit side must be set a good many statements and suggestions that seem to point to some lack of experience and musicianship on the part of the author.

In a multitude of counsellors there ought to be wisdom. Everything depends on the choice of counsellors. *A Manual of English Church Music*, edited by Archdeacon Gardner and Sydney H. Nicholson (S.P.C.K., 10s. 6d.), employs a large number whose names guarantee the wisdom that comes with long and wide experience—Dr. Fellowes, E. T. Cook, H. C. Colles, Dr. Bairstow, the late Sir J. D. McClure, Francis Burgess, Dr. Dearmer, Dr. Macpherson, Basil Johnson, Dr. Frere, &c., &c. The book covers all the ground, from organ loft to choir stalls, the Cathedral system, the Public School Chapel service, Music in the Mission Field, the Organ from an Architectural Point of View (a valuable chapter by Sir C. A. Nicholson), Carols,

Cantatas, Processions, Choral Festivals, Orchestral Accompaniments—in fact, we look in vain for the omission of any important subject. Well edited, practical, and simple in style, it is a book for all parsons, organists, and choirmasters, as well as for keen laymen. H. G.

From the Drei Masken Verlag, of Munich (English agents, Le Livre Français, 20, Brompton Road, S.W.7.), come further examples of their facsimile reproductions of composers' manuscripts—the *Siegfried Idyll*, Beethoven's Pianoforte Sonata in F sharp, Brahms's *Four Serious Songs*, and the *Meistersinger* Overture. It is impossible to over-praise these wonderful reproductions. One seems almost to be looking over the composer's shoulder and watching his pen at work. Perhaps the chief marvel is the beauty and neatness of Wagner's manuscript. Here indeed was a genius for taking pains! Bach, Brahms, and Beethoven wrote like men with an eye on the clock, but Wagner would seem to have had ample time, and to have enjoyed the task that most composers hate above all others. H. G.

Every musician's bookshelf should find a corner for Arthur and E. Ewart Fieldhouse's *Income Tax Simplified* (the Authors, Trinity Street, Huddersfield, and Simpkin, Marshall & Co., 1s. 6d.). It shows him how to prepare the return for assessment, and tells him how to obtain repayment of tax, besides giving him a lot of useful information in regard to death duties, land tax, corporation profits tax, &c.

#### BOOKS RECEIVED

[Mention in this column neither implies nor precludes review in a future issue.]

*A Student's Hymnal*. Edited by Sir Walford Davies. Oxford Press.

*Byzantine Music and Hymnography*. By H. J. W. Tillyard. The Faith Press. 4s. 6d.

*Saint-Saëns*. By George Servièrès. *Schubert*. By Th. Gérold. Librairie Félix Alcan, 108, Boulevard Saint-Germain, vie., Paris. 7.50 fr. each.

*Handbuch der Orgelliteratur ein Wegweiser für organisten*. By Franz Sauer. Wiener Philharmonischer Verlag.

*Sussex Church Music in the Past*. By K. H. Macdermott, Rector of Selsey. Second edition. The Author. 5s. 6d.

*Favourite Musical Performers*. By Sydney Grew. Foulis. 6s.

## New Music

#### EASY PIANOFORTE MUSIC

For beginners M. E. Marshall's *Melodious Pianoforte Duets for Teacher and Pupil* (Bosworth) will be found useful. They do not go beyond the five-finger position, and are graded in four groups increasing in difficulty. They are published in two books.

F. J. Lift's *Joy's of Youth* (Bosworth)—a set of ten easy pieces in the compass of five notes—will interest young people just out of the preliminary stage. They are well varied in style, the left hand is not neglected, and they provide good practice in rhythm and phrasing.

The same composer's *Musical Pastime* (Bosworth) consists of five easy pieces of rather greater difficulty. They are mostly in dance form, and would doubtless be regarded by many youngsters—particularly, perhaps, the average schoolboy—as a welcome change from more severe fare.



Edgar L. Bainton's *The White Pathway* (Elkin) is a collection of three easy pieces which may be recommended. They are well written, and might usefully be given to pupils of about elementary standard.

*Little Sea Pictures*, by Nicolas d'Averil (Elkin), are admirable. They consist of twelve five-finger pieces, and are more difficult than the five-finger pieces referred to above. The composer is considerably more enterprising in the matter of keys than is usual in music of this type. Two pieces bear the signature of four flats, one is in C sharp major, and accidentals are freely introduced in the later numbers.

The third book of E. Newton's *Theory of Music Copy Books* (Paxton) exercises the student in the writing of triads and inversions, simple progressions in four-part harmony as far as the dominant seventh and its inversions, musical abbreviations, transposition, modulation, &c. G. G.

#### ORGAN MUSIC

Of unusual variety and interest is a set of *Twenty Short and Easy Pieces* (Novello). It contains works by Bach (the early and beautiful Prelude on *Erbarm' Dich mein*), Blair, Best, Gray, Handel, Mozart (an arrangement of the well-known *Ave Verum*), Stanford (Intermezzo on the *Londonderry Air*), Rheinberger (Prelude in C and Monologue No. 9), Schumann (the first of the *Four Sketches* and a transcription of the charming *Chanson Orientale*), S. S. Wesley, Merkel, West (an expressive *Lament*), Wolstenholme, Dubois, &c. The collection should be no less popular than the four preceding albums.

Lucien Mawet is a composer new to most English players. He is organist at St. Jacques, Liège, and professor at the Conservatoire of that city. Judging from his *Collection of Pieces for Organ and Harmonium* (Hérelle, Fortemps, Paris; Novello), he is a composer with high ideals. There are thirty-six pieces in the book, and all are based on ecclesiastical themes, many of them plainsong. Some are for manuals only, but the majority call for pedals, so the set is one for the organist rather than the harmoniumist. As a whole they demand, too, considerable technical skill, though few are very difficult. The music is contrapuntal in style, and not slavishly modal. In a few cases—e.g., the group of *Pieces in Free Style*—M. Mawet shows the true French feeling for piquant harmony. A drawback from the English point of view is the frequent use of two staves in cases where the pedal is obligatory. Organists on this side of the Channel like the pedal on a separate staff. Moreover, a composer who limits himself to two staves and attempts to lay out his music so that a harmonium player can at a pinch manage the whole thing, almost invariably ends by getting his texture all top and bottom; the real bass is either too far away from the rest of the harmony or is in octaves. These drawbacks apart, I have very much enjoyed playing these pieces.

Several numbers in the Steingraber Edition have been received (Steingraber, Leipzig; Bosworth). A Fugue in E minor by Pachelbel, edited by Kurt Erbe, has little beyond antiquarian interest. Pachelbel did far better work as a choral prelude writer. Three works by Alfred Grundmann are of greater value than most organ music received from Germany during the past few years. *Aus grosser, ernster Zeit* is a set of eleven choral preludes, well written rather than original. We miss the glow that Karg

Elert's *Choral Improvisations* have led us to look for; on the other hand, there is none of the turgidity that Reger could rarely keep out of his choral preludes, even the simplest. Grundmann's *Three Preludes in Fugal Form* are well-made, sturdy stuff, with no surprises and no subtleties. His *Three Pastorales on Christmas Carols*—*In dulci jubilo*, *Vom Himmel hoch*, and *Quem pastores laudavere*—are more immediately attractive, especially the first two. The third is too much like an ordinary vigorous postlude. It has an industrious pedal part, and is the only one that will give an average player much trouble.

Thomas Wood's Fantasy in A, *The Hill Country* (Stainer & Bell), strikes me as being too consistently discordant in an uncouth way, and the numerous short cuts from one remote key to another are not convincing. For example, on page 7 six consecutive bars open with a six-four in B flat, A, C, A flat, E, and D flat respectively, and the same thing is done a little later. A couple of plunges of the sort are enough at a time; to make six is to overwork a device that is nowadays fairly obvious. A good deal of Dr. Wood's dissonant harmony could be scored effectively for the orchestra, but the organ, with its unyielding tone, makes much of it seem crude. In fairness, I ought to add that I am judging merely from the copy and the pianoforte. Perhaps if I heard the work played on the organ by Dr. Ley (to whom it is dedicated) I might be converted.

A. T. Lee Ashton's *Scherzo-Fantasia* in D minor (Stainer & Bell) is straightforward and animated—an attractive piece for recital purposes, though by the time the player has got it up to the right slickness he will probably be tired of the over-used main theme.

Arthur M. Goodhart's *Sympathy* (Augener) is an emotional—even sentimental—little piece with a clarinet solo that in style suggests the genuine instrument rather than the organ-stop of that name. Players who have a good specimen (enclosed, of course) will be able to show it off to great advantage in this piece. H. G.

#### NEW AMERICAN PUBLICATIONS

To command success is not within anyone's power, but it is certain that American music-lovers are doing much to deserve it. They support generously opera and concerts; they have endowed their orchestras; native composers have the support of a Society whose publications as regards neatness of appearance and clearness of print are equal to the best that we can do in Europe. Sooner or later no doubt these efforts are bound to meet with the reward they so richly deserve. In the meantime, while applauding their enterprise, we can only mark each step of the *Gradus ad Parnassum*. The latest publications of Messrs. G. Schirmer, of New York (for the Society for the Publication of American Music), consist of the score (1.50 dollars) and parts (2.50 dollars) of a Quartet by L. M. Loeffler, of three pieces for flute, harp, and string instruments by Daniel Gregory Mason, and of a Trio for pianoforte, violin, and 'cello by William Clifford Heilman. Although naturally differing in some ways (Mr. Mason's work is more modern in texture than Mr. Heilman's and less artificial than Mr. Loeffler's), these compositions have certain qualities in common. They are the work of men who know their mind (and their work) but too well—who, having hitched their wagon to a certain star, do not intend to stray very far from it. To the casual observer such music might appear

shallow and superficial. And undoubtedly if we are to insist on depth and originality of expression it will be found wanting. But we are apt just now to appraise originality and depth perhaps at more than their real value. Certainly here exist composers who base their claims to consideration on the simple fact that they do not hesitate to do what no one thought worth while doing before. Great music has been written also for the modest purpose of giving pleasure to a few friends, by men who had no thought of immortality. And considered from a more modest and also more generous point of view this American music reveals some pleasing features. If it does not evoke deep emotion, the ingenuity of its even course will interest both performers and listeners.

F. B.

## Occasional Notes

On January 1 the firm of Messrs. Elkin & Co. comes of age, having been founded twenty-one years ago. During that time the house has played no small part in the development of British music of the best class, having brought forward many admirable works by Elgar, Cyril Scott, Bantock, Quilter, Baines, &c. It has also to its credit a very large share in the popularity of MacDowell, not only in this country but throughout the world. A publishing business so securely built up on a combination of good taste and sound methods is something more than a mere commercial affair: it is an asset to the artistic life of the community, and our readers, we are sure, will join us in congratulations and good wishes to Mr. and Mrs. W. W. A. Elkin and their son, Mr. Robert S. Elkin.

In Dr. Agnes Savill's *Music, Health, and Character* (a review of which appears on page 44) occurs a paragraph that cries out for comment. Speaking of the concert-notices that appear in the daily press (and which strike her as inadequate), she says:

There may be journals, reserved exclusively for musical news, which do more justice to these events. I do not know them, and certainly they can take no place in the reading of the general public whose support is so desired and so necessary for the success of music in Britain.

Let us enlighten Dr. Savill. There *are* journals reserved exclusively for musical news, though they necessarily concern themselves with so many other things besides concert-notices that they cannot perhaps claim to do more justice to those events than do the daily papers. But they exist, and they certainly do take a place in the reading of a good many thousands of the general public. Dr. Savill may be surprised to hear that in this country there is one musical weekly, one fortnightly, ten monthlies, and two quarterlies. In addition, there are two American weeklies, one monthly, and one quarterly, that are easily obtainable, and that, we believe, have a considerable circulation on this side.

Now suppose Dr. Savill had been suddenly converted to the drama, pictorial art, or literature, as her book tells us she was converted to music. Is it conceivable that she would have made no effort to discover what journals, if any, were devoted to those arts? It is not. The more we read her enthusiastic book the more we are astonished that she somehow managed to dodge every one of these

eighteen journals. We intend to send her a copy of this issue of the *Musical Times*, and we suggest to our fellow-editors that they join us in showing the Doctor what a lot of us there are, and how much she has missed all these years.

We are asked to draw attention to the fact that in connection with the Olympic Games to be held at Paris next year, there will be a contest open to composers of the nations represented in the Games. The works submitted must be unpublished, and may be in practically any form and for any medium. They must, however, deal with some aspect of sport, and no work must take more than an hour in performance. Manuscripts must be received at the Offices of the French Olympic Committee not later than February 1, 1924. Orchestral works should be sent also in a pianoforte arrangement (two-handed or four-handed). If the work submitted be a song, a French translation of the text must also be sent. All indications of *tempo*, &c., must be in Italian. There seems to be no rule as to anonymity; the regulations merely state that composers must send name in full, nationality, and address. An international jury (quaintly described in the regulations as 'of artistic and sportive personalities'), with a majority of musical composers, will act as judges. The three prizes consist of Olympic medals and diplomas. Readers who wish for fuller particulars should write to the Executive Committee for the book of regulations, 30, Rue de Grammont, Paris.

We note that the 'Jury of Music' consists of over forty well-known European composers, conductors, &c., with Widor as president. The only English name in the list is that of Mr. Cyril Scott. How is it that these alleged international affairs somehow manage to give this country a large portion of cold shoulder? . . .

Except when money is wanted.

It is high time the compilers of the *Daily Mail Year-Book* took some expert advice about the biographical section of that work. We should naturally complain if music and musicians were excluded, but on the whole that course would be better than the half-baked method that has so far obtained. The *Year-Book* for 1924, under its heading 'People of To-day,' makes a considerable flourish about giving a 'Thousand Biographies of Men and Women of Our Time.' But it treats music very casually, and so far as we can see (after a pretty thorough examination) the musical side of the 1924 edition consists of last year's biographies brought up-to-date by the simple expedient of adding one year to the ages of the subjects. The result is sometimes curious. Richard Strauss, for example, is spoken of in 1924, as in 1923 (and probably in 1900), as 'the most discussed musician of the day'—which is manifest nonsense. Nor is it true to say that 'By some his work is looked upon as "the music of the future," others seeing in it cacophony and noise.' A good deal has happened since the days when folk regarded Strauss's music as being of the future, and a canvass to-day would probably lead to a substitution of the word 'past.' We look in vain for such names as Bax, Vaughan Williams, Ireland, Goossens, Frank Bridge, Holst, Bliss, Stravinsky, Bartók, Pizzetti, Ravel, or any other of the dozen or so composers whose music really is being discussed to-day. It is a poor recompense to read instead that Dame Clara Butt 'started on another long tour, September, 1923,'



or that Tetrizzini 'published her autobiography, 1921.' Incidentally we wonder why space is found for a note on the retired organist of Westminster Abbey, when none can be spared for his successor or for the organist of St. Paul's Cathedral.

A section is devoted to the 'Drama in 1923,' to cricket and other sports during the past year, as is right, but there is nothing about music in 1923. Stay! A further search brings to light one tiny reference, which, however, happens to be out of its place. In Mr. S. R. Littlewood's pages on 'The Year's Drama' we find this: 'In opera, Mr. Gustav Holst's *The Perfect Fool*, produced by the British National Opera Company (Covent Garden, May, 1914), was the chief event, but appealed doubtfully.' As a fact there was abundant material in the B.N.O.C. efforts alone for an article on 'Opera in 1923,' instead of this poked-away reference in a corner of an article written not by a music critic. We suggest that before the *Daily Mail* gets to work on its 1925 *Year-Book* it should call in the aid of its excellent music critic, and so make the work as good on the musical side as it is on such matters as sport, politics, the Bolshevik Navy, the Trade Union slump, Peeresses in their Own Right, the Chiltern Hundreds, and the Defeat of Joe Beckett.

One or two developments in the educational side of music ought to be recorded. Elsewhere in this issue will be seen reference to the performances of Bach's B minor *Mass* and *Christmas Oratorio*, at Oundle and Mill Hill Schools respectively, and to an orchestral concert given at Aberdeen to 2,500 school children. Similar concerts have been given with like success at Edinburgh and Bradford. In London, children's concerts have for some time been well established, but a new direction was taken on December 15, when, at Central Hall, the Philharmonic Choir sang the B minor *Mass* to 2,500 children drawn from Secondary schools. We hear that the Choir hopes to give a similar concert at the end of the next school term, when it will sing, among other works, Holst's *Hymn of Jesus*. There is surely no musical activity of the present day more full of encouragement for the future than such efforts as these. The splendid work now done in schools of all kinds, and the steady growth and wide appeal of the Competition Festival movement, leave the pessimists without a leg to stand on.

The record for attendance at *The Beggar's Opera* is even higher than we thought, one patron having been present over three hundred times. Some wealthy amateur? No; a pianoforte tuner. How many professionals who merely play the pianoforte can afford to be so lavish as this lucky man who tunes it?

We read in the *Musical Courier* of 'The English Trio, comprising Messrs. Melzak, Manucci, and Krish.' The old country's stock is rising! A few years ago musicians bearing such typical, good old English names as these would not have flaunted their nationality in this reckless way.

Von Bulow's crusher on tenors has now a worthy companion. Mr. Deems Taylor, an American critic, has just told his readers that Fleta 'has a tenor but pleasing voice.'

The Title-page and Contents of Volume 64 (January to December, 1923) of the *Musical Times* will be ready shortly. Subscribers can obtain it post free on application to the Publishers.

## Competition Festival Record

### AN AUSTRALIAN CHORAL COMPETITION

BY W. G. WHITTAKER

Ballarat, Victoria, is well known as a once-famous gold-mining region. It is now renowned for three things. One is the variability of its climate, which staggers even an Englishman. Another is that owing to numerous bequests it has the finest collection of statuary in Australia: it is a great pleasure to visit its fine gardens and noble lake, and to see the many splendid pieces of sculpture. The third is the renowned South Street Eisteddfod. This runs for five weeks. Its length is partially due to the fact that only one session exists at a time; most large British festivals need to have three or four running simultaneously to keep the proportions within bounds. An analysis of the guide-book shows that there is a larger proportion of non-musical classes than is usual with us. Fifty-four classes are occupied with music other than brass. There are eight brass band and an equal number of brass solo competitions. There are six bagpipe and one drum and bugle band sections. Folk-dancing—English, Scottish, Irish—account for ten; elocution and reading (including 'humorous recital,' 'musical monologue,' 'story without words,' 'twelve original tongue-twisters'), sixty-seven; and calisthenics and gymnastic displays, twenty-three.

I was fortunate enough to be present at the 'Champion Choral Contest,' which is considered the principal event of this sort in Australasia. We in the Old Country reserve the term 'champion' (speaking musically) for brass bands. Here it is applied to everything. A singer will advertise as 'champion soloist.'

The audience was fascinating. Six thousand people assembled in a large hall built by the committee. Considering that Ballarat numbers only thirty-five thousand inhabitants, this is remarkable. The attitude of the great crowd was vastly different from that at similar gatherings at home. The Australian is a contented, happy person under most circumstances, an ideal holiday-maker, well-satisfied with himself, his country, and his amusements. A keen observer said to me, 'For a picture of perfect enjoyment, give me an Aussie with his best girl and a bag of peanuts at the cinema.' And this crowd sat through the enormously long session with evident enjoyment, and without a sign of disapproval at the unduly-protracted proceedings. Sessions have been known to last until 1 a.m., with the audience unwearied and attentive. Then, again, the Aussie is a born sportsman and gambler. The open-air life, the free-and-easy manner of living, and the quick rise and fall of fortunes, probably depending upon a chance shower of rain or an unusually long drought, all contribute to this national characteristic. Race-meetings exist everywhere, and with a frequency which surprises the visitor. The chief topics of conversation in the train are the weather, the crops, and horse-racing. Men will wager as to which of two flies rises earlier from the table, or which of two drops of rain reaches the bottom of the window-pane before the other. This sporting instinct showed itself markedly during the competition. One sweet child, scarcely in her teens, asked my fellow-examiner, Mr. Percival Driver, and myself, if we would like a copy of 'the list of the choirs in the order in which they run.' The

excitement at the announcement of the decision was tremendous. Roaring, waving of hats and handkerchiefs, and swaying of bodies, revealed the tenseness of feeling. It was all the more so that the win was a popular one. For five successive years conductor and choir had been placed second, and had shown fine spirit in defeat. This cheery tenacity appealed to the sport-loving crowd. Probably there was also a cause for pride in the fact that the conductor, who carried off the Prince of Wales's cup, was an amateur, a milkman by trade.

Each of the six choirs had to present three numbers—unaccompanied pieces by Bantock and Jenkins, and the impossibly-dull final chorus from Mendelssohn's *Lobgesang*, made still more intolerable by being accompanied on a badly-tuned upright pianoforte, utterly inadequate for the needs of the great building. Four of the choirs I had had the privilege of conducting in combined rehearsals and performance at Melbourne some time previously, and I had been delighted with their fine voices, their alertness, and their keen responsiveness. The climate seems to produce splendidly rich sopranos and contraltos, but unfortunately leaves tenors and basses unaltered. This handicaps choirs from the start, and all six suffered from lack of power in the bass line. No choir sang all three tests with anything like an equal degree of excellence; the standard varied greatly from piece to piece. Only one conductor managed to make the Mendelssohn work sound at all interesting, and his reading was condemned by the adjudicator. To my friend and myself the debarred interpretation was 'grateful and comforting.' Although the competition did not reveal any really superlatively fine singing the general level was high, and there were many moments when we were lifted above the merely sound and good. It certainly promised well for the development of choral singing in the Commonwealth. It must be remembered that difficulties exist that we wot not of in the Old Country. Towns lie far apart, railway travelling is slow. Some of the choirs came distances which would be represented by a journey from Land's End to John o' Groats by slow train. All honour to their enthusiasm!

My many Australian friends will pardon me for saying (for they have whispered the same thing in my ear in strict confidence) that the average Aussie has a difficulty in seeing things in correct proportion. Separated by huge distances from the centre of the world's activity, with a magnificent country, boundless possibilities, a nation and a civilization created by the enterprise of little more than a century, without traditions, without a heritage of things ancient, he is apt to assume that little of worth exists outside of Australia. It is a pardonable and virtue-like failing. It is patriotism rather than pride. This was exhibited in a speech by a young Ballarat musician just returned from a long sojourn in Europe. He told the audience that the tone of the best choirs in England and Germany was inferior to that of that evening. Newspapers came out with head-lines about London and Berlin being second-place. We cannot help regretting this habit; when art becomes self-satisfied it withers and dies. One priceless stimulus in the Old Country is the knowledge that if progress is not made continually the sceptre will pass from our hands to those of our neighbours.

One surprising feature was the amount of time spent over the competition. The adjudicator kept

each choir standing five or six minutes before ringing on the next number, and generally ten minutes elapsed before the new choir was signalled into the arena. To any experienced adjudicator these long breathing spaces seemed quite unnecessary—decisions were not difficult to make. To us the issues seemed clear enough. We cannot imagine how long the crowded festivals of the Motherland would last were this leisurely procedure adopted. Certainly the audience would become impatient or vanish altogether. The singing and intervals lasted from 7.30 until after 11.0, and adjudications were not completed until after 11.30. Even then there was no detailed comment. That was reserved for the press.

One serious need of the South Street Eisteddfod is a higher standard of music. Numbers by Scarlatti, Chopin, Liszt, Brahms, and John Ireland, are counter-balanced by pianoforte pieces by Chaminade, Zilcher, and Gurliitt, and by dreadful shop-ballads by names too puerile to mention. Thanks to the splendid children's music being produced by British composers to-day, there is no need to seek material in obscure Continental writers. With all the wealth of modern British song, there is no occasion to perpetuate the insipid inanities by caterers to the worst popular taste. Moreover, there are too many classes in which the selection is left to the competitor. The requirements of one class were 'oratorio or operatic selection and a ballad,' and of another, 'ballad.' Not only is any standard of judgment impossible in such cases, but the most important duty of an Eisteddfod—that of cultivation of taste of competitors and audience—is not being fulfilled.

The Australian is ready for the right lead in music. The audience was keenly alive to the merits of the best performances; at the hotel we found that most of the visitors, commercials and the like, had been in the audience, and were ready to discuss the event enthusiastically. On examining visits to small country places we found many more people interested than would be the case in an English market-town. The possibilities are great. This splendid Festival should see that its choice of music is immaculate. It can do untold good.

One point of unconscious humour in conclusion—not actually musical, but indirectly connected with the subject. The guide-book contained an advertisement of the City Tramways, giving particulars of points of interest for visitors. The first route called attention to the Municipal Abattoirs and—the Hospital for the Insane!

#### THE ADOLESCENT SINGER

I have just read with great interest a verbatim report of the Annual Conference of the British Federation of Musical Competition Festivals (which, by the way, really ought to lie awake o' nights and worry out a shorter handle). In the December *Musical Times* Mr. Harry Cooper discussed one or two of the points raised, concerning himself specially with the question of money prizes.

The chief debate, however, had to do with the singing of young girls, and the subject is so important that no one who has had much experience of festival work ought to be backward in expressing his views. The discussion at the Conference could of course lead to no action, because the Federation has no power to prohibit classes for young girl soloists. Nor was the debate conclusive. On one side were authoritative voices saying that singing during the adolescent period was bad for both voice and singer, and on the other side were speakers with no less authority holding that it was not bad, but even good. The subject was opened by Dr. Somervell, who brought forward the motion:



'That owing to the damage often done to the voices of adolescent girls by too early specialising in solo work, this Conference of the British Federation of Musical Competition Festivals is of the opinion that solo classes for girls between the ages of fourteen and eighteen should be discouraged.'

Dr. Somervell had strong support from Mr. Plunket Greene, and against him were Mr. Robertson, Mr. W. S. Nesbitt, Mr. R. H. Wilson, and Mr. Granville Humphries. Sir Walford Davies was evidently torn between his desire to sympathise with what he called the 'paternal care' of Mr. Plunket Greene, and his feeling that Mr. Robertson was right in his view that as young girls *will* sing it is important that as many as possible shall come under the influence of the festivals and be helped to sing aright. Sir Walford suggested a way out, viz.; the appointment of a small committee to consider the matter fully; but as it soon became evident that the feeling of the Conference was in favour of a vote on the subject, he put one leg over the fence on the Robertson side:

'If I had to vote at this minute [he said], I should plump for keeping the girls singing continuously, with the proviso that the test-pieces should be suitably chosen, and another proviso which Mr. Edward Lloyd gave me when I was blamed for being about to ruin a boy's voice. I wrote to him, and he said, "Let the boy sing as often and when he likes, but he is never to sing unless he wants to, or if he feels a strain."'

Finally the Conference, with two dissentients, adopted the amendment of Mr. F. H. Bisset:

'That this Conference is unable to accept Dr. Somervell's motion, but remits to a Committee to be appointed by the Central Board to report how adolescent solo singing in the festival movement can be best guided.'

This was surely the only solution, seeing that the Federation is merely an advisory body so far as the local working of festivals is concerned. It is to be hoped that when the Committee gets to work it will concentrate on some practical points that were passed over or merely touched on at the Conference. Findings on psychological and physiological data will carry little conviction, because the weight of evidence at the Conference showed that classes for young singers are not only popular but valuable. The real need now is for strong recommendations on practical points of a type that stand a good chance of being carried out by local committees.

#### SUITABLE TEST-PIECES

First, and most important of all, there is the question of test-pieces. It is all too common an experience to hear a string of young girls struggling with a song that is far beyond their powers in range and vocal technique, and that, on the expressive side, calls for emotion and mentality of a type that only the adult can experience. The songs for such classes should have the simplicity and directness of a folk-song. A perfect example occurs to me at once—Stanford's *The City Child*, wherein is a pretty thought set forth verbally and musically in such a way that the youngest of singers can grasp and express it, and the oldest of hearers appreciate it. If there is a dearth of the right kind of song, a demand will soon create the supply. We have a group of British composers doing admirable work in giving the festival movement what it needs in the way of unison and part-songs for children's choirs. Publishers and composers are now well aware of the valuable market opened up by the festivals, and a hint as to the need for good songs for young soloists will not be lost on them.

#### ADOLESCENTS IN OPEN CLASSES

The Committee might well give a thought to the advisability of an age limit in the open classes for female soloists. At present one often finds young girls competing, overweighted by the test-piece, and increasing the difficulties of the judge, rent between his duty to give the award to the best and his natural desire to encourage to the utmost a young singer of special promise. There is need for a systematic age classification. Too often the

sixteen-years-old is roped in with the adults. The Committee should urge the general adoption of the commonsense method followed at Glasgow and other large festivals, of dividing the women soloists into three classes: (a) Girls (age under fifteen); (b) juniors (age fifteen to eighteen); and (c) general (age over eighteen), with test-pieces carefully chosen in accordance with this division.

#### YOUNG SINGERS IN BIG HALLS

In the matter of halls, local committees have to cut their coat according to their cloth. Nevertheless, I am sure there is rarely any need for the painful and too-frequent sight of a very young girl with a small voice singing in a vast hall to an audience of thousands. If she sings as she should, her efforts are practically lost; if she tries to overcome the vast area, she does so at the expense of a strain on voice, physique, and nervous system. Almost invariably the preliminary rounds of these junior solo classes take place in a small hall attached to the large one, and it is to be hoped that the time will soon come when the finals will take place there too.

#### LONG WAITS BEFORE FINALS

This raises another point that seems to have been passed over at the Conference. The preliminary rounds of these junior classes take place in the day-time—often in the morning. Yet in order to give the evening audience in the big hall the opportunity of hearing the final, the unhappy selected ones have to wait for anything between five and ten hours, with the ordeal hanging over their heads, often too nervous to eat a proper meal, exposed to draughts if they wait in the hall, to bad weather if they go out, and to fatigue anyway. All finals in junior classes, whether in singing, playing, or elocution, should be decided at the end of the preliminary session, and in the small hall. Whether the winners be asked to sing at the prize-giving concerts should be left to the discretion of the committee. If they are satisfied that the winning singer has a voice and style suitable for a large hall and a big audience, they may well let her sing. There is far less strain at a performance of this kind than at a final in the same hall, because the singer has no competitive side to worry about, and, moreover, she can come to the concert fresh, whereas the evening final has to be waited for. If it is not convenient to hold finals at the close of the preliminary contests, they should take place on the following morning or afternoon. In the case of very large classes of young singers, it might be advisable to divide them into groups. Each group would have its prize-winner, and the group winners might compete again on another day for a kind of special award—with a different test-piece, of course. In fact, it would be like the Blackpool 'Rose Bowl' Competition in miniature, and could be made into a popular and useful event.

#### THE ADJUDICATOR'S PART

But in the long run perhaps as much depends on adjudicators as upon anybody. In the smaller festivals, where everybody knows everybody, a judge has to screw himself up to do his duty when he hears youthful singing of the type that Mr. Plunket Greene truly described as 'appalling.' The judge sees it is the result of downright bad teaching, but he sees, too, that everybody present knows who taught the bad singer. If he tells the truth about the teaching the teacher's living will be jeopardised. What is he to do? Well, if the festival is to fulfil its objects he has to tell the truth—kindly, if possible, but unmistakably. If, as a result, an incompetent teacher retires from the profession in which he/she ought never to have got a footing, so much the better for the festival, for the young singers in the district, and, in the long run, for the incompetent teacher too. I mention this point because nobody can see much of the festival movement without becoming uncomfortably aware that local officials, although they want nothing but the truth, are apt to shy at the whole of it when it is liable to upset a few local teachers or parents who are strong supporters of the festival.

The Committee set up by the Federation might well draw the attention of adjudicators to their responsibilities in the

matter of bad teachers of young singers. No tenderness to teachers or local supporters should weigh when bad methods have to be condemned. When the judge gives the right consideration to the young voices concerned, there will be none left over for the 'dud' teacher, nor need there be.  
H. G.

#### NORTH LONDON

Marked progress in every way was shown at this now well-established Festival. Eight string orchestras, over sixty choirs, and sixteen hundred soloists competed. Very promising new classes were those for Boy Scouts and Girl Guides, the singing of eleven choirs in the latter being an outstanding feature. The Festival seems to have tapped a new and rich vein in these organizations.

## Gramophone Notes

### BY 'DISCUS'

This month's output is of unusual interest. First and foremost is the remarkable set of *Meistersinger* records issued by H.M.V.—twelve double-sided. The chief soloists are Florence Austral, Doris Lemon, Robert Radford, Tudor Davies, and William Michael, with full orchestra, Albert Coates conducting. This is a good deal more than a mere series of 'Gems from the Opera'; it is the opera in tabloid form—if one can apply the word 'tabloid' to a version that takes well over an hour to work off. The cutting and piecing together has been done with such skill that, hearing the records with the score on my knee, I found it easy to skip from point to point and pick up the thread. I shouldn't like to say that a gramophonist ignorant of the opera, or unhelped by a score, would get a very clear idea of the work. But then how many hearers can grasp it even in the opera-house without some preliminary priming? And, after all, does it matter very much in the case of an opera with such a wealth of transparently beautiful music as this? Anyhow, the H.M.V. issues a booklet which is the next best thing to a score. After repeated hearings, this batch of records strikes me as being the finest achievement in the gramophone world so far. A particularly strong point is the ensemble. Records in which the crowd sings or cheers are unexpectedly stirring. The palm in this respect must go to the record of the burly-burly that follows Beckmesser's song at the end of Act 2. The soloists generally distinguish themselves, though at times—a good many times, in fact—the pace and orchestra combined kill their words. Tudor Davies's singing of the 'Prize Song' strikes me as being over-strenuous, and there is at times a suspicion of hustle. The only two real blemishes in the series, however, are Mr. Michael's clowning in the above-mentioned Beckmesser's song, and the playing and recording of the Introduction to Act 3. Mr. Michael sings so well in the earlier parts of the opera that we are astonished to find him overdoing things later on. After all, the comic side of Beckmesser is all there in the music and words, and there is no need for the singer to turn on a grotesque tone and hash the florid passages. Moreover, we cannot believe in a Beckmesser who is at one moment an accomplished singer and at the next a bleating, incompetent nincompoop. I can't make up my mind as to whether the playing or the recording is at fault in the Introduction to Act 3. There is a want of clearness in the high string-passages, and the ensemble is poor, especially at the end. This is more notable as the orchestral playing in the other records is so good. I add that the Overture is not included in this set, as it was recorded under Mr. Coates a few years ago. (By the by, despite the progress now being made, this record of the Overture still stands as one of the finest reproductions of a big orchestral work.)

One hears a good bit about the wireless telegraph as a rival to the gramophone, but it will have to make a mighty step forward in every respect before it can make us put these *Meistersinger* records on the top shelf. Congratulations to H.M.V. and all concerned.

The Columbia Company follows up its policy of backing up living British composers by giving us a third number of *The Planets*—'Uranus the Magician,' a capital reproduction of a good performance under the composer's direction (12-in. d.-s.). An even more daring step is the recording of

Vaughan Williams's *London Symphony*—or rather a portion of it—on two 12-in. d.-s. The label untruthfully says, 'A *London Symphony*, in four parts,' leading the uninitiated to suppose that the whole work is recorded, whereas only the first movement and the *Scherzo* are done. The orchestra is the L.S.O., conducted by Sir Dan Godfrey. Both performance and recording are worthy of this fine work. I hope the Company will not stop short at these two movements.

Another first-rate orchestral record issued by the Columbia Company is that of Delius's *Dance Rhapsody*, played by the Queen's Hall Orchestra, under Sir Henry Wood. A delightful feature in this is the wood-wind playing. The record is on three sides 12-in., the remaining side being filled with a piquant orchestral version of Rameau's well-known *Tambourin*.

Not to be backward where modern music is concerned the Æolian Vocalion Company has made successful records of Ravel's *Suite, Le Tombe de Couperin*, conducted by Cuthbert Whitmore (two 12-in. d.-s.).

One light orchestral record may be noted at this season—a Col. 12-in. d.-s., *A Musical Jigsaw*, wherein a few dozens of old friends are dovetailed with amusing effect. The Company issues a leaflet giving a list of the tunes maltreated, but gramophonists who turn on the medley at a festive gathering will be well advised to keep the list out of sight and let the hearers compete as to who can 'spot' the most. This record is both ingenious and amusing. Few musicians will keep a straight face when Tchaikovsky's *Chanson Triste* gradually fades into the hymn-tune *Now the day is over*, and still less when they are launched from *Who killed Cock Robin?* into the 'Venusberg' section of the *Tannhäuser* Overture.

Two good chamber music records call for mention—the Léner Quartet in the *Scherzo* from Tchaikovsky's D major Quartet, and the *Notturmo* from Borodin's Quartet in D (H.M.V. 12-in. d.-s.). (Why these snippets? Now that it is possible to give complete records of orchestral works, surely chamber music need no longer be doled out in isolated movements); and the London String Quartet in the *Minuet* and *Finale* of Brahms's Op. 51, No. 2, the first two movements of which were reviewed last month (Æ.-Voc. 12-in. d.-s.). The Brahms is the better-wearing of these three works, chiefly because of its development; the Tchaikovsky and Borodin, attractive though they be (especially the former), are concerned overmuch with repetition.

Lamond is recorded by H.M.V. playing the *Appassionata* Sonata (two 12-in. d.-s.), and the same Company sends a 10-in. of Paderewski in Chopin's G sharp minor *Etude*—a delightful record this latter, with pianoforte tone of more than average purity.

Among the vocal records, outstanding examples are a set of four 12-in. d.-s. Columbia of Stanford's *Songs of the Fleet*, sung by Harold Williams and a male-voice quartet, accompanied by the London Symphony Orchestra, conducted by the composer. The ensemble is occasionally bad, and the orchestral part often lacks clearness, but the songs are so fine that these records will, I feel sure, give more pleasure than the average operatic aria, especially to gramophonists who know the songs, and so are able mentally to supply such deficiencies as occur. There is a real thrill in the 'Stand by' refrain of *The Little Admiral*, the 'Lead the line' in *Sailing at Dawn*, and little is lost of the stirring endings of the verses in *The Song of the South-Wester*.

The Columbia Company is to be congratulated on this step towards bringing the vocal repertory of the gramophone up to the level of the orchestral. (Last month, it will be remembered, the Company recorded a complete song-cycle of Roger Quilter.) Already the stock of operatic arias is running low. Sooner or later the output of our best British song composers will of necessity be drawn upon. Now that the recording of the best modern orchestral and chamber music has proved to be a sound business proposition, there is no excuse for fighting shy of the best songs.

Only two more vocal records in this month's lot call for mention. Frank Titterton's performance of 'The Prize Song' from the *Meistersinger* (Æ.-Voc. 12-in. d.-s.) inevitably leads to comparison with that of Tudor Davies



in the H.M.V. set discussed above. Comparison, however, proves to be another example of the swings and roundabouts. Titterton is better so far as voice is concerned; his tone is fuller, and free from the frequent squeezed reediness that shows itself in Tudor Davies (I hasten to add that I am judging entirely from the gramophone, which, like the camera, may alternately lie and flatter); moreover, Titterton's slightly steadier pace in the first two verses is an improvement. On the other hand, the orchestral accompaniment is poor compared with that of the H.M.V. record. It seems to have been rather badly re-arranged, and is sketchily played, the result being a loss of warmth and richness in the record as a whole. On the other side Mr. Titterton is recorded in the 'Flower Song' from *Carmen*, again singing with a manly tone that, to my mind, is streets ahead of the snivelling, sobbing, and suffering sounds produced by most of the foreign operatic tenor 'stars.' The remaining record is that of Malcolm McEachern, whose fine voice is unusually well suited in 'The Calf of Gold' from *Faust* and *The Hundred Pipers*. Mr. McEachern will do well to follow up this vein of Scots folk-song. He has the dialect, of course, and can be relied on for the right touch of humour, whether grim or pawky.

Finally, here is something quite new from H.M.V.—a set of 10-in. d.-s. records giving spoken instructions and band accompaniment to a series of twelve physical exercises. The directions are clear, and the band helps you along with well-played extracts from familiar sources. The results are sufficiently telling for use with a class. The exercises are of the now familiar and generally approved Swedish drill type. So now, as a change from singing in the bath-room, you may turn on these records and body-bend in time to the 'Bridal Chorus' from *Lohengrin* and other old friends.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

The distribution of diplomas by the President, Dr. Alan Gray, to the successful candidates for Fellowship and Associateship will take place on Saturday, January 19, 1924, at 11 o'clock. During the proceedings Dr. Gray will play upon the College organ the following organ pieces selected for the July examination, 1924:

#### Fellowship

Prelude and Fugue in E minor ('Wedge')... J. S. Bach  
(Novello, Bk. 8, p. 98.)

Canon in B minor ... .. Schumann

#### Associateship

Psalm xii. No. 1 of Three Preludes, from

the Genevan Psalter ... .. Charles Wood

Cantabile in G ... .. Jongen

Sonata No. 4 (1st movement) ... .. Mendelssohn

Members and friends are cordially invited. No tickets are required.

The Regulations for the Choir-Training Examinations (Diploma and Certificate) are now ready, and can be obtained on application to the Registrar.

H. A. HARDING, *Hon. Secretary.*

### LOUIS VIERNE: RECITALS IN ENGLAND

Organists will hear with pleasure that Louis Vierne is to pay this country a visit early in the New Year. No French organ composer of to-day—perhaps of yesterday as well—has more admirers here than Vierne. He owes much of his popularity to the fact that he has catered for players and organs both great and small. His Symphonies tax the powers of the finest player and exploit the resources of the biggest organ; yet his admirable set of *Twenty-four Short Pieces in Free Style* and his *Messe Basse* may be played by an average performer on a harmonium with good effect. But Vierne is not only a composer of

unusual skill and originality. During the past twenty years his playing at Notre Dame has been one of the features of musical life at Paris. Both as player—especially of Bach and Franck—and improviser he has long been prominent among the group of brilliant French organists.

He will be heard at Westminster Cathedral on January 3, at 6.30; at Trinity College, Cambridge, in the morning (11.30) of the same day. He will play also at York Minster (January 5), Leeds Parish Church (January 7), Manchester Town Hall (January 8), St. Anne's, Edge Hill, Liverpool (January 10), and at Renfield Street U.F. Church, Glasgow (January 12). We understand that Vierne will be staying in England for a short time after the last of these recitals, and so will be available for a few vacant dates. Mr. Henry Willis, jun., of Henry Willis & Sons and Lewis & Co., Ferndale Road, Brixton, is acting as his honorary agent in the matter, and inquiries should therefore be sent to him.

We make a special point of drawing attention to the matter, because, as our readers know, Vierne has since 1914 passed through experiences that without exaggeration may be called tragic. His friends and admirers in this country will welcome this opportunity of showing their sympathy, and their pleasure at his improved health.

#### † A HYMN SIXTEEN HUNDRED YEARS OLD

A correspondent writes:—The excavations in Egypt have yielded many treasures, but few of them can be used to-day. One of these few was put to good use on Sunday, November 11, at the morning service at St. Andrew's Presbyterian Church, Upper Norwood. Among the papyri discovered at Oxyrhynchus during the past few years, was found a fragment on which was written part of a Christian hymn, music as well as words, which was judged to date from about the year 300 A.D. Dr. Witherow, the minister of St. Andrew's, obtained a copy of this very ancient hymn, and his son, Mr. Mervyn Witherow, in collaboration with Miss E. M. Lucas, the organist of the Church, translated it into a form of words and music which could be produced by a 20th-century choir and instrument. The following is the translation:

\*Of the light of the dawn let nought be silent,  
Nor let the bright stars be wanting in praise.  
Let all the fountains of the rivers lift up their song  
To the Father and Son and to the Holy Spirit.  
So let all powers on earth cry aloud, cry aloud

Amen, Amen,

Might and honour, glory and praise to God,  
Only Giver of all that is good.

Amen, Amen.

At St. Andrew's, the melody was first sung in unison unaccompanied, and then repeated with a harmonized organ part. Probably this hymn had not been sung for sixteen hundred years, and almost certainly had never before been sung in a church in this kingdom. It provided a unique experience for those who took part and for those who heard.

#### ST. MICHAEL'S, CHESTER SQUARE

The organ originally built by the late Robert Hope Jones for this Church has been rebuilt, enlarged, and entirely revoiced by Messrs. Henry Willis & Sons and Lewis & Co., to the specification of Mr. Reginald Goss Custard. The Echo organ has been moved from its original position on the west wall of the North Aisle to the west gallery of the War Memorial Chapel. The acoustic properties of this chapel are so good that the Echo organ will be far more effective than hitherto. The organ now consists of four manuals, with forty-two speaking stops—eleven on the Great, eleven on the Swell, six on the Choir, five on the Echo, with a Solo organ of one stop, Tuba 8-ft. Eight stops are new, and there are twenty-eight combination pistons and pedals. The opening recital by Mr. Goss Custard was announced for December 8.

The Newcastle Bach Choir gave a recital of Bach Church Cantatas in the Cathedral on November 24, the programme consisting of No. 6 (*Bide with us*), No. 159 (*Behold, we go up to Jerusalem*), No. 87 (*As yet have ye asked nothing in My Name*), and No. 95 (*Since Christ is all my being*). The soloists were Miss J. W. Fleming, Miss Etta Scott, Mr. Frank Aikens, Mr. J. Webster, Mr. A. L. Lewis, and Mr. E. G. Robinson. There was an orchestra of strings, oboes, and bassoons, with Mr. Alfred M. Wall as leader, Mr. Edgar L. Bainton conducted, and Mr. William Ellis was at the organ. The recital, by the way, was the fifty-first of a series of Saturday afternoon music-makings at the Cathedral. They take various forms, from oratorio performances to organ recitals. Apropos of the latter, a correspondent tells us that it is heartening to see the increasing number of men who attend from the surrounding districts, some coming even twenty miles. A large proportion are young organists. We think it is worth while drawing attention to the latter point. Recitalists can hardly fail to realise their responsibilities in the choice and performance of their programmes if they remind themselves that among their hearers are invariably some who come to learn. It depends on the recitalist whether they learn something good or bad in regard to taste, style, &c.

New organs have recently been erected by Messrs. Rushworth & Dreaper, at Merton College, Oxford—a two-manual of seventeen stops; and at Sefton Park Presbyterian Church, Liverpool—a four-manual of thirty-nine stops. Perhaps the latter may claim to be described as a five-manual organ, seeing that one of the four in the specification is described as 'Choir and Solo organs,' with five stops enclosed (Gegen diapason 8-ft., Claribel Flute 8-ft., Dulciana 8-ft., Flauto Traverso 4-ft., and Piccolo 2-ft.), and three unenclosed (Harmonic Flute 8-ft., Gamba 8-ft., and Tromba 8-ft.). One of the remaining manuals is an orchestral organ of seven stops, in a separate Swell box. There is a liberal supply of accessories, including thirteen combination pistons.

Church choirmasters who have as yet taken no part in the revival of Tudor music are reminded that a convenient opening is offered in the Elizabethan Competitive Festival (Kingsway Hall, February 28, and following days). There are classes for choirs of men and boys, and for mixed-voice choirs, the test-pieces being more or less familiar works by Gibbons, Byrd, and Farnaby. The fact of a whole choir being unavailable need be no bar, for experience shows that the best results in most music of this kind can be obtained by a few capable voices to each part. The syllabus may be had from the hon. secretary, Mr. Alan May, 31, Bonham Road, S.W.2. (Stamp.)

In connection with the Norwich Bach Study Circle, Mr. Noel Ponsonby gave a Bach organ recital at St. Andrew's, Norwich, on November 28, playing the D minor Trio-Sonata, the 'Great' Prelude and Fugue in C, the Prelude and Fugue in B minor, the Fantasia in C minor, and a string of Chorale Preludes, including the complex and rarely-heard canonic treatment of *Vater unser*. Somebody in the Circle deserves praise for the programme-notes with musical examples—eight foolscap pages very clearly cyclostyled. Where there's a will there's a way out of the printing difficulty!

The restored and rebuilt organ at St. John-the-Divine, Fairfield, Liverpool, was dedicated on November 30, Mr. Paul Rochard giving a recital, and playing among other works Bonnet's *Variations*, Julius Harrison's *Tonus Pergerinus*, the first movement of Widor's fifth Symphony, and Boëllmann's *Gothic Suite*. The rebuilding has been carried out by Messrs. Charles Whiteley, of Chester, and the instrument is now a three-manual with thirty-four stops.

Brahms's *Requiem* had a fine performance at Ripon Cathedral on December 5, by the Cathedral and Oratorio choirs combined, augmented by a contingent of singers from Leeds. Dr. C. H. Moody conducted, and an excellent accompaniment was provided by Mr. Percy Richardson (organ), Mr. G. F. Guyll (pianoforte), and Mr. George Dearlove (timpani).

An oratorio choir has been formed in connection with St. Matthias's Church, Richmond Hill, and gave its first performance on December 16, when it sang excellently in Brahms's *Requiem*. The soloists were Miss Evelyn Kendall and Mr. Herbert Heyner, and Mr. Ambrose P. Porter was at the organ. The choir is rehearsing Dvorák's *Stabat Mater* for a performance in Lent.

A Bach concert was given at St. Paul's (Deutsche Kirche), Goulston Street, Aldgate, on December 2, when the choir, directed by Mr. Eric A. Seymour, sang the cantata, *Bleib' bei uns*, and other choral works, with Miss Bertha Seymour, Mr. Norman M. Stone, and Mr. George R. Hughes as soloists. Violin and organ pieces were played by Mr. Douglas Crittenden and Mr. R. W. Edmunds.

Brahms's *Requiem* was admirably sung at Faversham Parish Church on December 10 by the choir, augmented by some members of the Philharmonic Society. Mr. W. J. Keech conducted, and the accompaniments were in the able hands of Mr. Arthur Keech (organ), Miss J. Ougham and Mr. F. A. Poulteney (pianofortes), and Mr. E. Honey (timpani).

At a meeting of the Council of the London Society of Organists, Mr. Herbert Westerby raised the question of the need for organization in the musical profession, and the Council unanimously resolved to give sympathetic consideration to any practical scheme brought forward with that end in view.

Bach's *Sleepers, wake!* was well sung at Clapham Congregational Church, on November 25, by the choir. The soloists were Master Harold Ware, Mr. Alec Leman, and Mr. Martin Attwater. Mr. Henry F. Hall was at the organ.

The ninety-third anthem and organ recital at Brighton Parish Church, on November 13, was of an *In Memoriam* character, the programme including Elgar's *To Women* and *For the Fallen*, sung by the choir, and organ solos (Stanford's *Verdun*, &c.), played by Dr. Chastey Hector.

Brahms's *Requiem* was sung in Exeter Cathedral on December 10 by the Augmented Choir. Dr. Ernest Bullock conducted, and obtained a fine performance. Mr. F. G. Bradford was at the organ, Mrs. Bullock at the pianoforte, and Mr. Hibbins, of Bristol, was the timpanist.

At a dinner held in celebration of the fiftieth Annual Festival of the London Church Choir Association, Dr. Charles Macpherson was presented with a gold watch and chain in appreciation of his services as honorary conductor during the past fifteen years.

A new organ has been built for the Chapel of the Harrogate College for girls, by Messrs. Abbott & Smith—a three-manual of twenty stops. Mr. C. L. Naylor gave the opening recital on November 11.

#### ORGAN RECITALS

Dr. H. G. Ley, Exeter Cathedral—Sonata No. 5, *Rheinberger*; Adagio in E, *Frank Bridge*; Fantasia and Fugue, *Parry*; Two Trumpet Tunes and Air, *Purcell*.  
Mr. Alfred H. Allen, St. Clement's, Great Ilford—Rhapsody No. 3, *Saint-Saëns*; Sonata No. 2, *Mendelssohn*; Suite, *Purcell*; Toccata and Fugue in D minor, Choral Preludes, &c., *Bach*.  
Rev. L. G. Bark, Christ Church, Penrith—Introduction and Fugue (Sonata No. 8), *Rheinberger*; Largo (Sonata No. 5), *Bach*; Christmas Rhapsody, *Gigout*.  
Mr. C. J. Wood, St. Barnabas, Wellingborough—Sonata No. 6, *Mendelssohn*; Prelude on 'St. Thomas,' *Parry*.  
Mr. A. E. H. Nickson, St. Paul's Cathedral, Melbourne—A *Karg-Elert* programme: Sonatina; Sequence in C minor; Canzona; Aria Serioso; Funerale, &c.  
Master George Stone, All Saints', Southampton—Prelude and Fugue in D minor, *Bach*; Fantasia, *Alcock*; Fantasia on 'By Babylon's Streams,' *Harris*; Improvisation, *Saint-Saëns*.



Mr. Alban Hamer, St. Andrew's, Pretoria—*Pæan, Harwood*; *Cradle Song and Réverie* on 'University,' *Grace*; *Fugue, Reubke*; *Fantasy-Prelude, Macpherson*.  
 Mr. W. Greenhouse Allt, St. Giles's Cathedral, Edinburgh—*'St. Francis preaching to the birds,' Liszt*; *Dithyramb, Harwood*; *Noel, Balfour Gardiner*; *Fantasia* on two Christmas Carols, *West*.

Mr. William Ellis, Newcastle Cathedral—*Phantasia* from Sonata No. 11, *Rheinberger*; *Fugue* in E flat, *Bach*; *Concerto* No. 8, *Avison*; *Caprice Héroïque, Bonnet*.

Mr. W. W. Thompson, St. Margaret Pattens—Sonata No. 4, *Rheinberger*; *Triumph Song, Rowley*; *Choral Prelude* on 'St. Peter,' *Darke*; *Réverie* on 'University,' *Grace*.

Mr. A. T. Batts, Christ Church, Isle of Dogs—Two Pedal Studies, *Karg-Elert*; *March* on a Theme of Handel, *Guildmant*; *Chorale Preludes, Bach*. (Violin solos by *Purcell* and *Loeillet*, Mr. G. Austin Plank.)

Mr. Purcell J. Mansfield, Newcastle Cathedral—*Fantaisie* in D flat, *Saint-Saëns*; *Prelude* in B minor, *Bach*; *Fugue, Reubke*; *Prelude* on 'Abridge,' *Charlton Palmer*; *Toccata* on King's Lynn, *Grace*.

Dr. Gordon Slater, St. Michael-on-the-Mount, Lincoln—*Concerto* in F, *Handel*; *Elegy, Baird*; *Two Preludes, Stanford*.

Mr. J. T. Horne, St. Fin Barre's Cathedral, Cork—*Imperial March, Elgar*; *Choral* No. 3, *Franck*; *Idyll* No. 6, *Gray*; *Prelude and Fugue* in E, *Saint-Saëns*; *Psalm-Prelude* No. 2, *Howells*; *Passacaglia, Bach*.

Dr. Harold W. Rhodes, Exeter Cathedral—*Prelude and Fugue* in B minor, *Bach*; *Fantasia and Toccata* in D minor, *Stanford*; *Allegro* (Sonata in G), *Elgar*; *Prelude* in B, *Saint-Saëns*.

Dr. M. P. Conway, St. John the Evangelist, Upper Norwood—*Fugue* on B A C H, No. 6, *Schumann*; *Four Versets* on Magnificat, *Dupré*; *Symphony* in E flat, *Maquaire*; *Chorale Preludes, Bach*.

Mr. H. C. J. Churchill, St. Lawrence Jewry—*Prelude and Fugue* in D, *Bach*; *Two Chorale Improvisations, Karg-Elert*; *Sonata* No. 12, *Rheinberger*.

Mr. H. Vincent Batts, St. Mary Magdalene, St. Leonards-on-Sea—Sonata No. 5, *Rheinberger*; *Pastorale, Franck*; *Prelude and Fugue* in B minor, *Bach*.

Mr. Bertram Hollins, St. Lawrence Jewry—*Toccata* in F, *Bach*; *Fugue* in G, *Bertram Hollins*; *Meditation, Grace*; *Finale* (Symphony No. 1), *Vienne*.

Mr. William Robson, Parish Church, Eggescliffe—*Fantasia and Fugue* in G minor and three *Chorale Preludes, Bach*; *Scherzo, Baird*; *Fantasia 'In Festo Omnium Sanctorum,' Stanford*.

Mr. John Pullen, St. Mary's Cathedral, Glasgow—*Canzona, Boillmann*; *Improvisation-Caprice, Jongen*; *Three Preludes* from the 'Little Organ Book.' (Franck's Psalm 150, sung by the Cathedral Choir.)

Mr. Henry F. Hall, Clapham Congregational Church—Sonata No. 1, *Mendelssohn*; *Three Choral Improvisations, Karg-Elert*; *Sonata* No. 6, *Rheinberger*.

Mr. Stainton de B. Taylor, Temple of Humanity, Liverpool—A Bach programme.

Mr. Cyril Pearce, St. Mary's Baptist Church, Norwich—*Concerto* in E flat, *Felton*; *Introduction and Fugue, Reubke*; 'Evening Rest,' *Rheinberger*; *Fantasia* in E minor, *Silas*.

Mr. G. W. Harris Sellick, St. Mary Magdalene, Ashton-upon-Mersey—*Marche Héroïque and Fantaisie* in E flat, *Saint-Saëns*; *Two Preludes* on Welsh Hymn-Tunes, *Vaughan Williams*; *March* on a Ground Bass, *Dohnányi*.

Mr. S. Thorne, Mint Chapel, Exeter—*Prelude and Fugue* in C, *Bach*; *Chorale Preludes* by *Bach, Brahms, Darke*, and *Vaughan Williams*.

#### APPOINTMENTS

Mr. Allanson G. Y. Brown, organist and choirmaster, Tadcaster Parish Church.

Mr. Stephen C. Chantler, organist, St. Luke's, Bermondsey, to be choirmaster also.

Mr. Leonard Dorsett, organist and choirmaster, St. Peter's Presbyterian Church, Upper Tooting.

Mr. Alfred Mann, organist and choirmaster, Trinity Church, Cambuslang, Glasgow.

Mr. Ernest F. Mather, organist and choirmaster, Stepney Parish Church.

Mr. Henry Poole, organist and choirmaster, Littleton Parish Church, Shepperton.

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

'Cellist (gentleman), good amateur, required to join violinist, pianist, and singer.—Write, KAY, 105, Highbury New Park, N.5.

'Cellist (gentleman) wishes to meet pianist (lady or gentleman) for mutual practice. Kensington district.—M. R. H., c/o Musical Times.

Overseas Club Orchestra. 'Cellos, violas, and bass urgently needed.—Apply, Miss HANSLEY-SMITH, 'Vernon House,' Park Place, S.W.1.

Pianist wishes to meet violinist, 'cellist, or singer for mutual practice, or another pianist for duets.—Call or write, Miss SENNETT, 238, Richmond Road, Hackney, E.8.

Pianist (lady) would like to meet violinist or vocalist for mutual practice of accompaniments. South Birmingham.—King's Norton, Moseley, or Selly Oak districts.—X. Y. Z., c/o Musical Times.

Chiswick and Gunnersbury Philharmonic has vacancies in Orchestra and Choir. Practices resumed at Chiswick Town Hall, January 7 and 10.—Mr. E. LESLIE SIKES, 223a, Hammersmith Road, W.6.

Young pianist would like to meet string players for study of chamber music.—Write, D. R. LANGDON, 87, Meadowpark Street, Dennistown, Glasgow.

Accompanist (gentleman) wishes to meet 'cellist or other instrumentalists for mutual practice. Good music only. Keen amateurs, also able vocalists interested, please write. Croydon district preferred.—C. P. COCKS, 'Trenance,' Morland Road, Croydon.

Tollington Orchestra resumes practices on January 7, and Tollington Choir on January 9. New members, especially contraltos, will be welcomed.—Apply, CONDUCTOR, 19, Heathville Road, Crouch Hill, N.19.

Young lady vocalist (trained) wishes to meet pianist and 'cellist for mutual practice, and with a view to forming a trio. Crouch End district.—L. G., c/o Musical Times.

Good amateur instrumentalists (all instruments) are required in the orchestra of the West Middlesex Musical Society.—Mr. J. H. CUDDINGTON, 21, Selby Road, Ealing, W.5.

'Cellist and pianist wish to meet violinist for mutual practice. Tuesday or Thursday, 7.30 to 9.30 p.m. Good library of orchestral music.—PIANIST, 66, Patshull Road, Kentish Town, N.W.5.

Gentleman (organist and pianist) wishes to meet singer for study of good class song accompaniments.—S. W. EMBREY, 112, Hunloke Avenue, Boythorpe, Chesterfield.

Madrigals.—Wanted, enthusiastic amateurs—S.A.T.B.—to join existent party of madrigal singers meeting Saturday afternoons at Victoria. Good reading and regularity essential. Morley, Byrd, Wilbye, and moderns.—R. P. TANSLEY, 10, Colville Gardens, Talbot Road, W.11.

Organist would like to meet violinist or 'cellist for mutual practice of chamber music. Bradford (Yorks) or Shipley districts.—ORGANIST, 39, Woodview, Manningham, Bradford.

Lady flautist wishes to join amateur orchestra.—B., c/o Musical Times.

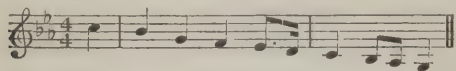
Pianist desires practice with violinist or 'cellist, or both. Best music only.—D. JOHNSON, 18, Compton Road, Wimbledon, S.W.19.

## Letters to the Editor

### THE DOH-MINOR: A WARNING

SIR,—The Tonic Sol-fa College desires to warn school teachers and others that in a certain series of songs, duets, and trios now being published, what at first sight appears to be a Tonic Sol-fa translation is, so far as the minor mode is concerned, nothing more than a travesty of that notation.

For instance, in one of the songs of this series, the following simple phrase:



is translated into what is termed the *Doh*-minor notation, thus:

{ :d' | ta : s | f : ma, r | d : ta, la, | s, ||

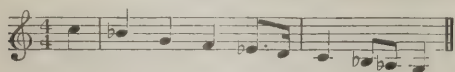
instead of:

{ :l | s : m | r : d., t, | l, : s, .f, | m, ||

Thus out of this simple phrase of ten notes, not one of which is out of the key, no less than four are chromatically altered in the *Doh*-minor version. The effect is to make simplicity itself grotesque and difficult.

The Tonic Sol-fa College does not recognise this *Doh*-minor notation, and is glad to find that all the leading music publishing firms in this country adhere to the rational *Lah*-minor notation in translating the numerous oratorios, cantatas, Masses, anthems, part-songs, school-songs, &c., into the Tonic Sol-fa notation.

It should appear obvious that, as the minor notation is the same in principle both in Tonic Sol-fa and Staff, if any alteration is necessary in the one, it is equally necessary in the other. Hence to be consistent the Staff notation version of the above extract should have likewise appeared in the *Doh*-minor notation, thus:



But the publishers of the series of songs, &c., above referred to have taken good care not to alter the Staff, for they know that if they did so they would have the whole of the musical world against them.

On behalf of the Tonic Sol-fa College.—Yours, &c.,  
WALTER HARRISON (*Secretary*).  
26, Bloomsbury Square,  
London, W.C.I.

### THE CONDUCTOR AND THE 'BEAT'

SIR,—In your December issue a correspondent refers to a part-song from the September number of your journal. As this was a composition of mine, I would ask your permission to answer his question regarding the final chord, which ends thus:



He asks: 'Why the half-beat extra? What is the use of the quaver?' The use of the quaver tied to the semiquaver is to show that the composer desires the sound to be continued to the length of one quaver into the final bar. If I had desired the chord to be held for one bar only, I should not have troubled to write this extra quaver. The prolongation of sound and the beating of the time will be exactly the same as if the composition had ended thus:



Regarding his further query as to the absolute position of the baton at the finish, I may say that I really do not mind where it is, provided the choir finishes at the place indicated in the score.

I agree there may be confusion among amateurs in the matter of the technique of the baton, but many composers have considerable experience of conducting and are not likely, as your correspondent suggests, to write 'useless adjuncts' as a result of any misconception on their part of the principles of time-beating.—Yours, &c.,

His Majesty's Theatre,  
London, S.W. PERCY E. FLETCHER.

### 'THE CONDUCTOR AND HIS FORE-RUNNERS'

SIR,—In his interesting articles it is a pity that Mr. Wallace does not make it quite clear what kind of music he is speaking about. He refers to the Ecclesiastical music down to A.D. 1200. This was plainsong, *i.e.*, melodic, unharmonized music. His principal quotations, however, refer to organ playing and to harmonized music. But this was only in its infancy then, and had not deserved nor won an established position in Ecclesiastical music. There is no question of any need for a beat in the modern sense in the performance of plainsong. I do not see any justification for Mr. Wallace's statement that 'the singing during the Offices must often have been a hopeless scramble,' at least in the palmy days of plainsong, but no doubt it is true of the early efforts at harmonized singing. And Mr. Wallace's misunderstanding of this point is made still more evident by his further statement that 'the character of the singing can be gathered from the description of the organ music given above,' which is a complete *non sequitur*. Plainsong was originally sung without any accompaniment whatever, and when in later times organs began to be used for this purpose it was only for some kinds of plainsong, *e.g.*, the sequences, and with ruinous effect on the rhythm.

As to the pneumes (not neumes, or neums, which means a single note) on the A after the Alleluia, these were a later addition, and were very long, and no doubt hard to remember without words attached to them. They were different in character from the classical plainsong, and became more different still when a syllable was attached to each note, as this necessarily made the performance heavier.

The distinction which Mr. Wallace draws between the sequence and the prose is not correct: these names were applied to the same thing in different countries.—Yours, &c.,

E. G. P. WYATT.

Rustington, nr. Littlehampton.

SIR,—I welcome Mr. F. T. Arnold's criticism of my translation, but he does not make any comment on the punctuation, which is as given in my authority for the sentence. The passage evidently puzzled one commentator of the 18th century, who in paraphrasing it, still in Latin, made it more obscure by a multiplicity of genitives and commas. My version was deliberately free. How else would Mr. Arnold render without offence the sentence next but one after my quotation?—Yours, &c.,

II, Ladbroke Road, W.II. W. WALLACE.  
December 8, 1923.

### BRITISH PIANISTS AND PIANOFORTE MUSIC

SIR,—Your remarks on Pachmann express publicly what a good many musical people have long been saying.

But the Pachmann craze is only one out of many crazes that flourish at the present time. During my years at Cairo, where every decent European family has a good pianoforte—it was rare to find an ancient rattle-trap such as many a well-to-do English household is content with—I was struck by the tremendous circulation of pianoforte music by Chopin and Grieg. That circulation is equally extensive on the Continent, or indeed all over the civilized world. Yet we look in vain for a British pianoforte piece in Continental homes and music-shops. Meanwhile our publishers go on pouring out claptrap of the 'Golliwog' or 'Children's Hour' type by the thousand, month after month, to the exclusion of better and finer examples. It is time that this 'youth' craze, which has proved so profitable to several inferior musicians, was put in its proper place.



The publication of a book of really first-class English pianoforte music would be an artistic event of the first magnitude; for whereas even the great choral works of Elgar, set to English words, can only naturally be circulated chiefly in English-speaking countries, pianofortes are played in most decent homes throughout the world, and pianoforte music is independent of any question of language or nationality.

It is absurd to say that we have no fine pianists, or no composers who, given encouragement, could create fine music for the instrument. The subject is treated, whenever it is mentioned at all, inartistically and unintellectually. Any long-haired, foreign madman can go through his monkey-tricks here and get the maximum of money and applause, whereas if an Englishman were to cut the same capers he would most likely be sent to an asylum.

To any budding Chopin or Schumann (if such exist) we might say: Give us fine pianoforte music, but let it be fine without being too difficult for the moderately advanced pianist to play. There's the rub! How many players could tackle the Dale Sonata, for example, fine thing that it is? But commonsense is notoriously a rare quality.—Yours, &c.,  
FREDERICK KITCHENER.  
Manchester.

### NEGLECT OF HANDEL

SIR,—I should be glad if any of your readers could tell me the reason of the systematic neglect of Handel's Pianoforte Fugues, some of which seem to be very fine indeed. Those of Bach are constantly before the public, and quite rightly so, but surely room might also be found for some examples of his great contemporary, whose sole claim to fame, one might almost think, is that he wrote a number of noble oratorios—and of these only about a couple seem to be known to-day.—Yours, &c.,  
Thame, Oxon. W. HAROLD PEARCE.

### MUSIC IN WORSHIP

SIR,—All honour to those good people who are trying to teach us how to sing hymns; but surely they would be well advised not to select their words and tunes solely from the *English Hymnal*, but to distribute their favours equally between this book and *Hymns Ancient and Modern*! As it is, their efforts seem to me to be an advertisement of the *E. H.* and the party in the Church allied with it.

And is it not time they gave up condemning poor old Barnby's tune to *For all the Saints*? The false accents are in the words, and I doubt if it is worth while varying the music to fit the words, as doing so simply puzzles both choir and congregation.—Yours, &c.,  
Far Greengate, H. A. MARRINER.  
Keighley.

December 11, 1923.

### 'AN APPEAL AND A PROTEST'

SIR,—Mr. Benjamin Beeton's letter in your December issue came like a friendly handshake from another world. I have always respected the stand taken by Mr. Ashton, and I hope he will join with Mr. Beeton and myself in an energetic fight for recognition of the forgotten masters.

I am well over eighty years of age, and can still recollect the delightful renderings an aunt of mine used to give of the compositions of Scotson Clark (a very fine March) and Brinley Richards (*Warblings at Eve*), as well as a moving battle-piece, the name of which, unfortunately, has escaped my memory.

A musical friend tells me that Mr. Ashton alone has carried the traditions of those masters into an age which accepts the wicked cacophonies of Brahms, Wagner, and Cowen.

May I add that I have written seventeen pianoforte pieces (including three 'marches' and two 'warblings'), a trio for violin, violoncello, and pianoforte, a reapers' dance for orchestra, and a number of much admired songs. The state of the musical world to-day may be judged by the fact that these are *not yet published*, although they were composed between 1862 and 1894.

Two of the songs were performed at a charity concert in 1867. I am surprised that neither Mr. Ashton nor Mr. Beeton has mentioned them.—Yours, &c.,

Crimea Lodge, JACOB COOK.  
Pitchcombe, Glos.  
December 6, 1923.

[We have received several letters on this subject. It seems incredible, but it is a fact, that all the writers save Mr. 'Cook' failed to perceive that Mr. 'Beeton' was gently chaffing Mr. Ashton.—EDITOR.]

## Sixty Years Ago

From the *Musical Times* of January, 1864:

ST. ANDREW'S (Wells Street).—The Dedicatorial Festival of the Church of St. Andrew's, Wells Street, was observed, as usual, on St. Andrew's Day. The most conspicuous feature in the music selected for use, was an adaptation of the Communion Service from Gounod's *Mass* in G, generally known as the *St. Cecilia Mass*. The fine unison passages in the Creed were well delivered by the highly-trained choir, and the solo singing, much abridged from the original, was all that could have been desired. So far as we have heard, this is the first occasion on which the music of Gounod has been introduced into the Service of the English Church. The *Mass* itself was performed with full orchestra, about four years ago, at St. Martin's Hall, under the direction of Mr. Hullah.

CHELTEMHAM.—Mr. Von Holst gave a grand musical soirée on Wednesday, December 9, at Hale's Music Room, Clarence Parade.

## Sharps and Flats

One single egg banged in the middle of a bad picture would be heard in the heart of Los Angeles.—*Mr. James Agate*.

Among the new gramophone records there is one named 'Yes, I've got the "Yes, we have no bananas Blues to-day," to-day.' There is the sad case of a lady enthusiast who had not this gem in her collection. She tried to say to the shop assistant: 'No! I haven't got the "Yes, I've got the we have no bananas Blues to-day, to-day," record.' She failed, of course, miserably, but there is some talk of patenting the phrase as a new parlour game for Christmas.—*Daily News*.

Le riviste serie straniere non ne parlano od ebbero accenni talvolta molto duri, come quello del *Musical Times*, di alcuni mesi or sono, a firma del suo direttore Harvey Grace, organista dell' Abbazia di Westminster.—*Musica d' Oggi*.

I have never won a prize.—*John Coates*.

I think my ideals are as high as those of any man in the profession, but my business instinct has convinced me that it is fatal to give nothing else except highbrow music. What does it matter to me if I give a jazz programme and even include 'rubbish' occasionally in order to provide funds for our symphony concerts?—*Sir Dan Godfrey*.

I should like to protest against the tendency of some organists to extemporise at all possible moments of silence, as if silence was an evil which needed musical exorcism.—*Bishop of Southwell*.

I was playing Beethoven's *Moonlight Sonata* last night, and had just reached that seductive slow movement in C sharp minor, which you will, of course, remember well, when in rushed my landlord, roaring like a bull and shouting, 'Look what it's done to my poor wife!'—*Woman Applicant at Police Court*.

The Amen at the end of hymns is an offensive redundancy, and should be abolished.—*Bishop of Manchester*.

Instead of abolishing the Amen at the end of hymns, it would be better if we could abolish some of the hymns themselves.—*Canon Charles*.

The programme was composed entirely of the works of Chopin. Among the several pieces was a sonata with Chopin's Funeral March, which was magnificently played.—*Edinburgh Evening Dispatch*.

The choir distinguished itself greatly in the rendering of the anthem.—*Parish Magazine*.

As the vicar remarked, 'That's torn it!'—*Punch*.

## WELSH MUSIC

### FIRST WELSH ORCHESTRAL FESTIVAL

The first festival concert of the Welsh Orchestral Music Festival took place at University Hall, Aberystwyth, on Thursday, November 15. It was decided to inaugurate this venture after the Aberystwyth Festival of last June, in which no works by native composers appeared. A guarantee fund was formed, to which Sir Walford Davies himself contributed generously, and the festival concert was the result. As it is not unlikely that it may be an important date in the development of Welsh music, it will be well, for purposes of record, to print Sir Walford Davies's Foreword to the programme; the full programme should also, for the same reason, be reproduced:

'It is not difficult to imagine that though this festival concert seems little more than one of a series of happy College concerts, it is possibly an event of even greater importance to us all than the June Festival. It is a beginning; and so far as is known it is an unique event, but it must obviously not remain so. Those specially concerned with the progress of the art of painting in Wales would probably hail a first University Exhibition of the work of Welsh artists with delight and hope. We are intimately and greatly concerned here with the progress of Music in Wales, so that an exhibition of a series of orchestral pictures by living Welsh composers should be welcomed with delight by all. The scores of the works to be performed one and all show vitality and inspiration. But there is more than these qualities in them. The suggestion may be ventured here that if any group of gifted composers consistently write that which delights them, and write with fearless directness, alertly imaginative, and without affectation, then a ringing native note must emerge. All fine music, as it seems to me, is like fine form depicted to perfection in the world of sound. Just as a self-conscious effort to be a gentleman is not favourable to gentle manners, so a self-conscious effort to be national is not favourable to national art. But the diligent and unself-conscious pursuit of beauty must bring about the desired result; and this Festival will manifest both diligence and natural beauty enough to encourage all who look for healthy advance in the music of our loved land. Whatever the result of our efforts this year may be, it is greatly hoped that this will prove to be the first of a series of annual "Autumn Exhibitions" of native orchestral works.'

The programme was as follows:

Brythonic Overture ... ..	<i>T. Hopkin Evans</i>
Caneuon (songs) ... ..	<i>D. J. de Lloyd</i>
Miss Dilys Jones,	
Welsh Fantasy ... ..	<i>Hughes Clarke</i>
'Saith O Caneuon' (six songs) ...	<i>D. Vaughan Thomas</i>
Mr. T. J. Pickering,	
Fantasy—'The Ramblers' ... ..	<i>W. T. David</i>
'Happy Breezes' (Air from Cantata, 'A Hymn to the Sea') ... ..	<i>J. Owen Jones</i>
Symphonic Allegro in D ... ..	<i>Hubert Davies</i>
Welsh Folk-Songs ... ..	—
Miss Dilys Jones,	
Prelude ... ..	<i>Kenneth Harding</i>
Suite in D minor ... ..	<i>D. C. Williams</i>
Choral Song—'The Heavens declare the Glory of God' ... ..	<i>Beethoven</i>
(Scored for Orchestra by Haydn Jones.)	

Welsh national orchestral music has to contend against many difficulties of an economic nature, but there are others which are not concerned with questions of pounds, shillings, and pence. We are loth to refer to the violent controversies which rage around the subject, but, as a matter of historical

accuracy they have to be mentioned. It should be emphasised also that there are in the programme the names of some composers who hitherto have been in opposition to Sir Walford Davies rather than numbered with his allies. This is a point of no little importance. We cannot help also seeing that there is a certain amount of irony in the situation—for here we have a raging, tearing campaign against Sir Walford, who is denounced as the enemy of national music, and we find him making what is perhaps the most significant gesture that has hitherto been made on its behalf. If the hatchet is buried, things will surely go on much quicker.

In another manifesto regarding this concert, Sir Walford Davies said that there must be a generous intake of music before there could be a liberal output. The chief point at issue seems to be that the Chauvinists—wrongly, to my thinking—would prefer to place the output first. Others protest that the intake at the present moment is too limited, and confined to the classics. On closer examination this will be found to be rather a question of what is financially possible. It is not at all unlikely that concerts of modern music would, as things are at present, find no audiences in Wales. Lastly, to put the question in other words, Has Wales at present absorbed enough of the classics to be able to appreciate modernity?

It is naturally too much to hope that Welsh national music can and will emerge as a distinct entity from one day to the other. At present there is no sort of unity. Without going into details as to the nine composers represented in the programme, it will be found that their musical antecedents are of a most varied kind. One at least is completely self-taught; there are others who have been trained at the Royal Academy of Music in London; one other had his education in the North of England; yet another is a product of the Leipsic Conservatoire; and there is at least one who was educated at the University of Wales. A generation at least must elapse before such different elements can be welded into one whole.

In conversation after the concert with Sir Walford, I heard that it had been a most valuable experience, because for the first time it enabled Welsh musicians to know where they are and where they stand. Taken as a whole the concert may be said to prove that Welsh musicians are themselves striking off the shackles of mid-Victorian Mendelssohnian sentimentalism. Another little fact, sufficiently surprising to close observers, is that one of the compositions shows the strongest possible traces of Debussy and Stravinsky-ism. Still more remarkable is it, however, that this particular composer has been educated exclusively in Wales. This tends to show that the conservatism of Welsh musicians is not wholly due to innate characteristics, but clearly is partly the result of circumstances.

Such general considerations in the circumstances seem to be more instructive than detailed criticism of the individual works. Personally I was most struck by the songs of Dr. Vaughan Thomas, accompanied by strings and harp. They are truly national in character, and the texts are of Welsh poets of various epochs dating from the 14th century, two being by Dafydd ap Gwilym, who is known as the Welsh Chaucer, and was practically a contemporary of the English poet of the same name. Though the songs are national, they are not archaic. They are contemporary in spirit, and are a genuine attempt to exhaust the musical possibilities of the Welsh language in modern musical idiom. The songs of Dr. de Lloyd were also admirable in the sympathy they show for the language, but foreign influences are more noticeable. The *Brythonic Overture* of Mr. T. Hopkin Evans has a good martial swing. The *Symphonic Allegro* of Mr. Hubert Davies is very well knit and has a fine healthy feeling about it, but is not very original, and reveals Wagnerian influences. Mr. David's *Rambler* is pleasing, and has a certain psychological interest because the music seems to represent things totally different from what is suggested in the composer's programme. Mr. Kenneth Harding's Debussyish *Prelude* is an extraordinarily promising work for a youth of nineteen.

Under Sir Walford Davies and the various composers, the performances were capable, especially if we realise that the orchestra, led by Mr. Hubert Davies, included a good many amateurs.

A. K.



THE BALANCE OF EXPRESSION AND DESIGN  
IN MUSIC

The second meeting of the Musical Association, on December 4, was devoted to the first of a course of three lectures by Sir Henry Hadow on 'The Balance of Expression and Design in Music,' in which he dealt with the philosophical basis and the æsthetics. Subsequently Sir Henry will discuss the relation of form and content in the past of musical history, and also present conditions and outlook, the balance between the two, what use we are making of them, and what the younger generation seems likely to make of them.

Sir Henry Hadow said it was no new subject, but even if it were threadbare it was not transparent, and it was desirable to get at its basis. In his *World as Will and Idea*, Schopenhauer, speaking of the platonic idea of art, contended that music differed from all other arts because they copied, whereas music expressed the will of which the idea was the justification. Plato was struck by the transitoriness of things; but behind them was an ideal world, a world of form and ideas. These ideas were the basis and substratum of each thing we felt, tasted, touched, in this world. If we took the ideas of wisdom, humanity, integrity, they all crossed each another. The whole of the phenomenal world was simply one continuous interplay of those principles or laws or ultimate ideas of something or another which was real and behind them. This had more to do with music than appeared at first sight. All our practical apprehension of the world, just so far as it was practical, dealt with the particular phenomenon in front of us, not so much because we wanted to apprehend it, as because we wanted to use it, to bring it under the control of our will and make it serve our will.

So far as the ordinary sensuous appreciation of the everyday man was concerned, ideas did not come into consideration. In natural science, the whole business was to discover the laws latent in the manifestations of nature. This was done by a process of building up stage by stage, by observing instance after instance, then forming deductions and generalising until at length we got the law, whatever it might be. But the pictorial artist, said Schopenhauer, went straight to the idea; he saw something behind the phenomena which made those phenomena real, but which the ordinary man did not see at all. If three men painted the same landscape, we should have three different pictures, each truer than the landscape appeared to the sight of the ordinary man, because the artists had penetrated the phenomenon and saw the reality behind.

Had we any of us in the course of our life come across a Falstaff, a Cleopatra, or an Iago? Not one. Shakespeare did not take his characters from human beings. They were real because he got behind individual phenomena to the idea of which those phenomena were only the transitory embodiment. The realistic method was bound to be a failure, bound to be out of scale. It was the negation of art, not because art ought to be more beautiful than life, but it ought to be more real than life. In every pictorial art there must be a certain fidelity to the idea of which the art was the embodiment, which implied a model outside which the artist saw; but in music this fidelity was not required. There was only emotion, and there was the pattern, the design through which that emotion was expressed. The object of the great Spanish painters was to get at the ultimate reality in a painting. The object of the Venetian painters was to make a beautiful design or a beautiful combination of line and colour. That was found also in music. Some musicians were more intent on presenting the immediate emotion they felt. Others were more intent on expressing that emotion in the most beautiful possible curves and combinations of sound. One could not be had without the other, but they could be had in varying perspective and in varying degree. Of all the arts music was unquestionably that which made the keenest emotional and sensuous appeal. We could not imagine anybody being affected by the sight of a picture in any way comparable to the effect produced by hearing for the first time Beethoven's Violin Concerto or any other great masterpiece. It gripped our emotions in a way which even the greatest literature does not wholly do.

It was sometimes said that the technical study of a piece of music, a knowledge of what it was all about, impaired the enjoyment of it, and detracted attention from what it meant, and that it was better to listen with unsophisticated ears. Such a statement was very foolish. The entirely amateur critic was all very well when dealing with the emotional side of music, but was in great difficulties when he came to technicalities. All the representative arts—painting, sculpture, even literature, so far as it was representative—had got to see in front of them the phenomenal world, but they did not copy it; they copied the idea behind it. If there was not this phenomenal world to give them a transitory perception of the ideal behind, they would not have faculties to see the idea at all. But in music there was no representation. We did not see the ideas as God made them through the manifestation of phenomena, but went behind the idea to the central mind itself. That was what Schopenhauer meant when he said that the representative arts copied the ideas and that music went straight back to the will of which these ideas were the representation.

When we really gave ourselves up to the appreciation of a great work of art, and especially of a great work of music, we were, in a way, identified for a moment with the composer. When we loved Beethoven we were for a moment Beethoven himself. Our souls came into communion with his, and we got a divine moment of experience, something of the same nature that must have inspired him when he conceived the idea. The artist let us see nature through his eyes. The composer let us hear, not nature, but something behind nature, through his ears. And he had two vehicles by which to do it. He could raise us up through the emotional nature of which love, beauty, goodness, were the highest point; or he could lead us along the path which led through truth up to beauty, because the basis of all art was truth.

It had been said that music was mathematics become self-conscious, but it might be said rather that music was the body of which mathematics was the skeleton. Music was very different from mathematics; it added to it the emotions of beauty and of wonder. It was because of its completeness, because of the exact balance which in ultimate perfection it held between emotion and design, between content and form, between line and colour, with which that emotion was expressed, that it seemed to be the most divine of all the arts. The pure music in a Beethoven Quartet was Beethoven's vision of divine reality, the aspect of that reality he wished to put forward, and was the medium of appealing to us, of making us Beethoven for the moment. Intertwined with this was the wonder and delight which he gave in watching the unfolding of his scheme of musical design. Where we get the highest and most perfect form of music we get that at the apex.

PRESENTATION TO  
MR. ARTHUR COLLINGWOOD

The Aberdeen Male-Voice Choir has just completed twenty-one years of successful work. The conductor during this period has been Mr. Arthur Collingwood, who since his arrival at Aberdeen twenty-five years ago has played a prominent part in the musical life of the city. The Male-Voice Choir marked its coming of age by presenting Mr. Collingwood with a revolving book-case, and his Choir at West U.F. Church and friends in the congregation gave him a solid silver salver and a gold pencil-case. Among Mr. Collingwood's recent achievements was an orchestral concert for children, which was so successful that it ought to prove merely the first of a series. The hall was packed, six thousand applications having been received for the two thousand five hundred seats. Children of the Secondary School paid 1s., those of the Primary Schools, 6d. All the youngsters had been primed for the occasion by 'talks,' with pianoforte and gramophone illustrations. At the beginning of the concert each instrument was put through its paces, members of the orchestra and children alike entering into the spirit of the show. The programme included *Finlandia*, Handel's *Largo*, the *Pizzicato* from Delibes's *Sylvia* Ballet, the Overture to *William Tell*, the *Peer Gynt* Suite, and *Pomp and Circumstance* in D.

Mr. Collingwood conducted, and also contributed some excellent notes to the programme. It should be added that the orchestra was the Scottish, who on the evening of the same day (November 21) gave a concert conducted by M. Kussewitzky. The arrangements of these orchestral concerts are also in Mr. Collingwood's hands, with the support of a number of guarantors—who, however, during the five years in which the concerts have been run have not been called on. Aberdeen is to be congratulated, first, on the presence of so live and all-round a musician as Mr. Collingwood, and, secondly, on making such good use of him.

### ROYAL ACADEMY OF MUSIC

The second half of the Michaelmas term has been a busy one in connection with public performances. The chamber concert on November 21 was specially interesting on account of the modern English chamber music included in the programme. This comprised Dale's Sextet for violas and the first movement of his Violin and Pianoforte Sonata in E, the first movement of Frank Bridge's String Sextet, and a set of Three Dances, founded on French, Japanese, and Scottish melodies, for string quartet, by J. B. McEwen.

On December 7 and 8, two performances of Shakespeare's *Much Ado about Nothing* were given by the members of the Dramatic Class, under the direction of Mr. Acton Bond.

The terminal orchestral concert took place at Queen's Hall on Tuesday afternoon, December 11, Sir Henry Wood being the conductor. The concert opened with a good performance of Brahms's *Tragic Overture*, but the outstanding item of the programme was the very fine performance of three movements of Beethoven's *Eroica* Symphony—the first movement under the direction of a student (Mr. W. Ifor Jones) and the last two under Sir Henry Wood. The playing of the *Scherzo* was evidence of the fine training which the orchestra had received during the past term under Sir Henry Wood. In César Franck's *Variations Symphoniques*, for pianoforte and orchestra, the solo part was played with intelligence and refinement by Miss Madeleine Windsor; while later in the programme Mr. Harry Isaacs gave a brilliant interpretation of the first movement of Rachmaninov's Pianoforte Concerto in C minor. In Weber's exacting *Scena*, Miss Doris Hemingway showed the possession of a voice of pleasing quality and considerable power, and Mr. Eric Greene sang a Handel air with much refinement.

Boëllmann's *Fantaisie-Dialogue*, for organ and orchestra (organ, Mr. Bertram Orsman), brought an excellent and interesting concert to a close.

An extra chamber concert took place on December 12, when a selection of pianoforte and string quartets was played by the pianoforte ensemble class (under the direction of Mr. Charles Woodhouse). These included Quartets by Schumann, Friskin, César Franck, Brahms, and Schubert. Palestrina's *Stabat Mater*, a Motet by Bach, and madrigals by Byrd, Weelkes, and Holst were sung by the *a cappella* choir, conducted by Mr. Ernest Read.

The Fred. Walker Prize (sopranos) has been awarded to Evelyn M. Hedgecock (a native of Faversham), Jennie West being highly commended, and M. Cicely Chapman commended. The adjudicator was Miss Margaret Hoare.

The Westmorland Scholarship (female voices) has been awarded to Anita Edwards (a native of Llanelly), Margaret Hale and Stella Browne being very highly commended, and Vera Kneebone, Lillian Ottman, and Doris Sheppard highly commended. The adjudicators were Miss Nina Rose, Miss Adelaide Rind, and Dr. Mary Davies (in the chair).

The Potter Exhibition (male pianists) has been awarded to Clifford M. Curzon (a native of London). The adjudicators were Messrs. Egerton Tidmarsh and W. J. Kipps.

The Hubert Kiver Prize (organists) has been awarded to Owen Le P. Franklin (a native of London), Bertram J. Orsman being highly commended. The adjudicator was Mr. Fred. Gostelow.

The R.A.M. Club Prize (vocal quartets) has been awarded to Doris Sheppard, Laura Turner, Denys Erlam, and Roy G. Henderson. The adjudicator was Mr. William Wallace.

### ROYAL COLLEGE OF MUSIC

If one may judge from the programmes of the concerts, composers and conductors would seem to have enjoyed an unusually good time this term. Works by more than a dozen students have been performed, and not only have students appeared as conductors of opera on four occasions, but at one orchestral concert no less than five students took charge of various works.

At one of the three Patron's Fund Rehearsals opportunity was taken to make use of the Parry Opera Theatre, and scenes from *Walküre* and *Aida* were given, with full orchestra. This enabled young conductors and artists to do scenes with a short preliminary band and stage rehearsal, that is, about as much rehearsal as they could reasonably hope for in professional life. Mr. Leonard Willmore and Miss Odette de Foras showed conspicuous merit and stage aptitude in the closing scene of *Walküre*, and students from the London School of Opera made an excellent impression in the third Act of *Aida*. Mr. A. Davies-Adams and Mr. Guy Warrack proved themselves to be possessed of many of the qualities that go to make a first-rate conductor.

The Cobbett prizes for a short chamber work are now announced; the first prize goes to Mr. A. Davies-Adams, for a *Keltic Fantasy* for string quartet, and the second prize to Mr. H. Strickland-Constable for a *Fantasia* for the same combination of instruments. The competition for performances of these works will take place in February next.

The term's awards are as follow:

*Grove Exhibitions*.—Alice M. Nixon (singing), Dorothy M. Ansell (pianoforte), Gwynedd M. Corry-Smith (pianoforte). *Council Exhibitions*.—W. Carlowitz Ames (harp), Marjorie T. Renton (organ), D. Keith Falkner (singing), Simone Cohen (pianoforte), Flora K. Young (singing), Leonard Rooker (pianoforte), Philip B. Warde (singing), Eleanor Gregorson (cello), Andrew Fenner (organ), Gwendoline Higham (violin), Ethel M. Pearce (pianoforte). Special grants were made to Winifred Burton and Richard B. Kyle.

### TRINITY COLLEGE OF MUSIC

Following the usual culmination of the special work of the term, the students of the College gave, in addition to a 'house' concert, an orchestral and a chamber music concert at Queen's Hall and Steinway Hall respectively. At Queen's Hall the solo playing of Miss Macpherson, in the first movement of Mendelssohn's Violin Concerto, aroused particular enthusiasm. The Steinway Hall concert was made notable by the first performance of a Quintet by William Lovelock, and a String Quartet by Eric Cundell, both of which composers were until recently scholarship holders at the College.

At a recent meeting of the Senate of Durham University, Dr. E. F. Horner, Director of Examinations of the College, was appointed an examiner for degrees in music at that University.

At the Grand Welsh Eistedfodd held at Central Hall, Westminster, Elga Collins, a College scholar, won the three-guinea prize offered for the best performance of Brahms's *Capriccio*. This competition, it will be remembered, is open to all comers, amateur and professional.

### MUSIC IN PUBLIC SCHOOLS

The usual end-of-the-term activity has to be recorded. Unfortunately the early press-day brought about by Christmas makes us close up the column while programmes are still arriving.

OUNDE surpassed even its own past achievements in its second performance of the B minor Mass, on December 16, with a choir of two hundred and forty, a 'non-choir' of two hundred and eighty-eight boys (whose alertness made them worthy of a less negative label), and an orchestra mainly drawn from the boys and staff (twenty-five boys played strings, and boys were also in charge of four flutes, two oboes, one bassoon, one Bach trumpet, and the drums), stiffened by fourteen members of the London



Symphony Orchestra. The soloists were Mesdames Carrie Tubb and Margaret Balfour, Messrs. John Adams and Topliss Green. The *Morning Post* of December 18 well describes the performance as 'an example of corporate effort without a parallel in the history of English education.'

At BEDFORD the chief work was Holst's *King Estmere*, which had a capital performance. (This early work of Holst's, by the bye, has been performed at other public schools during the past few years. It is well suited to this purpose, not only on account of its character, but also because the accompaniment is to be had for small as well as large orchestra.) The Bedford programme included also the first movement of the *Unfinished Symphony* and the *Minuet and Trio* from Mozart's Symphony in B flat, and a well-chosen list of miscellaneous items, vocal and instrumental.

The ALDENHAM concert led off breezily with a couple of Stanford's *Songs of the Fleet*, with Glee Society and orchestra taking part. The orchestra played also Schubert's *Marche Militaire* and two movements from Eric Coates's *Miniature Suite*. Among the remaining items in a capital programme stood out the first movement of Schumann's Pianoforte Quintet in E flat.

At CHIGWELL the choral side was strong, with a choir of about seventy singing Holst's *Autumn Song*, Balfour Gardiner's *Sir Eglamore*, Vaughan Williams's *Wassail Song*, Elgar's *The Snow*, and 'A Regular Royal Queen' from *The Gondoliers*. The orchestra played some Schubert.

The musical society at CANFORD gave a very diverse scheme that embraced a couple of Handel movements by the orchestra, sea shanties and folk-songs by the 'folk-song branch,' carols and part-songs by the choir (Pearsall, Shaw, Parry, and Wood), and some capital solos of various kinds.

MILL HILL boldly attacked Bach, giving an excellent performance of Parts 1 and 2 of the *Christmas Oratorio*.

At HAILEYBURY the term wound up with a Carol service, the House Competitions (solo and choral), and spirited performances of *Box and Cox* and *Trial by Jury*.

The Madrigal Society of LANCING COLLEGE gave a programme of carol music by Holst, Prætorius, and Byrd, in addition to Brahms's six-part song *Vineta*, Holst's *Festival Chime*, and Berlioz's 'Shepherds' Farewell,' from *The Childhood of Christ*. There were also miscellaneous vocal and instrumental works by Bach, Campion, Stanford, Schumann, and Ley.

Two concerts were given at WINCHESTER. The Night-jars Madrigal Society sang, in Chapel, Mendelssohn's *Judge me, O God*, anthems by Byrd and Weelkes, No. 2 of Holst's *Two Psalms*, and carols. The Glee Club, over seventy strong, gave at the School concert an attractive programme of small choral works, old and new, relieved by pianoforte solos.

At ST. PAUL'S GIRLS' SCHOOL Bach's *Sleepers, wake*, was sung, the tenor and bass parts being supplied by fathers, uncles, and friends of the girls.

## PURCELL'S 'DIOCLESIAN'

PERFORMANCE AT THE ROYAL HOLLOWAY COLLEGE

On Saturday, December 1, a performance of the Masque from Purcell's *Dioclesian* was given by forty-five students of the Royal Holloway College, University of London, assisted by an orchestra of about twelve students, and members of the staff (pianoforte and strings only). Some of the more beautiful numbers from the opera had been introduced, and, thanks to skilful stage-management, the whole performance approximated rather to a pastoral than to the somewhat mechanical Masque of the late 17th century. Unlike *Dido and Æneas*, which was produced at this College in 1919, the Masque in *Dioclesian* has no big solo parts: the all-round excellence shown by these amateur soloists and chorists was the more remarkable. Their singing of Purcell's music, often pitched very high, had all the freshness and simplicity which it demands. Miss Nicol's Faun was especially charming. The dances, arranged by three of the performers, included country dances, fitted to Purcell's own music, as well as the less familiar 'Canaries,' 'Passe,'

and 'Ritornellos' of the 17th century, and an early Gavotte and Minuet. Here again it is scarcely fair to select one performer for mention, but Amor (Miss Willis), in her grace and spontaneity, was the very genius of the music no less than of the scene. The conductor and stage-manager, Miss Sybil Barker, Director of Music at the Royal Holloway College, is to be congratulated on a finished performance of a delightful work.

## London Concerts

QUEEN'S HALL ORCHESTRAL CONCERTS

Ernest Ansermet conducted the Royal Philharmonic Society's concert on November 22. The demeanour of the audience showed how many still are the friends he made in the heyday of the Russian Ballet. For some reason the Symphony, Mozart's in G minor, which was played by a reduced orchestra, was a disappointment. The strings were scratchy. But, worse than that, the spontaneous grace of the music was not allowed free play, and we became restive. M. Ansermet is either no Mozartian or else has not mastered the peculiar art of making the most of the scantiness of rehearsals which is nowadays such a drag on London musical doings.

The work on which he had evidently concentrated was the second Suite from Ravel's Ballet of *Daphnis and Chloë*. This music clearly is Ravel's high-water mark. It is a fairyland of orchestral colouring, and the concluding dance is irresistible. The performance went capitally, and sustained the conductor's fame. The novelty was a short but uncommonly strident *Song of Joy*, by Arthur Honegger. The form and matter were obvious to the last degree, but were given a strong flavour by brazen scoring and the fierceness of the discords. The impression remained that Honegger had not adequately explained his grounds for such uncouthness. There is the uncouthness of a giant—and also that of a cheeky boy.

Miss Dorothy Silk was the soloist. She contributed Bach's aria, *Comfort sweet, my Jesus comes*, and floated us into a region beyond cavilling or any disquietude. Liszt's *Battle of the Huns*, with which the concert ended, had never before figured on the Society's programmes—and no wonder! It will, we imagine, almost certainly never figure there again.

The next Philharmonic concert was on the day of the General Election, and of a fog. Nevertheless, the hall was full. A great favourite of Londoners, Alfred Cortôt, the pianist, was to receive the Society's gold medal. Before this interesting act of homage, M. Cortôt played in the E flat Concerto of Beethoven—not the best choice in the circumstances. M. Cortôt is a moody and variable player, who on his best days can enchant us with the music of the romantic period. We prefer in Beethoven an austerer mind and, particularly, a more solid technical assurance. This performance, had it been given by a new-comer, could hardly have won a compliment. Sir Landon Ronald conducted. The Symphony was Elgar's in E flat, a work which is a virtual novelty to the quite young people, but to some of us brings back the essence of our 'pre-war' life, and the days of some twelve years ago. The performance was tremendously competent, but we felt it to be coarse. An opinion which on this head is most assuredly not negligible paid it the highest possible homage. It was declared to be superior to the composer's own reading. For our part, we were offended in each of the first three movements by too broad an emphasis. It was a reading à la Tchaikovsky. But in Elgar the big, devastating gestures are not the all-in-all, and it is not quite the thing to approach them impatiently to the disadvantage of the beautiful, general interest. We should have said, if it had not been for the above-mentioned considerable opinion, that it was a performance calculated principally to strike the non-Elgarians. The last movement, possibly because it is inherently somewhat less than a match to the rest, seemed to answer better to this treatment, which certainly gave to it a new importance in the scheme.

The second of Sir Thomas Beecham's concerts, given immediately after his recovery from indisposition, touched at hardly any point the perfection of the first. The first had seemed to promise for the series a singular degree of finish. The second was inclined to be sketchy, except at moments in a Mozart Symphony (C major, K. 425), wherein the *Trio* of the Minuet and the *Finale* disclosed again a matchless Mozartian interpreter, a master of fineness and grace who could teach, as they say, 'a thing or two' to both the eminent visiting conductors who had just been playing Mozart to us. It was a night of unpleasant weather, and Sir Thomas may have felt offended at the sight of many empty seats. There was a complete break-down in Madame Selma Kurz's Handelian aria (the 'Nightingale Song' from *Il Penseroso*—Milton sung in German!), and in Beethoven's third Pianoforte Concerto conductor and soloist (W. Backhaus) were not at one.

There was likewise a Beethoven Concerto (No. 4, soloist, Eugène d'Albert) at the Beecham concert of December 13, when the *Alpine* Symphony of Richard Strauss was played here for the second time this autumn. The work—or possibly the performance, over which great pains were spent—was applauded. Yet it seems inevitable that this inflated music must lapse. The processes of its rhetoric are all to be known in other works of Strauss which have the advantage of more substance and sense.

Felix Weingartner is very welcome—except when he smuggles one of his tiresome compositions into the programme. On November 26 he conducted the London Symphony Orchestra. The C minor Symphony of Brahms had not sounded so well for long, and the performance spoke for Weingartner's cool judgment and finely cultivated feeling. Mozart's E flat Symphony was well played, but a thought on the over-serious side. At this concert, Pablo Casals was the soloist, and created a diversion by breaking off early in Dvorák's 'Cello Concerto with a complaint of cramp. It was, however, so slight a visitation, that he was able to return later on and play the Concerto unsurpassably. Such an incident, and also that of the Beecham-Kurz mishap, was naturally grasped at by newspapers which begrudge the scantiest space for merely musical intelligence.

Serge Kussewitzky conducted the next concert of the L.S.O. It began with a Suite of *Ancient Airs and Dances*, modernised by Respighi. Perhaps it was because of Kussewitzky's extremely forcible manner of conducting that these 16th- and 17th-century measures appeared ill at ease. The Suite certainly seemed to fall between stools—neither really old nor really new. Berlioz's *Roman Carnival* Overture was excitingly played, and Debussy's *Faun*, taken extra-slowly and very carefully, sounded beautiful. There followed Elgar's *Introduction and Allegro* for strings. Kussewitzky's extraordinary vitality and prestige worked on the players to produce a strength and solidity of tone we do not always get. He seemed at the same time to be a stranger to Elgar, seeking in the work some critical decision which is absent from this passionate meditation. The Symphony was the *Eroica*. The public was at Kussewitzky's feet.

The programme of Sir Henry Wood's fourth Saturday afternoon symphony concert was Humperdinck's *Hänsel and Gretel* Overture, Elgar's second Symphony, Prokofiev's third Pianoforte Concerto (C), and three Dances from M. de Falla's *Three-Cornered Hat*. Was the hall over-heated on that grey winter afternoon, or was one's particular stall ill-placed, that the Symphony's great and familiar beauty seemed somewhat dim and overcast? If the Concerto were new, we certainly had heard M. Prokofiev do something uncommonly like it before. It is a queer thing to see and hear a Prokofiev Concerto. None but the composer has yet been known to play one. In a way it is infantile. You think of a singularly ugly baby solemnly shaking a rattle. But, no; it is not so human as that. It is curiously inhuman, and, at the same time, clever. You have it—it is marionette music. Prokofiev's art takes all the natural warmth out of the pianoforte and the orchestra, but inspires them with a sort of jerky, elfin nimbleness. You are as amusingly surprised at these five-finger exercises and the like, as at the unexpected feats of the rather dreadful little creatures of the Roman Teatro dei Piccoli. M. Prokofiev

is a *pince-sans-rire*. We quite like him at a symphony concert once in a way. As for the de Falla Dances, how we all delight in them! Here is an exception among our great contemporaries—and reckoned great even by the *Revue Musicale*. He writes what quite a simple sense of hearing recognises as unmistakable music. He is like Holst in this—that he does not compose only for those initiates who have been passed through all the possible ordeals of a musical life.

Mr. Robert Newman's concert a fortnight later began in stately fashion with that Handel Overture (from one of the *Chandos* Anthems), as scored by Elgar, which brightened up a dull Sunday afternoon at the last Worcester Festival. The scoring is handsome without being so audaciously gay as that of Bach's C minor Fugue. Pablo Casals played Haydn and Bach at this concert. Casals's playing of the unaccompanied 'Cello Suites of Bach is a considerable compensation to us for living in this rather uncomfortable age. Let grumblers think of this when they wish they had lived under Nero, Julius II., or Queen Anne. C.

#### ILDEBRANDO PIZZETTI

Among the events of major interest this season must be reckoned the first visit to this country of Ildebrando Pizzetti (da Parma), who has taken part in several performances of his own works, besides devoting to them a special concert, at Wigmore Hall, on December 10. This provided the opportunity for the first hearing of his Sonata for 'cello and pianoforte, dated 1921, a worthy pendant to the Violin Sonata of two years earlier. Both works were included in the programme, the composer having for partner Mr. Arnold Trowell in the new work and M. Arrigo Serato in the Violin Sonata. The performances were, in the circumstances, authoritative. At this stage of his career, interest in Pizzetti's music centres upon the solution he will provide for the equation in which one factor is his own personality and the other the linear beauty of the old-new cantilena which has such attraction for him. He is not alone in presenting problems of this kind. They confront every composer who is at the same time a romantic in thought and modern in manner. Such men retain a sense of beauty that seeks a vehicle of expression reconcilable with the current vernacular. Pizzetti has found such a vehicle in a melodic line of plainsong-like character, whose new connotations give it an appearance of novelty—or, rather, rejuvenation. It is a fascinating medium, for to its charm it adds the precious quality of plasticity. It can be moulded to good purpose by a composer of Pizzetti's idiosyncrasies. But such modes of expression, like certain modes of verbal eloquence, carry their own danger. In the Violin Sonata this form of cantilena was used sparingly with considerable effect. In the Violoncello Sonata, Pizzetti uses it more freely, and the effect is sensibly lessened. Not that the work stands much below its predecessor—it runs it very close—but the mere fact that it is not its equal awakens doubts as to the durability of a beauty thus expressed. The *Finale* of the new work, in the form of a dialogue, is the best of its three movements, in the sense that it conveys the most vivid feeling of personality; but the second, *molto concitato e angoscioso*, is, perhaps, more satisfactory in the formal and technical sense.

The programme also included two groups of Pizzetti's songs, admirably sung by Mrs. Anne Thurnfield, save that one could easily tell which were old friends and which new acquaintances. The composer is one of the best song-writers of the day. That much has long been established by such examples as *San Basilio* and the well-known *I Pastori*. The latter, in particular, emphasises the romantic beauty of his style. In the Petrarchian sonnets this quality is less pronounced. It is present, but not paraded. This may make them less acceptable to some, but there is compensation in the texture. The aria from *La Pisanella* obviously belongs to a different order of ideas. The impression left by the programme as a whole is that Pizzetti is a somewhat isolated figure in modern music, a musician who is haunted by dreams, not all of which are completely realisable in the nervous atmosphere of to-day, but for that reason he contributes an element without which modern music would be appreciably the poorer.



## JELLY D'ARANYI AND BAKTÓK

Of the sharp contrasts presented by the plan of Gerald Cooper's chamber concerts at Æolian Hall, none was more pronounced than that on November 30, which brought Béla Bartók into the centre of a scheme much occupied with gentle retrospection. Bartók stands for a mode of speech much less reticent. One of the greatest of his qualities is the absence of evasion. Musically, he calls a spade a spade without preparing his hearers for the truth or apologising for it afterwards. In his pianoforte writing and playing, he does not shirk the obvious truth that the pianoforte is an instrument of percussion. He accepts it, and plays and writes accordingly. Many of his most striking passages suggest a xylophone, except that in some curious, inexplicable, personal way he contrives to make percussive effects, sound lyrical in significance. In the *Bagatelles*, of which he played five, there are many such passages, and still more in his numerous arrangements of folk-songs. I confess that I prefer the pieces written in this manner to those in which he is lyrical by the use of lyrical means, as in the *Dérzses*.

Miss Jelly d'Aranyi was his associate in his own second Sonata, and in Beethoven's G major. The second of Bartók's two Sonatas is more concise than the first, but for that reason, also less self-explanatory and perhaps less accessible—unless we are prepared to meet the composer more than half way. In this the playing of Miss d'Aranyi is invaluable. In the last year or two she has developed not only a breadth of expression, but a depth of insight that rank her among the elect of interpretative artists. I have heard other readings of this Sonata which provided an excuse for those who are not receptive to it, but as played by her with the composer it triumphs over its own sparseness of conciliatory blandishments. But when it comes to Beethoven, give me some other pianist than Bartók! The programme concluded with Szymanowski's *Notturmo* and *Tarantella*—interesting show-pieces, though rather tawdry in some respects. E. E.

## SOME SINGERS OF THE MONTH

Madame Selma Kurz sang twice, the first time at Sir Thomas Beecham's concert, the second time at the Albert Hall, where her 'Mad Scene' from *Lucia* was applauded. Apparently there is a chance of a new vogue for music of this old, formal, artificial style. After all, it is a fair equivalent of the concertos of the instrumentalists. It is a sort of snobbishness that rules out feats of vocal gymnasts, while there is never any discouragement for the concertomongers. Of course, a piece like the 'Mad Scene' is in point of emotion entirely null, but I for one feel inclined to claim some merit for its decorative effect. Our heart-strings are not plucked—Donizetti certainly is not the composer for those who, as the saying goes, have hearts bigger than their bodies. But there are music-lovers not averse to giving their heart-strings a rest; and there must be some æsthetic grounds for the pleasure we feel in the faultless execution by such a singer. Madame Selma Kurz was not at her best at the Beecham concert—a concert which had far too many signs of hastiness in preparation. You may give an improvised performance of the music of the tumultuously emotional fellows like Wagner, Strauss, or Scriabin, and no one may notice the difference. But the older music which Madame Kurz sang (Handel and Mozart), makes quite precise demands, and there is no way of evading them by eleventh-hour raids of brilliance. At her Albert Hall concert, where the lady was monarch of all she surveyed, she proved herself to be, so far as we know, the best living exponent of the arts and graces of the high soprano.

Mr. Robert Maitland, whom we had not heard for years, gave a recital entirely of Schubert at Wigmore Hall. He possesses an altogether uncommon baritone voice, which at once strikes invigoratingly on the ear. It is a manly voice, and although very considerable in volume, it avoids being ponderous. Throughout a wide range, its quality gave us unharassed pleasure, and, more than that, Mr. Maitland was heart and soul in the music. The pity was that he did not believe that the rest of us felt Schubert's natural spell. From first to last on this evening, which might

have been such a distinguished pleasure, Mr. Maitland insisted on furiously battering at the gates of our attention. It was quite unnecessary. We would have let him in with a single knock. Music of this order does not, after all, require so much conscious interpretation and dramatisation. Frankly, Mr. Maitland spoilt nearly every song by excess of stresses, of word-painting, of contrasts and explosions.

The excellence of Mr. Brabazon Lowther's diction in itself makes his singing worth hearing. At his recital at Wigmore Hall, this cultivated singer again showed us that proper speech is the beginning and pretty well the end, too, of the singer's art. We noted that here and there, where Mr. Lowther was inclined to sacrifice diction for the sake of dramatic effects, tone too departed and the sense of the song was largely lost. To correct the natural heaviness of his voice he has a telling way of floating his soft tones. Always when he did not strain for effects his quality was consistent and agreeable. The *Wie bist du, meine Königin* of Brahms was wholly beautiful. He did not sing the *Am Meer* of Schubert with all the fineness of *legato* style that was wanted, and there was not enough contrast of colour in the *Erl King*.

Madame Marya Freund, who came to London to offer us the peculiar treat of Schönberg's *Pierrot Lunaire*, also sang some Schumann songs at her concerts, and on the strength of this we wished she would stay here longer and sing more. We heartily admired both the beauty of her voice and the elegance of her technique. The *Frühlingsnacht* and the *Du bist wie eine Blume* were model singing. They were calculated to the last fineness of shade. Based on this solid vocal accomplishment, Madame Freund attacked the quasi-impossible *Pierrot*, and made of its exorbitant melody a musical thing, whereas any singer less securely grounded could have been only intolerable.

Mr. Cecil Sherwood, a tenor, sang at the Albert Hall one Sunday afternoon in precisely the music and the manner which we expect from tenors at the Albert Hall on Sundays. He has thoroughly acquired an Italian manner. It is not a great voice. It was sweetly lyric, and in some ways well managed. He preserved a good cantilena, and could 'spread' his tones without losing his breath control. But he has not yet got the knack of 'spinning' his voice, and his singing in English was not distinguished.

Miss Stella Murray, contralto, sang at Æolian Hall. She inspired her listeners with a sense of security. We felt assured after a couple of songs that she would not make a mistake either of technique or taste. There was an uncommon dignity in Miss Murray's singing, a natural dignity, not rigid or affected. Hugo Wolf's *Come, Mary, take comfort*, from the Spanish book, could hardly have been better sung, and generally in songs of a contemplative type she showed a delicate earnestness, and sang with a sympathetic vision quite different from the average contralto. Miss Murray did not exactly stir the pulses of her audience. Her art was rather honorably careful than vivid, but this sculptural style had its own beauty. She sang in English throughout—real English, a language we very much like to hear, though it is one of the most uncommon in our concert-rooms.

Mrs. Anne Thursfield gave a recital at Wigmore Hall of songs having reference to 'birds, beasts, and fishes.' She is a singer with technical merits to which we have often gladly paid homage. Yet in recent months her voice has not in all ways been giving us so much pleasure. We detect a new inclination—when the text calls for anything like intensity—for her tones to become harsh. At her best, Mrs. Thursfield commands a very beautiful fineness. It is a great mistake to condemn such singing as 'small.' It is easily ruined, without anything much taking its place, by a mistaken attempt to increase mere volume. We have heard too little lately of those exquisite soft notes, with which she can rival anyone. Singing some Pizzetti the other day, she was at times positively hard. Four pleasant songs by Gordon Bryan were on her programme, and the other English composers were Arthur Bliss, Herbert Howells, Graham Peel, and Armstrong Gibbs.

Miss Dorothy Moulton gave a concert at Wigmore Hall—with Mr. Anthony Bernard and the strings of the London Chamber Orchestra—which showed artistic intelligence in its making. Miss Moulton sang, among

other sings, some arias of Rameau and a series of *Lark Songs* from the 17th to the 20th-century. Miss Moulton's ambition has for the moment out-run her power. Her voice gave indications of some brightness and charm, but she has not yet learned to use it with freedom or spontaneity. We felt too much the impression of a timid and ill-prepared candidate undergoing a severe examination. It was not that Miss Moulton was particularly nervous, but her lack of a flowing tone naturally made her ill at ease. It was difficult to catch a single word, no matter in what language she sang, and Mr. Bernard had to perform lightning tricks to fit in the accompaniment. Certain faults in the singer's intonation were like the rest of her execution, assuredly not to be attributed to any lack of musical feeling—for we, indeed, had the impression that Miss Moulton possessed uncommon keenness of intelligence which at some later date may render her a considerable acquisition to our concert-life. But she simply has as yet not conquered the means of its expression.

M. Ulysses Lappas, a tenor from Greece—of all places—sang at the Albert Hall in what we had always imagined to be a typically Italian manner. Perhaps it ought now to be called Mediterranean. This visitor from the Near East proved himself to have gifts which must seriously rival those of the Martinellis, the Giglis, and the like. He indicated, too, that he was profoundly aware of this fact. There is no need to enumerate the items of this Sunday afternoon concert. M. Lappas is purely a singer. He has a wonderful voice and an astonishingly glib way of using it. It is a little darker than that of the average lyric tenor, yet hardly verging on actual robustness. Of course, the typical tenor music of Mascagni and Puccini is made, as it were, for him. He began an English song with the words, 'Aw, laavly naight!' H. J. K.

#### CHORAL CONCERTS

Haydn's *The Creation*, which floated out of sight in old-fashioned simplicity, might almost sail in again on the reaction against new fashions and complications. Mr. Arthur Fagge and the London Choral Society are apparently willing that it should, for they performed it at Queen's Hall on November 28. Both the performance and the work were quite enjoyable, and one can confess now—at this safe distance—that the best part was the descriptive catalogue of birds, beasts, and fishes. It was so delightfully amusing.

Ealing Philharmonic Society again covered itself with credit on November 23, when Mr. E. Victor Williams conducted Elgar's *The Black Knight* and Parry's *Blest Pair of Sirens*. On the part of the South-West Choral Society, conducted by Mr. Arthur Saunders, there is a performance of *Elijah* to record in November. The Civil Service Choir, which Mr. Rutland Boughton conducts, showed a keen sense of expression in an Elgar programme on November 28; on the same evening the Civil Service Orchestra, under Mr. Patterson Parker, was playing Tchaikovsky's fifth Symphony at Queen's Hall. Westminster Choral Society has been brought to high capacity by Mr. Vincent Thomas, as was well proved throughout a performance of *The Messiah* at Central Hall on December 4. Alexandra Palace Choral Society and Mr. Allen Gill, still rejoicing to be back under their native roof (now a safe and effective covering), gave Edward German's *Tom Jones* and Hubert Bath's *The Wedding of Shon Maclean* on December 8. In our natural desire to encourage the practice of the gentle, allaying art of music among the employees of banks, we praise the singing of the National Provident and Union Bank Musical Society, under Mr. Herbert J. Baggs, on December 7, and of Barclay's Bank Musical Society, under Mr. Herbert Pierce, on December 12—both at Queen's Hall. Each of these Societies has an efficient amateur orchestra, that of Barclay's being conducted by Mr. H. J. Rouse.

#### THE NOVELLO CHOIR

The Novello Choir gave a concert of Bach and of old and new English music at Bishopsgate Institute on December 13, Mr. Harold Brooke conducting. The programme was such a delightful example of what can be done by a small choir, with a few good instrumentalists and three soloists, that it may be quoted in full:

Purcell, chorus, *Soul of the World*; Bach, Cantata No. 21, *My spirit was in heaviness* (soloists, Miss Maryan Elmar, Messrs. Roland Jackson and Joseph Farrington); Holst, Fugal Concerto for flute, oboe, and strings (soloists, Messrs. D. S. Wood and W. S. Hinchliff); Vaughan Williams, Walford Davies, R. Quilter, and J. Ireland, songs, sung by Mr. Farrington; part-songs, Elgar, *After many a dusty mile*; Vaughan Williams, *Sound Sleep*; Bax, *The Boar's Head* and *Now is the Time of Christymas*; Arthur Bliss, Rhapsody; choral songs, Weelkes, *Gloria*; Byrd, *Cast off all doubtful care* and *This day Christ was born*; Holst, *Alleluia*.

The Cantata is of course one of the more particularly famous. It contains the surprising dramatic duet between the Soul and the Saviour, and a very splendid chorus, 'Now again be thou joyful.' For all Bach's magnificence, the great Christmas Motet of Byrd did not appear diminished at all. It was the crown of the evening's music. The charming orchestral pieces of Holst and Bliss fitted into the scheme well. The choral singing, while not by any means faultless, fairly gave us the gist of the music. Miss Elmar's sweet and musically singing pleased. Mr. Farrington's voice is a bass of great resonance, admirably managed. C.

## Music in the Provinces

ABERYSTWITH—At the College concert, on November 24, Bach's Overture in D, Dvorák's *Nigger Quartet*, Bantock's vocal octet, *Arranmore*, and songs by Vaughan Thomas and Vaughan Williams were performed. Dr. de Lloyd conducted, and the orchestra played Handel's *Largo* in memory of W. J. Cross, ex-service student and member of the orchestra. —M. Louis Fleury, the well-known flautist, played at the College concert on November 29, his programme including Bach's Sonata in F, one of the six Sonatas for clavier and flute (with Sir Walford Davies), and he joined a College trio in Mozart's Quartet in A for flute and strings. The Choral Union sang Bach's *Jesu, Joy of man's desiring*, Byrd's *Justorum Anima*, and two old Carols, and Sir Walford and Mr. Clements played the Bach G minor Organ Fugue as a pianoforte duet. —On December 6, the first and second parts of the *Christmas Oratorio* were performed in St. Michael's Church by the College Choral and Orchestral Union, Dr. de Lloyd conducting in the absence through illness of Sir Walford Davies. —The oratorio was repeated on the following day at the College concert, when Mr. Léon Goossens played a Handel Sonata for oboe and pianoforte with Mr. Charles McLean.

BATH.—The Choral Society performed *King Olaf* on November 27, conducted by Mr. H. T. Sims. The soloists were Miss Fifiine de la Côte, Mr. Hardy Williamson, and Mr. Frederick Taylor.

BIDEFORD.—The Choral Society performed *Hiawatha* on November 29, the principal singers being Madame Delines, Mr. Charles Keyword, and Mr. Henry Turnpenney.

BIRMINGHAM AND DISTRICT.—A novel feature of the City Orchestra Sunday concert on November 25 was the appearance of a trio of Elizabethan singers. The Misses Maisie Southall, Ruby Taylor, and Gwen Washbourne attained a delightful ensemble in madrigals by Weelkes, Wilbye, and Morley. At the same concert Hadyn's *Surprise* Symphony was given, and Mr. Leonard Dennis played Böellmann's *Variations* for violoncello with taste and care. —On the following Sunday, Mr. Appleby Matthews drew from the Orchestra a good performance of Beethoven's fourth Symphony. The *Egmont* Overture was magnificently played; in the Debussy *Dances* for harp and strings Miss Winifred Cockerill was the soloist. Arias from *The Marriage of Figaro* were sung by Miss Claire Davis, a singer with a voice of beautiful quality and admirable interpretative ability. —The Philharmonic Quartet — a Birmingham combination — gave a superb reading of Elgar's Quintet at a Mid-day concert on November 22. Miss Elsie Stell played the second violin part. —A song recital by Dr. Tom Goodey found the singer in rather poor voice, but no whit



less fascinating than usual on the interpretative side of his art.—Madame Grace Digby and M. Cluytens (of Brussels) combined in a violin and pianoforte recital on November 22.—For her pianoforte recital on November 27, Miss Mary Abbott had a rather hackneyed programme. In Schumann's *Symphonic Studies* she had a difficult task for a young player, and her interpretation did not reveal the inner power of the work. Some Chopin Studies and a group of modern pieces were given with the deft technique and brilliance characteristic of the player. In the Four Serious Songs of Brahms, Mr. Karl Melene, a rapidly improving baritone, sang with great intelligence and fine management of voice.—Among 'celebrities' recently heard in the city are Backhaus, Rosina Buckman, and Maurice d'Oisy.—Dr. Adrian C. Boulton conducted a fine performance of Berlioz's *Faust*, with the Festival Choral Society and the City Orchestra. Miss Doris Vane and Messrs. Robert Parker and Webster Millar were in the solo parts.—Holst's *Spring and Summer*, with Byrd's *Justorum Anima*, were among the vocal works given by the Walsall Madrigal Society at a Walsall Civic Board concert on November 29.—The New Concerts Society's activities have included a pianoforte recital by Wilfred Ridgway, with Miss Florence Hale as vocalist, and a programme by the English Trio, which included works by Ravel and Schumann.—A first Birmingham performance of Delius's 'Cello Sonata was given by Mr. Frederick Bye and Mr. Ridgway.—Dr. Boulton conducted the City Orchestra's third symphony concert, giving finely prepared performances of Stanford's D minor Symphony and Parry's Symphonic Variations. Mr. Zacharewitsch was a temperamental, rather than a technically ideal, soloist in the Elgar Violin Concerto.

**BOGNOR.**—The programme announced by the Bognor Philharmonic Society for its concert on January 24, under the direction of Mr. A. G. Whitehead, consists of Coleridge-Taylor's *A Tale of Old Japan* and Bridge's *The Flag of England*.

**BOURNEMOUTH.**—There was nothing tentative in the first concert of the Bournemouth Municipal Choir on November 28. The work was no less than Berlioz's *Faust*, and the performance was in every way to be admired. For soloists there were Miss Doris Vane, Mr. Richard Ripley, Mr. Charles Tree, and Mr. Richard Attridge. The choir—which of course Sir Dan Godfrey conducts—is about two hundred and fifty strong.

**BRISTOL.**—*Pagliacci* and Max Bruch's setting of Schiller's *The Lay of the Bell* were given by the Choral Society on November 17, with Miss Carrie Tubb, Miss May Keene, Mr. Arthur Jordan, and Mr. Robert Parker as principals, and Mr. George Riseley conducting.—At the eighty-eighth annual Ladies' Night concert on November 27, the Madrigal Society included in its programme two Fantasias for string sextet by Byrd, the instrumentalists also accompanying the madrigals *Who made thee, Hob, forsake the plough*, and *My little sweet darling*, both by Byrd. Several other pieces by Weelkes, Byrd, Pearsall, Parry, Wood, and Savile were sung. Mr. Herbert W. Hunt conducted.—On December 1, the Cecilian Choral Society sang the choral march from Berlioz's *Faust* and a choral fantasia from *La Reine de Saba*. The choir, under Mr. Charles Read, numbered about two hundred.

**CARDIFF.**—Mr. and Mrs. Herbert Ware have organized a series of concert-lectures, at which Beethoven's nine Symphonies will be presented. The first Symphony was played by Mr. Ware's Orchestra of fifty performers on November 24; Sir Walford Davies gave textual notes.—On the same day Sir Walford lectured before school teachers on 'Music in Elementary Schools.'—On December 1, Backhaus played pianoforte music by Palmgren (*Bird Song*) and Scriabin (*Study in D flat*).—Mr. Lionel Falkman's Symphony Orchestra played Beethoven's fifth Symphony and Glinka's Polacca from *Life for the Czar*, on December 2.

**CHATHAM.**—On November 20, at the concert given by the R.E. Orchestra, Lieut. Neville Flux conducting, the programme included Schubert's first Symphony, Borodin's *On the Steppes of Central Asia*, and Raff's *Die Fischerinnen von Procula*.—Smetana's *Vltava* and Raff's *Im Walde*

Symphony were played by the R.E. Orchestra on December 4. Lieut. Neville Flux conducted the above, and also his own *Festival March*.—On November 28, the Rochester, Strood, Chatham, and Gillingham Choral Society, which has removed from Rochester to Chatham, was associated with the London Symphony Orchestra in the performance of Bach's *Christmas Oratorio*. Mr. Hylton Stewart conducted, and the soloists were Miss Flora Mann, Miss Sybil Cropper, Mr. John Adams, and Mr. Stuart Robertson.

**EDINBURGH.**—M. Kussewitzky was the conductor at the Paterson orchestral concert on November 26, and the programme included a Concerto by Vivaldi, orchestrated by Siliti, with Mr. Herbert Walton at the organ, Tchaikovsky's *Francesca da Rimini*, Liadov's *Five Russian Folk-songs for Orchestra*, and Rimsky-Korsakov's *Dobruinushka* and *Flight of the Bumble-bee*.—A new departure in the development of a taste for music among school-children was inaugurated by Messrs. Paterson on November 30, when an orchestra of twenty-six performers, conducted by Mr. Herbert Wiseman, Director of Music to the City Education Authority, played orchestral music to an audience of school children.—At the Reid orchestral concert on December 2, Mr. Ernst von Dohnányi was the pianist in Beethoven's *Emperor* Concerto, and the orchestra also played Mozart's *Impresario* Overture and the *Scherzo* from Mendelssohn's Octet for strings.—At the Paterson orchestral concert on December 3, conducted by M. Kussewitzky, the Scottish Orchestra played a Haydn Symphony and music by Scriabin, Debussy, and Wagner.—At the annual Highland and Scottish concert in Usher Hall, on December 5, the Gaelic Choir, conducted by Mr. Neil Orr, sang *A Raasay Lament* (arranged by Granville Bantock) and Hebrides and other Gaelic melodies. The Gaelic Choir Quartet sang *Och nan Och* (a lament).

**EXETER.**—At the November formal concert of the Chamber Music Society, the principal numbers were a Suite in A minor for string quartet, by Martin Shaw, *Three Pastoral Songs* by Quilter with pianoforte, violin, and cello accompaniment, and part-songs by Charles Wood (*To music bent*) and Stanford (*Shadow Dancers and Allen-a-Dale*), with string accompaniment.—On November 18, the Male-Voice Choir was conducted by Mr. W. J. Cotton in a programme including *How merrily we live* (Este), *Spring's Delights* (Muller), and Mendelssohn's *The Hunter's Farewell*.—The Oratorio Society, having been re-formed to great advantage under the sole conductorship of Mr. Allan Allen, performed *Hiawatha* on November 28, with orchestra. The choral work reached a high level, and the principal singers were Miss Olive Jenkins, Mr. Walter Widdop, and Mr. Frederick Taylor.—Incidental music was composed by Mr. E. R. Holligan, for performances of *Richard II.*, at St. Luke's College, on December 4 and 5. It was scored for pianoforte and strings, Mr. Holligan being at the pianoforte, and the College orchestra being assisted by friends. Mr. W. Bird conducted.

**EXMOUTH.**—The head-mistress of Southlands School has arranged a series of concerts to be given by visiting artists and open to the public. At the first of these, on December 3, Miss Jean Sterling Mackinlay, assisted by Mr. Kenneth Mackinlay at the pianoforte, gave a folk-song recital.

**GLASGOW.**—A very large audience attended the first concert of the season of the Orchestral Society, on November 17. M. Kussewitzky conducted, and will also conduct the succeeding three concerts. The programme comprised Mozart's *Kleine Nachtmusik*, the *Pathetic* Symphony, and *Till Eulenspiegel*.—On December 1, M. Kussewitzky conducted the Scottish Orchestra in *Le Poème de l'Extase* of Scriabin, Haydn's Symphony in G, Debussy's *L'après-midi d'un faune*, and some Wagner music.—The Choral Union joined the Orchestral Union on December 4 for a performance of Berlioz's *Faust*, conducted by Mr. Wilfrid Senior.

**GUILDFORD.**—The special programme of the Symphony Orchestra's concert, on the afternoon of November 28, was put to the service of Mr. J. B. McEwen, who conducted his *Solway* Symphony and *Overture to a Comedy*, and Mr. Roger Quilter, who conducted his *Children's Overture* and

accompanied some of his songs. Mr. Claud Powell, the regular conductor of the Orchestra, took charge of the *Casse-Noisette Suite*.—In the evening Mr. Powell and the Orchestra gave a 'promenade' concert.

KEIGHLEY.—Sullivan's *In Memoriam Overture* was played by the Keighley and District Orchestral Society, under Mr. Arthur Lloyd, in memory of the late J. Summerscales, who was honorary conductor of the Society from 1898 to 1923. Songs were given by Miss Florence Austral and Mr. Robert Radford.

LEEDS.—The first movement of Asger Hamerik's *Symphonie Spirituelle*, Op. 38, was played on November 30 by Mr. Edward Maude's String Orchestra. Other items in an exceptionally good programme were a Serenade by Wolf-Ferrari, Percy Grainger's *Molly on the Shore*, a six-part Fantasia by Byrd, and a piece from Dunhill's *Chiddingfold Suite*. Miss Etty Ferguson chose her songs well.—Two-pianoforte music was played by Miss Lucy Pierce and Mr. Charles Kelly, at the University on December 4. The items included a Bach Concerto, Arnold Bax's *Moy Mell*, and Arensky's *Silhouettes*.—Mr. Arthur J. Dobson lectured on 'Brahms and his *Requiem*' at the Y.M.C.A. on December 8.

LEICESTER.—Nearly three thousand people listened to the concert of the Leicester Symphony Orchestra last month. The programme, conducted by Dr. Malcolm Sargent, contained Herbert Howells's *Procession*, Schubert's C major Symphony, Chabrier's *España*, Elgar's *Bavarian Dances*, and, with Madame Suggia as soloist, Haydn's D major 'Cello Concerto.

LINCOLN.—The annual concert of the Lincoln Musical Society, conducted by Dr. J. G. Bennett, was notable for a fine performance of *The Mystic Trumpeter*. The choir also gave Balfour Gardiner's *News from Whydah*, and joined Mr. Harold Williams in Stanford's *Songs of the Fleet*. Brahms's Violin Concerto was played by Miss Isolde Menges.

LIVERPOOL.—The Bon Marché concerts, directed by Dr. J. E. Wallace, have become very popular. On November 21, a programme of Borodin, Mozart, and Ravel was played by the Philharmonic Quartet in commemoration of the Weekes Tercentenary.—Miss E. Levin lectured on November 26, before members of the Literary and Philosophical Society, on Elizabethan music. Illustrations sung included madrigals and ballets by Weekes and Morley, and pieces by Byrd, Gibbons, and Wilbye.—At Crane Hall, on November 28, Mr. Anderson Tyrer gave a pianoforte recital, playing a Sonata Op. 10 (MS.), by Allsebrooke Hinds, and music by Scriabin and Albeniz. Mr. J. E. Matthews played a Violin Sonata in E minor by Veracini.—At the second concert of the classical series, on December 1, a pianoforte recital was given by d'Albert.—Mr. Albert Sammons gave a recital at Crane Hall on December 4, and Miss Doreen Kendal sang.—Mr. Josef Holbrooke gave an address at the second of Mr. John Tobin's informal chamber concerts on December 4. Several of his compositions were performed, including a Horn Trio, a Ballade for horn and pianoforte, a group of songs, and a Violin Sonata.—The Tobin Trio, at Crane Hall on December 5, repeated the Delius Triple Concerto which they played last year, and also performed Casella's *Sciliana and Burlesca* and John Ireland's second Trio.—At the Bon Marché recital, on December 6, Miss Dorothy Silk sang Old English songs, with Dr. Wallace at the pianoforte.—The meeting of the British Music Society on December 6 was occupied by chamber music played by the McCullagh String Quartet. Armstrong Gibbs's third Quartet in E minor and two pieces by Alfano and Casella were included.

MANCHESTER.—The two finest orchestral programmes in the closing weeks of the year were well-nigh ruined—i.e., by fog in the case of Weingartner's first appearance here on November 24, at the Brand Lane series; and by a combination of fog and election excitement on the night of December 6, when Casals appeared at Hallé's and played in Strauss's *Don Quixote*. My personal concern that day was with the fate of Free Trade rather than with Don Quixote's absorption in chivalrous romance, and I can give only second-hand impressions. No such artist has been iden-

tified with this work since Becker, of Frankfort, used to play it in the late 'nineties. A few more opportunities for joint preparation between Hamilton Harty, Casals, and the Hallé band would make this work one of the most memorable things in contemporary executive art. There is an immeasurable gulf fixed between this Strauss poem and the puerilities of the *Alpine Symphony*, done also under Mr. Hamilton Harty on November 22. There was no inordinately swollen orchestra, and there is nothing 'Uebermensch-ian' in the work. I chanced to hear it twice in one day, but was hardly prepared to find its superficialities wear quite so thin as they did by the time of the second hearing. For sheer grandeur of conception the few opening bars in *Zarathustra*, suggestive of the Evocation of Sunrise, are worth more than all this *Alpine* score. The place for such music is in a gargantuan D. W. Griffiths cinema production, where the card-index method of thematic indication might have some appropriateness. No work at Manchester in recent years has had so much time spent on its preparation, and Mr. Hamilton Harty and his men have rarely toiled so unweariedly for such meagre æsthetic reward.—The Weingartner concert was abundantly worth while for the joy of hearing the *Eroica* done with such calm and effortless ease—the structure rose before your gaze, mass upon mass, in all the grandeur and simplicity of its symmetry, like some glorified St. George's Hall of Liverpool. Nothing quite so impressive in this kind has been heard here since Richter laid down his baton. I know some who travelled many miles to hear the concert, and found in Walter Rummel's playing of two Bach Chorale Preludes more than ample compensation for their pains.—The Brahms *Requiem* at Hallé's, on November 29, caught the choir on an 'off night'—those closing days of November played sad havoc with choral singing all through the North. Miss Suddaby and Mr. Harold Williams were the soloists. Luckily the *Hymn of Jesus*, originally intended as a complementary work in this programme, had been postponed to a later date.—Berlioz's *Symphonie Funèbre et Triomphale* is Hamilton Harty's latest idea in his course of Berlioz propaganda. The Hallé band was reinforced by a full military band. The string players are not utilized until the closing 'Deification' movement, and then are inaudible in the surge of brass and wood-wind tone. Berlioz's orchestration of the *Rákoczy March* has given us the musical symbol of *La Gloire*, but the *Triomphale* section of the Symphony falls immeasurably short of the inspiration to be found in the *Hungarian March*. In much perplexity one attempts, however unsuccessfully, to put himself at the point of view of those who took part in this tenth anniversary of the 1830 Revolution, and wonder whether this music meant as much to them as Elgar's *Carillon* does to-day to us, and whether eighty years hence the *Carillon* or *Polonia*, which move as so intensely, will then carry as little meaning as does this Berlioz Symphony.—The Hallé performances of *The Messiah*, on December 20 and 21, were the ninety-ninth and hundredth renderings under the Hallé auspices. On December 21 four singers from twenty choral societies in the Manchester sphere of influence were invited to take part—two quartets came from Liverpool, one from Leeds, one from Bradford, and one from the Potteries. The Centenary solo quartet was Agnes Nicholls, Isobel Maclaren, Arthur Jordan, and Norman Allin.—The Co-operative Wholesale Society Male-Voice Choir at its December concert engaged a small section of Hallé players who accompanied them in Schubert's *Song of the Spirits*, Mendelssohn's *To the Sons of Art*, and a chorus from Elgar's *Coronation Ode*, and, under Mr. Harry Mortimer's direction, played half-a-dozen miscellaneous orchestral miniatures. This is the first time in the history of this Society that orchestral work or accompaniment has been employed. It is a promising start, and capable of considerable extension.—The outstanding features in chamber music have been the Catterall Quartet readings of the Ravel in F (November 21) and the César Franck Quartet (December 4), in which Mr. R. J. Forbes participated. These are two works in which the Catterall group excel.—The third Hamilton Harty chamber concert (December 3) brought Esposito's A major Sonata, played for the first time here by Miss Isolde Menges and Mr. Harty; this was followed



by a strongly romantic reading of the *Kreutzer* Sonata.—Among the noteworthy recitals must be named that of Mr. Robert Gregory, on December 4, in connection with the Tuesday Noon-tide Beethoven Sonata series, and Mr. Charles Neville's recital, on November 30, of about a score of songs (mostly in MS.) by Mr. George Whittaker, of Rochdale.

H. C.

MONKSEATON.—The Monkseaton Musical Society gave a concert at Whitley Bay on December 11. The choir, conducted by Mr. A. J. Milner, sang madrigals and part-songs by Marenzio, Byrd, Vaughan Williams, Rutland Boughton, and others.

MOUNTAIN ASH.—Aberpennar Orchestral Society played the *Unfinished* Symphony, Tchaikovsky's *Ballet Egyptian*, and Quilter's *Children's Overture*, on November 25, Sir Walford Davies conducting.

NEWCASTLE.—The Philharmonic Orchestra played Holst's *St. Paul's Suite*, Schumann's Piano-forte Concerto (with Miss Olive Tomlinson as soloist), and Elgar's *Enigma* Variations on November 17. Mr. Edgar L. Bainton conducted.—Newcastle and Gateshead Choral Union opened its new season on November 21, performing Vaughan Williams's *Sea Symphony* and Elgar's *Bavarian Highlands*, with Miss Dorothy Silk and Mr. Stuart Robinson as soloists. The Orchestra played the Overture to *Die Meistersinger*, and Mr. Edgar L. Bainton conducted.—At his recital on November 21, M. Cortôt played Vivaldi's *Concert da Camera*, all the Chopin Preludes, and Schumann's *Etudes Symphoniques*.

NEWPORT.—The Chamber Music Orchestra from the University of Wales, at Aberystwith, illustrated a lecture given by Sir Walford Davies on November 20, and played the lecturer's *Peter Pan Suite*, a Quartet by Kenneth Harding, Schumann's Piano-forte Quintet, Op. 44, and Dvorák's Op. 96.

OXFORD.—The Léner Quartet played Ravel's Quartet in F, Brahms's in A minor, and Haydn's in D, on November 17.—On November 18, the Countess Helena Morsztyn gave a piano-forte recital, assisted by Mr. Loris Blofield (violin).—At a song recital on November 22, Miss Una Bates sang a Christmas Carol by Arnold Bax, and some of Parry's *English Lyrics*.—On November 25, the Swindon Male Choir gave a concert at this town, under the direction of Mr. A. Wilson.—On November 27, Casals and Miss Fanny Davies played Sonatas by Sammartini (G major) and Brahms (Op. 99). Madame Susan Metcalfe-Casals sang, with her husband at the piano-forte, several French 15th-century songs. The occasion was one of the subscription concerts.—At the City Police concert, on November 28, the Oxford Gleemen sang part-songs, under Mr. H. L. Wilsdon.—On November 30, at a chamber concert in the Assembly Room, Miss Marjorie McTavish played 18th-century piano-forte music, and other pieces by Balfour Gardiner and Dohnányi (*Rhapsody*).—At his recital on December 1, in the Town Hall, Cortôt played the Schumann *Etudes Symphoniques*, including the five posthumous variations, Debussy's *Children's Corner*, and a Liszt group.

PLYMOUTH.—On November 28, at the first of two concerts to be given that evening, the Orchestral Society played Glazounov's sixth Symphony and Tchaikovsky's Suite, *The Sleeping Beauty*, under Mr. Walter Weekes. Mr. Robert Chignell sang a song of his own, *An Old Warrior*.

PORTSMOUTH.—Emsworth Musical Society performed *The Erl-King's Daughter* on December 5, conducted by Mr. Alfred Agate. Sundry pieces followed, including a part-song with orchestra, *In Cawsand Bay*, by Mr. Robert Chignell, who was the baritone soloist of the concert and who conducted his own work.

SCARBOROUGH.—The Musical Society opened its winter session on November 21 with a performance of *Carmen*, the choir, numbering two hundred, being augmented by members of the Scalby Choral Society. Mr. A. C. Keeton conducted.—With the assistance of the Hallé Orchestra the Philharmonic Society performed Gounod's *Faust* on November 27.

SHEFFIELD.—The Five o'clock concert on November 28 was a recital by Mr. Stanley Kaye (piano-forte), with Miss Mabel Baker and Mr. Max Lewis (vocalists).—The subscription concert brought Miss Dorothy Silk, Miss Jelly d'Aranyi, and Mr. York Bowen on November 29. Miss Silk sang operatic airs from Handel, and modern English songs.—The Amateur Musical Society gave Dvorák's *The Spectre's Bride* and the *Finale of the New World Symphony*, under Dr. Staton, on December 5.

SIDMOUTH.—On December 7, Misses Jelly d'Aranyi and Adila d'Aranyi gave a two-violin recital, assisted at the piano-forte by Mr. Bertram Harrison. The programme included Bach's Double Concerto, a Duo by Spohr, and Brahms's Sonata in G.

SWANSEA.—An excellent series of 'Swansea Chamber Music Concerts' is in progress. The November concert brought the Philharmonic String Quartet in Mozart, Schubert, and Debussy.—On December 13, the programme was in the hands of Mr. John Buckley (vocalist), Mr. Reginald Paul (piano-forte), and Mr. Morgan Lloyd (violin).

WAKEFIELD.—At the 'Wakefield Musical Evening' on December 7, Mr. Anderson Tyrer played a new Piano-forte Sonata by Mr. Ailsebrook Hinds, a student at the Royal College of Music.

## MUSIC IN IRELAND

The Belfast Philharmonic Society gave its second concert for the season on November 16, to which Miss Elsie Suddaby and Madame Fachiri notably contributed. Parry's *Blest Pair of Sirens* and other items were adequately interpreted by choir and orchestra, under Mr. E. Godfrey Brown.

Belfast audiences enjoyed a three weeks' season of opera by the Carl Rosa Company, commencing on November 19. *The première of Bubbles*, by Hubert Bath, on November 26, was well received. The composer conducted.

The Royal Dublin Society's piano-forte and strings (Esposito, Bridge, and Twelvvetres) recital on November 19, drew a large audience. Nothing could have been better than the playing of the Brahms Trio. On December 3, under the same auspices, Solomon gave a piano-forte recital. It proved to be interesting, but not convincing.

German musicians are re-appearing in Ireland. The latest importations are Herr Reuter, organist of St. Mel's R.C. Cathedral, Langford, and Herr Franz Born, organist of Carlow R.C. Cathedral.

Cortôt's piano-forte recitals at Ulster Hall, Belfast, (November 23), and at the Theatre Royal, Dublin (November 24), attracted large and appreciative audiences.

Mr. Tudor Davies, at La Scala Theatre, Dublin, on November 25, delighted a large audience, and Mr. Harry Dearth drew large houses on December 2.

On November 26 the Philharmonic Quartet gave a chamber recital at the Theatre Royal, Dublin, under the auspices of the Royal Dublin Society. Much interest centred in the Bax Quartet, especially the charming treatment of an Irish air in the last movement.

The Civic Guard Band (Dublin) is offering a generous scale of pay to bandsmen, viz., £3 10s. a week, increasing by annual increments to £4 10s.

Gilbert and Sullivan operas (*The Mikado*, *Patience*, *The Yeomen of the Guard*, and *The Gondoliers*) were capably given at the Gaiety Theatre, Dublin, during the fortnight December 3-15, by the Rathmines and Rathgar Musical Society, under the baton of Mr. Thomas H. Weaving.

Among those Corporations which have contributed to the Free State Loan is the Royal Irish Academy of Music.

The Free State Army School of Music, with a total personnel of two hundred and ninety-four, is now established at Beggar's Bush Barracks, Dublin, with Mr. J. Coughlan as Commandant.

At the second symphony concert in Wellington Hall, Belfast, on December 2, Miss Carrie Tubb was the vocalist, and was rapturously applauded. The orchestra, under Mr. Godfrey Brown, played a selection including Elgar's *Dream Children* and Foulds's *Keltic Suite*.

On December 8, Backhaus, Rosina Buckman, and Maurice d'Oisy gave a 'celebrity' concert at the Theatre Royal, Dublin, repeating their programme of the previous evening at Ulster Hall, Belfast. Mr. Percy Kahn was a good accompanist.

Dublin University Choral Society, now in its eighty-seventh year, gave a really fine performance of Mendelssohn's *Elijah*, in the Examination Hall, on December 7, under the baton of the Rev. George H. P. Hewson.

A Polish pianist, M. Adolphe Borschke, gave a récital at La Scala, Dublin, on December 9, and made a favourable impression, especially in Debussy's *Claire de Lune*. At the Theatre Royal, on December 10, M. Maaskoff and Mr. R. J. Forbes gave a pianoforte and violin recital under the auspices of the R.D.S. Altogether it proved a tame performance.

The death of Mr. Edward Martyn removes a great patron of music and the drama. He gave £10,000 to endow the Palestrina Choir in the R.C. pro-Cathedral, Dublin, and subsidised orchestral and classical concerts.

*Messiah* performances have been given at Belfast, Lisburn, Waterford, and other Irish towns with considerable success, during the week December 10-14.

## Musical Notes from Abroad

### GERMANY

#### A SOLEMN PERFORMANCE OF BEETHOVEN'S

##### 'MISSA SOLEMNIS'

A performance of Beethoven's Mass in D just now means more than a simple concert. It is a solemnity. This was what everybody felt when this gigantic work, after some years' interval, was given by Siegfried Ochs with the Academy Choir. Probably no other work of Beethoven's reveals the same measure of spiritual struggle against depressing forces. All technical difficulties, so much the greater the more the composer lived in isolation from the external world, are here victoriously overcome. Beethoven's work typifies the national situation to-day, in which may be discerned a latent development defying all the difficulties of the present economic crisis, and along with this we may sense the real devotion of the greater part of the German people to all that is great and true in music.

It is worthy of mention here that the ultimate, lonely Beethoven, the composer of the Mass and the Ninth Symphony, has been made clearer by the recent publication, by Walter Nohl, of the hundred and thirty-seven *Conversation Books*, once sold by Anton Schindler, the strange friend of the composer, to the Berlin State Library. Though the value of these 'conversations' is not great, yet the personality standing behind them gives them higher importance. Persons and things represented in these books are, indeed, on the whole, little interesting. Schindler gives an arresting description of Beethoven's deafness which, after 1818, forced him to resort to the written word in communicating with visitors. We may guess what hard struggles were fought between ear and imagination, when we read that Beethoven, having lost all connection with real sound could, at the pianoforte, no longer distinguish between true and false accord, and so on. In these pages we may learn somewhat of an artistic tragedy that is among the greatest that can befall a man.

##### 'CARMEN' EXPERIMENTS

A *Carmen* infection has broken out at Berlin, where every Kapellmeister seems impelled to give a new interpretation of an opera which hitherto has seemed so very clear. Three opera houses have discovered *Carmen* as a novelty, and Berlin alone counts three entirely different styles of performance. The best of these representations is that of Leo Blech, at the Deutsches Opernhaus, because, relatively, it is the most simple, although it is vividly given.

ADOLF WEISSMANN.

### NEW YORK

Undoubtedly the finest production during the opening weeks of the Metropolitan Opera House was that of *Die Meistersinger*, not heard in this theatre since the spring of 1917. Hans Sachs was fully portrayed by Clarence Whitehill. No German singer who has appeared at New York during my musical life of over fifty years has ever approached Mr. Whitehill in his conception of the rôle. Moreover it was an exceptionally fine performance throughout, the new Walthers, Rudolf Laubenthal, from Berlin, proving himself vastly superior to any of the Walthers we have had from Germany for many years. Already we have had two Evas, Florence Easton singing at the opening performance and Elizabeth Rethberg at the second. Both are remarkably fine artists, but on the whole we prefer Miss Easton, and the question continually rises in our mind—Why is it that Anglo-Saxons so frequently portray German characters so much better than do performers of Teutonic birth?

The new German tenor has also appeared as Tannhäuser and as Parsifal. Though he is not an ideal Tannhäuser, he is, again, greatly the superior of his recent predecessors, and as Parsifal he scored a distinct success. He looks the part, with his boyish, slim figure, and he both acts and sings it well. Mr. Whitehill's inimitable Amfortas, Mr. Bender's gentle Gurnemanz, and Madame Matzenauer's Kundry are well known.

Other important operas produced in the opening weeks of the season were *Die Rosenkavalier* and *Boris Godounov*. The former, with its charming music and its wealth of first-class artists to sing it, is a never-failing source of delight. No less than fourteen of the foremost members of the Company appear in this enchanting comedy, and not one is mis-cast.

Chaliapin in *Boris* has become an institution. The house is always sold out, and so packed with standees that breathing is difficult. And yet the performances may not be compared with those given under the direction of Toscanini ten years ago. It is merely a question of Chaliapin's overpowering personality, which attracts the crowds and makes them oblivious to shortcomings which the great Italian conductor would never have permitted.

The first concert of the regular series of the Society of the Friends of Music was devoted entirely to Bach. As usual, orchestra, choir and soloists all came from the Metropolitan Opera House. A Cantata No. 52, for soprano and chorus, was the opening number, Elizabeth Rethberg appearing as soloist. This was followed by the fifth *Brandenburg* Concerto, in D major. These Bach Concertos were really the precursors of the symphony, and the last-named was also a precursor of the modern pianoforte concerto, a most important part of it having been written for the clavier. The last number on the programme was Cantata No. 184, for orchestra, chorus, and four soloists, among whom George Meade conspicuously distinguished himself. These Bach programmes that Bodansky presents in the Friends of Music series cannot be too highly praised, for they always introduce works of the great composers that are comparatively unknown. This is really the function of the Society—the presentation of unfamiliar music. The second concert opened with an Overture, *Hans Heiling*, by Heinrich August Marschner, who has been called a 'stepping-stone' between Weber and Wagner.

Though this music may have historical value, it seemed trivial to the modern listener, and to lack even the merits of Weber. Quite as unknown was a Concertina (after the third Sonata) by Attilio Ariosti, an Italian composer of the 17th century. This was originally written for the viola d'amore, but as the Metropolitan does not possess such an instrument, it was performed on the violoncello by Henrich Warnke, first violoncellist at the Opera House. It proved a tuneful composition—again rather tiresome to modern ears—by the most famous operatic composer of his day. Carl Friedberg appeared as soloist at this concert, and it seemed rather a pity to waste the talents of this remarkable pianist on the Mendelssohn Concerto in G minor, Op. 25. The Concerto is another example that has become uninteresting to modern ears, and as this was Mr. Friedberg's



first appearance at New York in seven years, it could have been wished that he had been allowed to lighten the deadliness of Marschner and Ariosti. Perhaps Bodanzky felt that the period music for this concert would not do for a complete programme, for suddenly he jumped to Korngold for a closing number! And yet this tuneful Suite from the music to *Much Ado about Nothing* is not the Korngold we know. It is entertaining and melodious, but on the whole we prefer *Die Tote Stadt*. Moderns do themselves better justice when they stick to their lasts than when they try to imitate the old classics.

The Flonzaleys are an established institution, and opened their series of three concerts with their usual programme of three Quartets. Choosing Mozart in A and Beethoven in C (Op. 50, No. 3), to please their conservative listeners, they sandwiched between these items Vaughan Williams's Quartet in G minor, to please those who are always longing for something new. The modern music was played for the first time in America, though it is one of Dr. Williams's earlier compositions. It was mildly interesting, tremendously difficult, and perfectly played. Indeed, music must be very bad to be entirely uninteresting when performed by this wonderful group of artists. We have also had fine concerts of chamber music by another wonderful group, the London String Quartet, and the work of the Letz Quartet and of the Lenox Quartet also deserves commendation.

To the list of pianoforte recitals must be added those of Rachmaninov, Levitzki, old and established favourites, and Borovsky—a newcomer—who proved an uneven player, playing a part of his programme very artistically and the remainder very roughly.

Frieda Hempel has given a recital, delighting her hearers with her interpretations of old and new songs; and Sigrid Onegin has given another, pouring out the wealth of her magnificent contralto in such a torrent of song that it mattered little what were the numbers on the programme.

M. H. FLINT.

## ROME

The end of November saw the inauguration of the musical season by the first concert of the Roman Royal Philharmonic Society, which this year holds almost undisputed sway in the concert field, the Augusteum and the Academy of St. Cecilia being the only other serious rivals. The inaugural concert was devoted to pianoforte music, and was given by Francesco Baiardi, who is a professor of St. Cecilia, where he has succeeded in creating a 'school'—one, by the way, by no means impervious to criticism. Following on this concert came three distinguished visitors from Florence, comprising the Trio Fiorentino. The principal item of their programme was a new composition by Guido Guerrini. It would perhaps be premature to put this composer's name in the list of the modern Italian school, although he has already produced an opera, two Concerti, and a Quartet, besides various songs. He is regarded as a rising light in the Rossini liceo, at Bologna, where he is professor. His new work met with a cordial reception at Rome. The *Elegiac* Trio of Rachmaninov, and Beethoven's C minor Trio, completed the Florentine programme.

Closely upon the opening of the Philharmonic came the inaugural concert of the Augusteum, for which occasion three choral works were produced—the *Song of Songs* of Mgr. Bossi, and Verdi's *Te Deum* and *Stabat Mater*. The second concert at the Augusteum was given by Eric Korngold, whose name and fame had preceded him, and had roused considerable interest at Rome. The programme was entirely devoted to Korngold's own works, ranging from his *Sinfonietta*, written in 1912 at the age of fifteen, to his latest composition, the *Dance of Marietta*. It can scarcely ever be wise to devote an entire concert to one man's works, and particularly so if he is still living. Even if Korngold merits the title 'a new Mozart' (except for his precocious production, history will yet have to judge on that point), the public is always desirous of hearing the new genius interpret those who have preceded him. As a matter of interest, however, we give the programme, with the dates of the compositions: Prelude and Carnevale from *Violante* (1915); *Sinfonietta* in B major, for orchestra

(1912); Symphonic Overture, *Sursum Corda* (1915); *Much Ado about Nothing*, Suite for small orchestra (1918); *The Dance of Marietta*, and Epilogue from the opera, *The Dead City* (1920).

The well-deserving Amici della Musica Society, which wisely limits itself to a monthly concert, gave its inaugural concert at the beginning of December. It is to be regretted that this Society, which specialises in chamber music of the classical epochs, has been turned out of its home in the Collegio Nazareno, where for some years past it had given its concerts in what is probably the most characteristic 17th-century hall at Rome, an ambiente ideally adapted for music of this kind. The Society has found a resting-place in the halls of the Philharmonic Society, and for its inaugural concert produced Mozart's Quartet in A major, a Sonata for violin, viola da gamba, and cembalo of Buxtehude, and a Quintet for two violins, viola, violoncello, and guitar, written by Boccherini, about 1770, when he was still at Madrid.

By the appointment of Maestro Respighi to be director of St. Cecilia, the Academy gains one of its most noted members as head, and it may safely be predicted that under his guidance the historic institution will take on new life and gain new honours.

LEONARD PEYTON.

## TORONTO

For number and quality, concerts here this month have created a record. Two choirs, of excellent contrast in style, have visited us—that of the Sistine Chapel (under the direction of Monsignor Antonio Nella), and the Ukrainian National. One cannot refrain from admiring the intense atmosphere of reverence which characterises the singing of the former. Tonal quality, however, seems lacking in the purity and resonance to which we Anglo-Saxons are accustomed. Perosi, Palestrina, and Vittoria were well represented in the programme, which would have been more satisfying in a sacred environment than it was in the concert-hall. For actual choral technique, vitality of interpretation, and clear-cut diction, the forty-five Ukrainians under M. Alexander Koshetz are unrivalled within our knowledge. They make a special feature of very firm humming tone, and their bass section is superb. National folk-songs and a few negro part-songs comprised an unusually satisfying performance.

The Chamber Music Society brought the London String Quartet again in a splendid evening of Beethoven (Op. 59, D major, No. 1), Haydn (Op. 64, D major, No. 5), and Walford Davies (*Peter Pan* Suite). Introduced by the Women's Musical Club came the Elshuco Trio, who proved most polished artists in the Brahms B major, Op. 8, the Schubert B flat, and a *Litanie* by Paul Juon, Op. 70. Madame Ninon Romaine, a pianist of European fame, was engaged at a later date, and showed an intimate liking for Schumann, Chopin, and Saint-Saëns.

Orchestrally we have been treated to well-chosen programmes by the Boston and New York organizations, the former featuring Vaughan Williams's *London Symphony*, the latter the César Franck, and also the Suite from Pierné's Ballet *Cyndalise*. Our own New Symphony showed excellent discrimination in selecting Mr. Claude Biggs as soloist for the fourth Twilight Concert. His playing of the Grieg Concerto was one of the most finished performances heard here for many years. Mozart's Overture to *Figaro* and the Mendelssohn *Scotch Symphony* received spirited treatment.

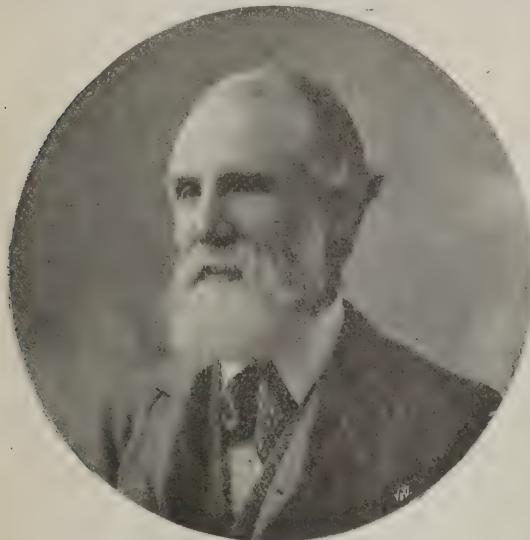
Miss Mary Garden, in recital, proved more conclusively than ever that the operatic stage is a vastly different environment for song interpretation from the concert-platform. Mr. Campbell McInnes, in his second Nine o'Clock recital, was associated with Mr. Alfred Heather, Dr. Healey Willan, Dr. Ernest MacMillan, Mr. Leo Smith, Mrs. Mabel Doherty-Curtiss, and Mr. Arthur Semple, in an evening featuring two Bach Cantatas, *My trust is in Thee* and *We have a fine new Master*. The Conservatory Trio, under the auspices of the T.C.M.S., played the Smetana G minor, Mozart G minor, and the Waldo Warner A minor Trios.

Recitals have been given by Mr. Claud Biggs (Canadian Academy), Mr. Geza de Kresz (Hambourg Conservatory), and Mr. Reginald Stewart. Songs by Messrs. Maurice Besly and Horace Lapp were given an initial hearing by Miss Nelly Gill and Miss Mary Bothwell. Mr. Lapp is a young Canadian composer who is coming rapidly to the fore. He proposes to study in London in the near future. H. C. F.

## Obituary

We regret to record the following deaths :

NICHOLAS KILBURN, Mus. Doc., of Bishop Auckland, at the age of eighty. His long-sustained work as honorary conductor of the principal choral societies of Sunderland, Middlesbrough, and Bishop Auckland had a strong influence upon music in the North of England. It brought him many friends among the most prominent musicians of the day, and he was well-known throughout the country as one of the leaders of choral music. His was the first public performance of *Hiawatha's Wedding-Feast*; he was early an



(From a Photograph by Mr. A. M. Cromack,  
Newborough Street, Scarborough.)

enthusiast for the larger choral works of Elgar, and it was to him that the composer dedicated *The Music-Makers*. He was a man of business, being the head of a firm of engineers. He took the degree of Mus. Bac. at Cambridge, and was granted his Doctorate by Durham University. We reproduce the portrait of Dr. Kilburn that was given in our issue for January, 1901.

HENRY BEWERUNGE, Professor of Ecclesiastical Music in St. Patrick's College, Maynooth, for thirty-five years. Born at Leitmathe, in Westphalia, December 7, 1862, he was educated at Düsseldorf, and at the University of Würzburg, studying music under Haberl and other masters of the Cecilian school. Ordained a priest at Eichstadt in 1885, he was appointed chanter in Cologne Cathedral. In 1888 the Trustees of the Maynooth College selected him as Professor of Sacred Music, and he laboured there until the summer of 1914, when he went on a holiday to Düsseldorf. Not long afterwards war broke out, and he remained at Cologne till August, 1920, when he returned to Maynooth to resume his old position. The hardships he endured had, however, enfeebled his constitution. He broke down a few months ago, and died on December 2. He published many 'arrangements' of Palestrina's Masses and Motets, and was editor of the *Lyra Ecclesiastica* and the *Irish Musical Monthly*—both long since dead. He also organized a tercentenary celebration in honour of Palestrina, in May, 1894. A fine organist and choir-trainer, he had numerous friends among the Irish priesthood.

## Miscellaneous

### TUDOR MUSIC AT CHICHESTER

As everybody knows now, Weelkes was organist at Chichester Cathedral from 1602 until his death in 1623. The fact was duly commemorated on November 30, the tercentenary of his death, when a memorial tablet was unveiled in the north transept of the Cathedral. Sir Hugh Allen and Dr. E. H. Fellowes delivered addresses, the former also laying beneath the tablet a laurel wreath 'From the Faculty of Music at the University of Oxford.' Appropriate organ music was played by Mr. F. J. W. Crowe, and Dr. F. J. Read accompanied Evensong, at which the choir sang beautifully Weelkes in G and the anthems *All people clap your hands* and *Hosanna in the highest*. This unveiling was Chichester's third event during the year in honour of Tudor composers. In May the Musical Society gave two concerts at which all the choral items were by Byrd and Weelkes; and in July, at the Festival of the Three Cathedral Choirs of Chichester, Salisbury, and Winchester, the music included a service and one anthem by Byrd, and two anthems by Weelkes. Further local interest in Weelkes arises from the fact of his having been organist of Winchester College in 1598.

The Grafton Philharmonic Society gave its first concert in Clapham Congregational Church on December 12, the programme including Holst's *Two Psalms*, Elgar's *With proud thanksgiving*, Vaughan Williams's *Toward the unknown region*, Parry's *Blest Pair of Sirens*, and Holst's *Four Songs* for voice and violin. The soloists were Master Harold Ware and Mr. Percy Lawton. Mr. Sydney V. Sherwood was at the organ, and Mr. Henry F. Hall conducted.

The thirty-fourth Annual Conference of the Incorporated Society of Musicians will be held at Cambridge on January 1, 2, 3, and 4. Among the readers of papers will be Sir Hugh Allen, Sir Walford Davies, Sir Dan Godfrey, &c. The musical events will include an organ recital by M. Louis Vierne at Trinity College Chapel.

At the Guildhall School of Music two vacancies will shortly occur in the Carnegie and Ernest Palmer Scholarships of the Musicians' Company. Entrants must be under eighteen years of age. Particulars may be had of the Secretary of the School, John Carpenter Street, E.C.4 (stamp).

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## ALTO.

- Air THOU, WHOSE PRAISES NEVER END ("Bide with us").
- Recit. { THE FATHER HATH APPOINTED HIM ("God goeth up").
- Air { MY SPIRIT HIM DESCRIBES ("God goeth up").
- Air INTO THY HANDS ("God's time is best").
- Air REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

## TENOR.

- Air LORD, TO US THYSELF BE SHOWING ("Bide with us").
- Recit. { WHY HAST THOU THEN, O GOD ("My Spirit was in heaviness").
- Air { FAST MY BITTER TEARS ARE FLOWING ("My Spirit was in heaviness").
- Air REJOICE, O MY SPIRIT ("My Spirit was in heaviness").
- Recit. { THE MIGHTY GUARDIAN ("Thou Guide of Israel").
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- Air AND WHY ART THOU, MY SOUL, SO FEARFUL ("When will God recall").

## BASS.

- Recit. { HE COMES, THE LORD OF LORDS ("God goeth up").
- Air { 'TIS HE, WHO ALL ALONE ("God goeth up").
- Recit. { IT IS NOT MINE ("God so loved the world").
- Air { ON MY BEHALF " " "
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- Air COME, VISIT, YE GLOWING ("How brightly shines").
- Air I HAVE WAITED FOR THE LORD ("If thou but sufferest").

## ALTO.

- Air GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").
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- Recit. { INCLINE THINE EAR ("Lord, rebuke me not").
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## TENOR.

- Recit. { THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
- Aria { COME, JESU, COME ("Come, Redeemer").
- Air WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").
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3. Jerusalem ("Gallia") ... .. Ch. Gounod
4. With verdure clad ("Creation") ... .. J. Haydn
5. I will extol Thee, O Lord ("Eli") ... .. M. Costa
6. I mourn as a dove ("St. Peter") ... .. J. Benedict

### TENOR.

1. O God, have mercy (Pietà, Signore) ... .. A. Stradella
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6. The soft southern breeze ("Rebekah") ... .. J. Barnby

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F. Mendelssohn-Bartholdy
3. What tho' I trace ("Solomon") ... .. Handel
4. Evening Prayer ("Eli") ... .. M. Costa
5. There is a green hill... .. Ch. Gounod
6. O Thou afflicted ("St. Peter") ... .. J. Benedict

### BASS.

1. Dost thou despise ... .. J. S. Bach
2. O God, have mercy ("St. Paul")  
F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") ... .. G. Rossini
5. How great, O Lord ("St. Peter")... .. J. Benedict
6. If Thou should'st mark iniquities ("Eli")... .. M. Costa

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C. Saint-Saëns
2. Lo! the heaven-descended Prophet  
("The Passion") ... .. C. H. Graun
3. Jerusalem ("St. Paul") ... .. F. Mendelssohn-Bartholdy
4. Great is Jehovah ... .. F. Schubert
5. Turn Thee unto me ("Eli") ... .. M. Costa
6. Let the bright Seraphim ("Samson") ... .. Handel

### TENOR.

1. Only be still, wait thou His leisure  
("If thou but sufferest") ... .. J. S. Bach
2. Daughters of Jerusalem ("St. Peter") ... .. J. Benedict
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*Con moto agitato.*

PIANO.

SOPRANO

ALTO

TENOR

BASS

*f con forza*

I wa - ken the slum-b'ring o - cean, He

*f con forza*

I wa - ken the o - cean, He

*f con forza*

I wa - ken the o - cean, He

*f con forza*

I wa - ken the o - cean, He

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## THE SONG OF THE GALE

*poco dim.*

ri - ses in rage and might, But I laugh at his foam - ing fu - ry, I

*poco dim.*

ri - ses in rage and might, But I laugh, . . laugh at his fu - ry, laugh

*poco dim.*

ri - ses in rage and might, But I laugh at his foam - ing fu - ry, I . .

*poco dim.*

ri - ses in rage and might, But I laugh, . . laugh at his fu - ry, laugh at his

*f' cres.*

laugh at his foam - ing fu - ry, And

*f' cres.*

at his foam - ing fu - ry, And

*mf. cres.*

laugh at his foam - ing fu - ry, And sport with the bil - lows,

*mf. cres.*

fu - ry, his foam - ing fu - ry, And sport with the bil - lows white, And

*cres. f' cres.*

*più f sf*

sport with the bil - lows white, They rear and dash, with a thun - der crash, As I

*più f sf*

sport with the bil - lows white, They rear and dash, with a thun - der crash, As I

*più f sf*

sport with the bil - lows white, They rear, dash, with a thun - der crash, As I

*più f sf*

sport with the bil - lows white, They rear, dash, with a thun - der crash, As I

# THE SONG OF THE GALE

*rit.* *a tempo*

speed on my long, wild flight. . .

*rit.* *a tempo*

speed on my long, wild flight. . .

*rit.* *a tempo*

speed on my long, wild flight. . .

*rit.* *a tempo*

speed on my long, wild flight. . .

*rit.* *a tempo*

speed on my long, wild flight. . .

shout in the gloom - y for - est! The trees in my grasp I shake, . . The

shout in the gloom - y for - est! The trees I shake, . . The

shout in the gloom - y for - est! The trees I shake, The

shout in the gloom - y for - est! The trees I shake, The

*f*

*poco dim.*

yel-low leaves dance be - fore me, the yel-low leaves dance be - fore me,

*poco dim.*

yel-low leaves dance be - fore me, the leaves dance be - fore me,

*poco dim.*

leaves dance be - fore me, the leaves dance be - fore me,

*poco dim.* *mf*

leaves dance be - fore me, the leaves dance be - fore me, The

*leggiere* *leggiere*



# THE SONG OF THE GALE

*f* The green from their boughs I break;  
*f* I break, break, break; My  
*mf-cres.* The green from their boughs I break, break, break; My  
*cres.* green from their boughs I break, I break, break, break;  
*f* *ff*

*mf* in the deeps pro-found, As my way thro' the woods I take.  
*mf* clar-ions sound in the deeps pro-found, As my way thro' the woods I take.  
*mf* clar-ions sound in the deeps pro-found, As my way . . I take.  
*mf* in the deeps pro-found, As my way thro' the woods I take.  
*sf* *mf* *cres. molto*

**Rather slower**  
*p* Thro' the bound-less hea-vens, The white-wing'd clouds I  
*p* A-far thro' the hea-vens, The clouds I  
*p* A-far thro' the hea-vens, The white-wing'd clouds I  
*p* Thro' the bound-less hea-vens, The white-wing'd clouds I

**Rather slower**  
*ff*

# THE SONG OF THE GALE

Tempo 1mo.

chase, And I laugh! I . . laugh! As I see them fly - ing, I

chase, And I laugh! I . . laugh! As I see them fly - ing, I

chase, And I laugh! I . . laugh! As I see them fly - ing, I

chase, And I laugh! I . . laugh! As I see them fly - ing, I

*accel. al Tempo 1mo.*

*f*

fly - - ing A - cross the old moon's white face, In

see . . them fly - ing A - cross the old moon's white face, In

see them fly - ing A - cross the old moon's white face, In

see them fly - ing A - cross the old moon's white face, In

*f*



# THE SONG OF THE GALE

*Lento*

wild de-light I mock at their fright, And I cry—"O ye clouds, give

wild de-light I mock at their fright, And I cry—"O ye clouds, give

wild de-light I mock at their fright, And I cry—"O ye clouds, give

wild de-light I mock at their fright, And I cry—"O ye clouds, give

*Lento*

*Allegro subito*

place!"

place!"

place!"

place!"

*Allegro subito*

place!"

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| 1205 | Crossing the Bar C. Lee Williams 2d.                      | 1146 | *Empire of the Sea C.A.E. Harriss 6d.                           | 755  | *Fortune-teller's song, The E. Fanning 4d.                    |
| 1320 | *Crown of Empire E. Fanning 4d.                           | 672  | Enforce yourself as God's own knight (3 V.) ... E. Turges 4d.   | 1298 | *Fountain, The ... E. Elgar 8d.                               |
| 1186 | *Cruiskeen Lawn, The arr. G. Bantock 4d.                  | 57   | *England ... J. L. Hatton 2d.                                   | 678  | *Do. ... J. Rheinberger 4d.                                   |
| 433  | *Do. (5 V.) arr. R. P. Stewart 4d.                        | 891  | English girl, The ... B. Steane 4d.                             | 506  | *Do. ... F. Schira 4d.  |
| 177  | *Crusaders, The ... C. Pinsuti 2d.                        | 1359 | Erli-King, The ... A. R. Gaul 4d.                               | 571  | *Four jolly smiths, The Leslie 2d.                            |
| 1346 | Cryes of London, The (humorous) R. Deering 8d.            | 93   | Essay, my heart ... F. Berger 4d.                               | 1262 | *Franklyn's dogge leped over a style (humorous) Mackenzie 6d. |
| 1345 | Do. ... O. Gibbons 8d.                                    | 1236 | Evenen in the village Gardiner 4d.                              | 1389 | Freeman's Song and Chorus T. Ravenscroft 4d.                  |
| 1343 | Do. ... T. Weekes 6d.                                     | 1082 | Evening ... L. de Call 3d.                                      | 1323 | *Frog, The (humorous) E. Newton 4d.                           |
| 1274 | Cuckoo Clock, The (humorous) W. W. Pearson 4d.            | 88   | Do. ... H. Hiles 2d.  | 967  | From Jesse's stock upspringing M. Prætorius 3d.               |
| 707  | *Cupid and Rosalind C. V. Stanford 4d.                    | 397  | *Do. ... H. Leslie 2d.  | 1291 | From piercing steel M. Greene 3d.                             |
| 667  | Cupid is a wayward boy (6 V.) C. H. Lloyd 6d.             | 493  | *Do. ... G. C. Martin 3d.                                       | 1377 | From the lone shieling M. Maclean 4d.                         |
| 606  | Cupid's lottery ... S. Jacoby 4d.                         | 1356 | *Do. ... W. W. Pearson 3d.                                      | 642  | From White's and Willis' J. D. Davis 3d.                      |
| 262  | *Curfew Bell, The W. Macfarren 4d.                        | 693  | *Do. ... L. Spohr 3d.   | 604  | *Full fathom five ... C. Wood 3d.                             |
| 1078 | Curfew, The (5 V.) J. W. Elliott 4d.                      | 152  | *Do. ... A. S. Sullivan 2d.                                     | 1154 | Gallant Swabian captain, A F. Hegar 4d.                       |
| 470  | Do. (6 V.) ... Oliver King 3d.                            | 749  | Evening breezes ... G. R. Vicars 4d.                            | 1317 | Garibaldi's hymn ... J. Blumenthal 4d.                        |
| 142  | *Do. ... H. Smart 2d.                                     | 345  | Evening glow on the woods F. Abt 4d.                            | 519  | Garland for our fairest, A Hatton 4d.                         |
| 1329 | Cyclists, The W. W. Pearson 6d.                           | 969  | *Evening hast lost her throne G. Bantock 3d.                    | 201  | Garland for the hero's crest, A J. L. Hatton 4d.              |
| 576  | Cynthia ... W. A. Barrett 4d.                             | 740  | Evening Hymn ... J. Blumenthal 3d.                              | 741  | *Gather ye rosebuds J. Blumenthal 6d.                         |
| 1233 | *Dafydd y garreg wen arr. H. Evans 3d.                    | 679  | Evening rest J. Rheinberger 3d.                                 | 1302 | *Do. ... (5 V.) John Pointer 4d.                              |
| 413  | Dainty, fine, sweet nymph (5 V.) T. Morley 4d.            | 1000 | *Evening scene ... E. Elgar 6d.                                 | 831  | *Do. ... G. Rathbone 4d.                                      |
| 161  | *Dainty love ... W. Macfarren 2d.                         | 553  | Evening song ... F. Abt 3d.                                     | 1193 | Gay Madcap ... R. Schumann 4d.                                |
| 783  | Daisy, The ... H. Clarke 3d.                              | 425  | Do. ... E. M. Hill 3d.  | 701  | Gentle sleep H. W. Schartau 4d.                               |
| 654  | Damon's passion C. V. Stanford 4d.                        | 514  | Do. ... R. Schumann 3d.   | 469  | Gentle winds around her hover J. T. Musgrave 3d.              |
| 1233 | *David of the White Rock arr. H. Evans 3d.                | 1376 | *Evening star, The G. Tootell 4d.                               | 407  | *Gently falls the evening shade L. Marenzio 4d.               |
| 379  | *Dawn of day, The ... S. Reay 6d.                         | 687  | Evening wind, The F. J. Harper 4d.                              | 851  | *Girls and boys come out to play G. A. Macfarren 4d.          |
| 868  | *Dawn of song, The E.C. Bairstow 6d.                      | 1241 | *Evansong ... M. F. Phillips 3d.                                | 643  | Give place, you ladies Stephens 3d.                           |
| 443  | *Day dies slowly, The H. Leslie 6d.                       | 341  | Eventide ... F. Abt 2d.   | 645  | Go, happy rose ... F. Iliffe 4d.                              |
| 355  | Day of Love, The A.C. Mackenzie 6d.                       | 1125 | Every rustling tree ... Kuhlau 2d.                              | 715  | Go, lovely rose ... A. Berridge 4d.                           |
| 625  | Day that saw thy beauty rise W. Jackson and F. Corder 4d. | 777  | *Every sweet with sour is tempered ... A. Berridge 4d.          | 269  | Go, pretty birds ... W. Macfarren 4d.                         |
| 1235 | *Daybreak ... H. Brian 4d.                                | 992  | *Excelsior ... M. W. Balfe 6d.                                  | 1164 | *Go, song of mine (6 V.) E. Elgar 8d.                         |
| 866  | *Do. ... E. Fanning 8d.                                   | 1030 | *Fain would I change that note R. V. Williams 3d.               | 1335 | *God bless the Prince of Wales arr. B. Richards 2d.           |
| 1139 | Day-dreams M. Meyer-Obersleben 4d.                        | 1409 | Fair are those eyes M. Cavendish 3d.                            | 954  | *God in the thunderstorm F. Schubert 6d.                      |
| 134  | *Daylight is fading H. Leslie 2d.                         | 994  | *Fair Daffodils H. E. Darke 3d.                                 | 753  | *God prosper him—our King J. Barnby 4d.                       |
| 535  | Days of long ago, The B. Tours 4d.                        | 90   | Do. ... H. Hiles 3d.  | 1098 | God rules alone ... J. Raff 3d.                               |
| 953  | Dear in death ... C. H. Lloyd 3d.                         | 1075 | Do. ... H. J. King 4d.  | 778  | *God save the King arr. J. F. Bridge 3d.                      |
| 1127 | Dear little Shamrock (Irish Air) arr. H. E. Button 3d.    | 122  | Do. ... A. Zimmermann 2d.                                       | 836  | *Do. ... arr. M. Costa 4d.                                    |
| 1299 | *Death on the hills ... E. Elgar 8d.                      | 26   | Fair flower of Northumberland, The ... E. F. Rimbault 3d.       | 885  | *Do. ... arr. E. Elgar 4d.                                    |
| 1102 | Death, the reaper arr. J. Brahms 4d.                      | 517  | *Fair land, we greet thee C. Pinsuti 6d.                        | 1147 | *Do. ... C. A. E. Harriss 4d.                                 |
| 1057 | *Deep in my soul ... E. Elgar 6d.                         | 1386 | *Fair, sweet, cruel J. G. Williams 4d.                          | 835  | *Do. ... arr. H. Hiles 2d.                                    |
| 1337 | *Deil 's awa' wi' the exciseman arr. E. T. Sweeting 4d.   | 336  | Fairest time, The ... R. Franz 3d.                              | 834  | Do. ... arr. V. Novello 4d.                                   |
| 1341 | *Departed joys W. W. Pearson 3d.                          | 23   | *Fairies' song, The H. R. Bishop 8d.                            | 32   | God speed the plough E. Richter 3d.                           |
| 1081 | Departure ... Franz Abt 3d.                               | 266  | *Fairies, The ... W. Macfarren 2d.                              | 211  | Going a-maying ... J. L. Hatton 4d.                           |
| 633  | Despairing lover, The A. W. Batson 3d.                    | 1347 | *Fairies were tripping, The Taylor 4d.                          | 1137 | Golden year, The H. Leslie 8d.                                |
| 652  | *Diaphenia ... C. V. Stanford 3d.                         | 630  | Fairy lover, The A. W. Batson 3d.                               | 120  | Gone for ever A. Zimmermann 4d.                               |
| 1120 | Dim and grey appear the mountains ... F. Abt 4d.          | 163  | Fairy ring, The J. Lemmens 4d.                                  | 611  | Good advice ... H. Goetz 4d.                                  |
| 29   | Dirge (The glories of our birth) S. Wesley 3d.            | 118  | *Fairy song A. Zimmermann 2d.                                   | 681  | *Do. ... J. Rheinberger 4d.                                   |
| 40   | Dirge for the faithful lover J. Benedict 2d.              | 1138 | Fairy spring M. Meyer-Obersleben 4d.                            | 123  | Good-morrow A. Zimmermann 4d.                                 |
| 521  | *Dirge of Darthula, The (6 V.) J. Brahms 6d.              | 613  | Faithfulness ... H. Goetz 4d.                                   | 5    | Good-morrow, fair ladies T. Morley 1d.                        |
| 346  | Dost thou hear the trees F. Hensel 2d.                    | 848  | Faithless Nelly Gray (humorous) C. L. Williams 6d.              | 186  | Good-night ... J. L. Hatton 2d.                               |
| 169  | Dost thou idly ask ... H. Smart 2d.                       | 857  | *Far away ... arr. T. R. G. Jozé 6d.                            | 224  | *Do. (A.T.T.B.) ... 3d.                                       |
| 140  | Dost not my lady come ... 2d.                             | 1246 | *Far o'er the bay ... C. Franck 4d.                             | 744  | Do. ... R. O. Morgan 1d.                                      |
| 564  | Douglas raid, The O. Prescott 2d.                         | 1410 | Farewell, despair M. Cavendish 4d.                              | 119  | Do. ... A. Zimmermann 4d.                                     |
| 135  | Down in a pretty valley H. Leslie 4d.                     | 1119 | Farewell meeting Mendelssohn 4d.                                | 492  | Good-night, from the Rhine J. Raff 1d.                        |
| 311  | Down in my garden fair Pearsall 4d.                       | 1086 | Farewell, thou lovely forest glade H. Esser, arr. F. Abt 2d.    | 265  | Good-night, good rest W. Macfarren 4d.                        |
| 447  | *Dream, baby, dream H. Smart 2d.                          | 54   | Fear no more the heat o' the sun G. A. Macfarren 4d.            |      |   |

(July, 1923.)



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AND SINGING-CLASS CIRCULAR

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THE HYMN OF JESUS - - - - - HOLST

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21. O WHAT CAN LITTLE HANDS DO...	... G. W. HINSDALE ...	... H. E. BUTTON
22. THE ROSEATE HUES OF EARLY DAWN...	... C. F. ALEXANDER ...	... A. SULLIVAN
23. LORD, THY CHILDREN GUIDE AND KEEP	... W. W. HOW ...	... A. S. COOPER
24. { THE BEAUTIFUL LAND ... JESUS, TENDER SHEPHERD, HEAR ME...	... E. OXENFORD ... ... M. L. DUNCAN ...	... J. STAINER ... H. PARKER
25. THE BOYS AND GIRLS OF ENGLAND ...	... J. COMPTON ...	... J. STAINER
26. THE CITY OF LIGHT ...	... F. ADLER ...	... E. J. TROUP
27. { GOD IS IN HEAVEN! CAN HE HEAR ... GENTLE JESUS, MEEK AND MILD...	... A. GILBERT ... ... C. WESLEY ...	... H. E. BUTTON ... J. STAINER
28. HE DWELLS AMONG THE LILIES (Flower Service)	W. ST. HILL BOURNE	... Lady EUAN-SMITH
29. THE CROWN IS WAITING ...	... E. OXENFORD ...	... J. STAINER
30. RAISE YOUR STANDARD, BROTHERS	... G. SPILLER ...	... E. J. TROUP
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35. COME SING WITH HOLY GLADNESS ...	... J. J. DANIELL ...	... G. W. TORRANCE
36. WE WILL PRAISE THEE ...	... E. OXENFORD ...	... J. STAINER
37. WHAT CAN I GIVE JESUS (Flower Service)...	... A. C. BENSON ...	... A. M. GOODHART
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39. NOW THE DAY IS OVER ...	... S. BARING-GOULD ...	... F. W. BLUNT
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41. THE LESSON OF LOVE ...	... ..	... J. BARNEY
42. COME, FRIENDS, THE WORLD WANTS MENDING	... ..	... E. J. TROUP
43. CREATOR, GOD, AND LORD ...	... MARY BRADFORD WHITING ...	... J. H. MAUNDER
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4. With verdure clad ("Creation") ... .. J. Haydn
5. I will extol Thee, O Lord ("Eli") ... .. M. Costa
6. I mourn as a dove ("St. Peter") ... .. J. Benedict

### CONTRALTO.

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3. What tho' I trace ("Solomon") ... .. Handel
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5. There is a green hill... .. Ch. Gounod
6. O Thou afflicted ("St. Peter") ... .. J. Benedict

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1. O God, have mercy (Pietà, Signore) ... A. Stradella
2. In native worth ("Creation") ... .. J. Haydn
3. Be thou faithful unto death ("St. Paul")...  
F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") ... .. G. Rossini
5. The Lord is very pitiful ("St. Peter") ... J. Benedict
6. The soft southern breeze ("Rebekah") ... J. Barnby

### BASS.

1. Dost thou despise ... .. J. S. Bach
2. O God, have mercy ("St. Paul")  
F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") ... .. G. Rossini
5. How great, O Lord ("St. Peter")... .. J. Benedict
6. If Thou should'st mark iniquities ("Eli")... M. Costa

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C. Saint-Saëns
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("The Passion") ... .. C. H. Graun
3. Jerusalem ("St. Paul") ... .. F. Mendelssohn-Bartholdy
4. Great is Jehovah ... .. F. Schubert
5. Turn Thee unto me ("Eli") ... .. M. Costa
6. Let the bright Seraphim ("Samson") ... Handel

### CONTRALTO.

1. To living waters ("The Lord is my Shepherd")  
J. S. Bach
2. O God, have mercy (Pietà, Signore) ... A. Stradella
3. All my heart inflamed and burning  
("Stabat Mater") ... .. A. Dvůřák
4. The glory of God in Nature (Creation's Hymn)  
Beethoven
5. Fac ut portem ("Stabat Mater") ... .. G. Rossini
6. Morning Prayer ("Eli") ... .. M. Costa

### TENOR.

1. Only be still, wait thou His leisure  
("If thou but sufferest") ... .. J. S. Bach
2. Daughters of Jerusalem ("St. Peter") ... J. Benedict
3. Thus was the sun ("Samson") ... .. Handel
4. O come, let us worship (Psalm xc.)  
F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) ... J. Raff
6. Song of Penitence (Busslied) ... .. Beethoven

### BASS.

1. Mighty Lord and King all glorious  
("Christmas Oratorio") ... .. J. S. Bach
2. Rolling in foaming billows ("Creation") ... J. Haydn
3. Litany for All Souls' Day ... .. F. Schubert
4. The glory of God in Nature (Creation's Hymn)  
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# The Musical Times

AND SINGING-CLASS CIRCULAR

FEBRUARY I 1924

## THE CONDUCTOR AND HIS FORE-RUNNERS

BY WILLIAM WALLACE

### VI.—THE METHOD

(Continued from January number, page 20)

It would be interesting to recount the vagaries of some conductors of the 17th and 18th centuries in regard to their 'orchestras,' but this must be set aside for the present.

We now come to a composer who had much to do with the establishment of opera in France, and who led the way to our own Purcell. Unfortunately for France he was not of French birth, but a Florentine, and his name was Lulli (1632-87). It was not as a composer that he made his first appearance, but as a singer, actor, and dancer, under the name of Chiacchiarone, the Chatterer.

While he was still in his 'teens he was given a place in the Petits Violons of Louis XIV., a small band of about a dozen violins. Here he had the opportunity of studying the capacity of the instrument, and also of profiting by association with Cavalli, whose ballets were being performed at the French Court. What probably was the making of him was his collaboration with Molière; at any rate Molière provided the occasions for a great deal of music in his Comedies—indeed music occupies a very large part of them, said to be three-fourths. Lulli's first appearance in the Comedies was made in 1661, when the characters in the first Act of *Les Facheux* danced to his Courante. This was followed by a direct reference to him, 'Adieu: the beloved Baptiste [Lulli's Christian name] has not seen my Courante, and I am going to find him: we have great sympathy for melodies, and I should like him to write some.'

Thus began a partnership which lasted from 1664 to 1671, when Lulli turned against the friend who had given him his opportunity, and secured certain rights which, had they not been amended, would have prevented Molière from performing his own plays. But the concession, small as it was, did not temper the harshness of the terms, and two years later Molière was gone, collapsing on the stage after playing his last part, which by a touch of irony was that of Argan in *Le Malade Imaginaire*.

In the plays for the stage, as distinct from the Fêtes at Versailles, the music was played by violins, but there is a reference to a lute in one play. For the Fêtes there were trumpets and drums, flutes and oboes, tambourine and castagnettes. In one of the Molière Ballets two clavecins are mentioned. We are told that Lulli attached so

little importance to his orchestral accompaniments that he left them to the strings to be played from the figured bass. This strains our credulity—a pretty muddle must have been the result. But we can well believe that the accompaniments had to be continuous, for had they ceased for a moment the singers would have dropped the pitch.

The latest researches raise the question, Was all the music attributed to Lulli actually written by him? It is asserted with confidence that he wrote the melody and figured bass, leaving the inner parts to be added by other hands, as the Italians of his day left the 'filling in' to the taste, initiative, and invention of the 'maestro al cembalo.\* One of his great admirers, Lecerf de La Viéville, who published in 1705 his *Comparaison de la Musique Italienne et de la Musique Française*, says that he handed over the completion of his scores to his secretaries, Lalouette and Colasse. Combarieu is by no means reticent in speaking of Lulli as a buffoon and mountebank:

Il était d'une ambition insatiable, rusé jusqu'à la perfidie, intrigant jusqu'à la bassesse, dépourvu de scrupules sur les moyens de parvenir, prêt à acheter choses et hommes.

Harsh enough in all conscience, but the charge against the rusé Florentine is even more direct, for Combarieu, resenting, as well he might, Lulli's treatment of Molière, does not hesitate to speak of 'Emprunt direct, plagiat, marché secret, "collaboration" plus ou moins rétribuée.'†

As for Lulli's method of beating time, he must have used a heavy stick, probably a walking-stick, which he pounded on the floor. He died of gangrene of the leg, having accidentally struck his foot—the only composer who died of conducting.

Before leaving Molière, let us see what the accommodation was for the orchestra which plays so important a part in his comedies. Sometimes it was at the back of the stage, sometimes in the wings, at the extreme end of the house facing the stage, or below the footlights as we have it. At first the musicians did not like to appear in public, that is, on the stage, so they played or sang in a box, the front of which was covered by a grille or trellis-work. In 1671 they overcame this most unusual modesty, and went on the stage in appropriate costume. When the orchestra was not on or in front of the stage, the leader had to remember his cues, so as to obviate the necessity for the prompter having to shout at him, 'Jouez!' Since January, 1871, the orchestra at the Théâtre Français has played in the wings when a Molière play is put on.

We pass from Lulli (obit 1687) to Rameau (1683-1764). But between these two, and contemporaries of each, there are other composers who contributed to the development of the orchestra.

\* J. Combarieu: *Histoire de la Musique*. Paris, 1913, vol. ii., pp. 88 et seq.

† According to Rolland (*Musiciens d'Autrefois*, Paris, 1908, p. 108), Lecerf was a fanatical admirer of Lulli, the plagiarist, as Combarieu calls him. But Lecerf in his turn was 'pillé effrontément' by writers who came after him, when dealing with the Lulli period. And so ad infinitum!

To discuss their merits would take us far afield, so we must be content to examine the means at their disposal. The strings had been established as the permanent basis of the orchestra. The viols and lutes were to disappear but gradually.

It is just possible that violinists who had acquired a certain facility of technique were unwilling to impart their knowledge to others, at all events it was said of one expert player on the viola da gamba that he studied and practised in secret lest any one should copy his method.

A curious example of scoring belongs to this period—curious, because the names of the instruments, but not their sounds, have a modern air. They are flutes, violins, oboes, trumpets, bassoons, drums, and—a harp. The subject of the music is the incident of Shadrach, Meshach, and Abed-Nego, the heroes of the fiery furnace in the Book of Daniel. The harp was used to convey—I imagine, for the poem, which was set to music, is out of reach—the idea of the flickerings of the flames, thus anticipating Wagner, in *Die Walküre*, by about a hundred and fifty years.

Yet another curiosity comes to light at this time. No score was considered orthodox unless it contained a peal of thunder, a storm, the murmurs of a stream, and the song of a nightingale. A century later, the *Pastoral Symphony* fulfilled this specification.

Let us go back and see what was being done in Germany. The most important composer of this period was Schütz (1585-1672), born a century before Bach and Handel, younger by a score of years than Monteverde, and at the height of his career when Lulli was born.

The vogue of Italian musicians, which had so great an influence in France, spread gradually to Germany, but was slow in becoming acclimatised. German composers relied more upon a rolling mass of choral music, and it may be said that their extensive use of counterpoint took the place of instrumentation. Schütz himself seems to have been conscious of the need for instrumental colour, for in one of his works he directs a vocal part to be taken *instrumentaliter*, a device which some composers of to-day are adopting. Sonority and breadth were aimed at rather than melody and delicacy, and we are prepared to find, in the rare work of Prætorius, various formulæ for the treatment of choral music with instruments.

German music of this period was so much rule-of-thumb that the large family of stringed instruments of diverse type were being employed long after they had been considered obsolete in France and Italy. A Motet for seven voices, by Jaques de Wert, may be quoted. He was a native of Antwerp, who spent his life in Italy and dedicated some compositions to the Duke of Ferrara, that enlightened amateur mentioned in the preceding Chapter. The Motet was scored for two theorbos, three lutes, two cytharas, four harpsichords (or their equivalent) and spinets, seven viols da gamba, and one bass viol.

We find the beginnings of an attempt to use instruments in groups, doubling the voice-parts in the same register; but as composers enlarged their knowledge of counterpoint and players developed their technique, additional parts were written as counter-subjects to the parts that were sung. This practice anticipated the method which ultimately reached its height in Bach's large choral works.

The 17th century was rich in Masses and Motets which German composers poured out in hundreds, but there were examples of experiments in instrumental directions. One of these, *The Triumphal Chariot of Music*, by Andreas Rauch (1648), was scored for voices, organ, clavecin, spinet, viol da gamba, theorbo, violins, violas, quartet of trumpets, quartet of trombones, cornets (wooden flutes), bassoons, and drums. They were not used *tutti*, but in combinations, of which one is interesting. When the brass was employed it was directed that on a given signal cannons and blunderbusses were to be fired thrice, as fitly as could be done. Reference to other examples of the artillery *obligato* may appropriately be made here. At what was not then Petrograd, in a *Te Deum* by Sarti, and performed about 1788, guns of different calibre were fired on the beat, and there were fireworks as well, but we are not told how many misfires there were. Lavoix gives other instances,\* one of which will be noted below. Not quite a century ago a concert in Russia began with a salute of twenty guns, which gave the *tempo* at regular intervals. There were in addition trumpets and drums to the number of sixteen hundred. Rossini, in 1867, used guns in his *Hymn to the French People*, and this work was reconstructed, as we might say, in Boston, U.S.A. by Gilmore, who, if he was anything like his successor, Sousa, would be hardly the man to surrender his baton to a mere battery.

From Russia, also, came that strange band of hunting horns, each of which could play only one note. There were thirty-seven to begin with, tuned to play a chromatic scale of three octaves, and later one of five octaves. On one occasion, and doubtless on many others, a nobleman who had his private band of these horns excused himself to a visitor for not letting him hear them for the reason that B flat was in jail.

Two other examples of eccentricity may be mentioned. In a Symphony written about the Battle of Blenheim (1704), the oboe, representing Marlborough, and the second violin, representing the French General Tallard, had a musical duel. A century earlier, for the performance of a cantata on the subject of Judith and Holofernes, some unusual 'instruments' were introduced. On a cart drawn by eight mules was mounted a double-bass, twenty-five feet high. A ladder was thoughtfully provided for the player to get up to the neck. But this did not quite satisfy the composer, for he stretched four cables on the wings of a wind-mill, and these were scraped by four men armed with

\* H. Lavoix, fils. *Histoire de l'Instrumentation* Paris, 1878, p. 353.



pieces of wood with serrated edges. There was the usual organ, but instead of drums there were bombs. After these trifling preparations the prima donna sang so much, and so well, and so long, that she died three days later. The leader of the violins played while holding his instrument behind his back. The psychological moment came last. There was a double fugue, representing a battle between Assyrians and Jews. The Jews were the local chorus, the Assyrians were outsiders. They fugued at one another so heartily that what with attack and counter-attack the end was a fight.

After these diversions it is a relief to seek the placid surroundings of the Thomasschule of Leipsic. We have explicit accounts of Bach's conducting, passed on to us by his contemporaries.\* In his commentary on a passage in the *Institutiones* of Quintilian, a work quoted in our second Chapter, Gesner (1691-1761), Rector of the Thomasschule and Bach's colleague, speaks of the Cantor

... presiding over thirty or forty performers all at once, recalling this one by a nod, another by a stamp of the foot, another with a warning finger, keeping time and tune; and while high tones are given out by some, deep tones by others, and notes between them by others, this one man, standing alone in the midst of the loud sounds, ... can discern at every moment if anyone goes astray, and can keep all the musicians in order.

Gesner's number of the musicians must be accepted, but it may have been exceptional, for Spitta says (p. 304):

In Bach's time even what we should call an orchestra of weak strength outnumbered the singers by more than a third. In the Neue Kirche under Gerlach [1744] there were only four singers to ten instrumentalists.

So small a body, constantly playing and singing together, would scarcely have needed a conductor, but it would appear that *tempo* was the problem, and Bach's son, Philipp Emanuel, is emphatic in the matter of using the harpsichord (clavier) for obtaining accurate time.†

At critical points the hand-beat came into play. The harpsichord, or an instrument of the keyboard type, had a long reign as the conductor's instrument. At the concerts of the Philharmonic Society it was not until 1820 that a baton was used, when, to the indignation of the Directors, Spohr produced his little stick from his pocket.

At the first Salomon Concert (March 11, 1791), Pohl‡ speaks of Haydn 'presiding' at the clavier, with Salomon as 'leader.' Later, when Haydn attended the Oxford Festival, Philip Hayes is described as 'Hauptdirigent' (Pohl, p. 146).

The desire for expression, and the methods by which nuances could be conveyed to a body of musicians, established the necessity for the conductor. It was realised that phrasing and interpretation, light and shade, could not be attained to any degree of uniformity without a guiding hand. We saw how, in the last years of

the 17th century, expression marks were creeping in, and about this time and a little later there must have been priceless attempts at 'conducting,' if we are to believe all that was said. Contemporary treatises deal with the beat, which was literally a beat, expended on something more solid and resonant than thin air. Noisy it was, and noisome it remained, as we shall presently see, to such diverse types of long-bowmen—each in his own way—as Rousseau and Berlioz. As Schoenemann remarks (p. 111), a whole monograph (Broschüre—he is much too modest) might be compiled of the protests in the 17th century, and later, against the incompetent Kapellmeister. Thanks to the assiduity of Schoenemann, we are able to quote some gems from out-of-the-way books. 'There are conductors who in the height of their folly bang their batons into smithereens.' What outrage would they not have committed upon our slim knitting-needle sticks? 'The conductor is quite wrong who gives the beat only to one or two children who stand before him, and lets the others come in like the shepherd with his dogs at heel.' Another writer insists on the beat being distinct, and without unnecessary, foolish, or extravagant trickery. Yet another, to our surprise, suggests a diligent study of the music about to be performed. Again, 'No conductor should bang with a cudgel on the nearest desk, or some other solid body, so heavily that the thundering blow is heard rather than the chorus.' Sometimes the *corpus solidum* (of the preceding sentence) is the skull of an inattentive child. The semaphore system consisted of an upright furnished with a limb or point which moved up or down in obedience to the organist's foot on a treadle.

One of these writers was Bähr (1652-1700), whose mordant style was paraphrased and sterilized by Spitta (p. 325) thus:

One man conducts with the foot, another with the head, a third with the hand, some with both hands, some again take a roll of paper, and others a stick. Every ordinary director will know how to regulate his method according to place, time, and persons. Whoever would give rules for general acceptance deserves to be laughed at. Mind your own business, and let another man conduct as he likes, and do you conduct as you like: so there is no wrong done to any one.

This injunction would not have satisfied Rousseau, for in the article 'Battre la Mesure,' in his *Dictionnaire*, he complains of the disagreeable and continual noise made by the conductor at the Opéra, comparable with the sound of a man chopping wood, which covers and deadens the effect of the music. We do not get a commendable picture of music at the Paris Opéra, as represented in his article, 'Orchestre.' Berlioz made similar protests. As late as the year 1880, H. Zopfl, in his article 'Direction' in Mendel's *Musikalisches - Lexikon*, advises a piece of metal to be nailed to the upper edge of the conductor's desk, on which the conductor is to beat when he wishes to interrupt a *tutti*.

Despite the ridicule cast upon these old musicians, the best and kindest that can be said is

\* Philipp Spitta: *Johann Sebastian Bach*, English translation by Clara Bell and J. A. Fuller-Maitland. London, 1884, vol. ii., pp. 260 and 325.

† Quoted by Spitta, ii., pp. 328-9.

‡ C. F. Pohl: *Mozart und Haydn in London*, 2te Abtheilung. Vienna, 1867, p. 119.

that they were adventuring forth on uncharted seas; and the underpaid organist, the patient artist, the true lover of music, must have been put to the test over and over again to devise the means to control his rabble choir, and, as often as not, his unruly instrument.

In the chapter which follows we shall see what Dr. Burney thought of it all.

(To be concluded.)

## ONE GENERATION COMETH

BY ALEXANDER BRENT SMITH

The other day I spent an hour or so in the company of some youthful athletes. While glorying in the magnificent athletic performances of to-day, they kept a reserve of admiration for the heroes of twenty years ago. Later in the day I spent a short time in the company of some youthful musicians. They too gloried in the magnificent productions of to-day, but unlike the young athletes, they let loose a torrent of scorn upon the works and workers of twenty years ago. According to them the harmony of A was old-fashioned, the orchestration of B was thoroughly respectable, and the form of C was hopelessly conventional; in fact it was the condemnation by To-day of the fashions of Yesterday. What they failed to realise was that in a work of art, it is not the externals which matter but the quality of the thought; that if the thoughts of a man are of no account his work will be tedious whether it be with the old-time dullness of respectability or with the modern dullness of pretension; and that if the thoughts of a man are beautiful, they will always be beautiful, whether they are dressed in fashions new or old. For Venus is always Venus, whether she shuffles in the furs and skins of Lapland, dances in the dazzling sunbeams of Alexandria, or hobbles in the gorgeous silks and satins of Ti-Foo-Ping.

Alas! how few of each generation develop their own personality and how many follow in the prevailing fashion of the day, like flocks of birds which travel V-shaped through the air, because the leader as he cleaves the wind in front makes easier the journey for those who fly behind. I have seen young men in many a University, dressed in similar clothes which they call unconventional, and asserting similar truths which they think new and strange. And why? Because to be unconventional where all hold similar opinions is easy, and less open to contempt than to act according to one's taste and inclinations. So that unconventionality may be abject servitude, whereas to be conventional may be the most daring originality. 'Tis well to seek new truth. But strange utterance is not of necessity the bearer of new truth, otherwise the monkey-house would be of more value than our Universities, which not even the most advanced philosophers would be prepared to assert. Strangeness by incessant repetition ceases to be strange, and there comes a

time when brilliance no longer dazzles us. Harshness of harmony is invaluable for the presentation of certain moods and thoughts, but it defeats its own purpose if there is no contrasting suavity and concord. So too the brilliance of orchestration is invaluable, not that it may stupify our ears with sound but that it may reveal the melodic and harmonic beauties which lie beneath, just as the splendour of the sun is necessary, not that we may be blinded by its beams, but that by its brilliance we may be enabled to see the beauties of the world around us.

Too frequently do we despise some work because we say it is old-fashioned. In despising it we may do well, but not because it is old-fashioned, but because it is lacking in personality or spirit, or because it is disfigured by false sentiment, and we may be sure that it would be equally despicable whether it appeared a hundred years hence, or fifty thousand years ago, for false sentiment will betray itself through the thickest and most gorgeous trappings as certainly as it will through the most dingy and threadbare fustian.

Let each generation bear in mind that as it now pours scorn upon the Past, so the Future will pour scorn upon the Present. This attitude of generation towards generation is due to the habit of speaking (in error, I believe) of the progress of art as though art were a science whereof the discoveries of To-morrow destroy the knowledge of To-day. In science the theory of Newton destroyed the theory of Ptolemy, and the theory of Newton is in its turn destroyed by the withering truth of Einstein, but in music it is not so. The *Hebrides* Symphony of Granville Bantock, even though it should be the finest music ever penned, cannot destroy the power nor mitigate the beauty of the *Hebrides* Overture of Mendelssohn. The Mass in B minor of Sebastian Bach cannot lessen the value of the Mass of William Byrd, nor can the Mass in D of Beethoven render the work of his predecessors less beautiful or durable. Each work presents an aspect of truth, for each is a separate revelation, which though it differs from the other cannot destroy the other, and each possesses that immaterial spirit too hard or too fluid to be consumed by the grinding teeth of Time. Nor can I believe that the adverse opinion, frequently expressed, that a work is but an imitation of some other work, does of itself justify that work's condemnation. Bach imitated, borrowed from, and surpassed the work of his predecessors. Mozart, Beethoven, Schubert, Schumann, and Brahms have in turn imitated yet re-created the example of Haydn. Richard Strauss imitated the work of Franz Liszt, and achieved by genius what Liszt by talent was incapable of achieving.

During the past fifty years this country has produced a vast amount of music, much of which will never die, some because it has the germs of immortality, some (a greater part) because it has never lived. Of those works which still sound fresh and strong to-day, a few were rudely mocked at by the gaping crowd of novelty-mongers of the



period. In fact, when Parry's Ode *At a Solemn Music* was produced, there must have been a whole army of young men exploiting the tricks of Wagner, Berlioz, and Liszt. Yet of those contemporary works, so much more daring and advanced than the Ode, where shall we find a single one that still endures? In every way the Ode was out of date—it was not morbid; it was undramatic; it was hopelessly orchestrated; in fact, any of those contemporary moderns could have knocked it into a cocked hat, and no doubt they did. But, somehow, when they had done it, they found that the cocked hat had settled upon their own heads, making them feel quite painfully conscious of their duncery.

The desire of Youth is always to do something that has never been done before, but it should be the care of Youth to make certain why those things have never been done before—whether it was because they were not thought of, or whether it was because they were considered not worth the doing. A man who has many pearls to sell will not content himself by selling dirty pebbles, and a man who has many beautiful ideas to communicate to the world will not waste time giving artistic expression to the psychology of dementia, the ravings of lust, the primitive rites of barbarism, or the necessary—but deplorable—noises of civilisation.

The object of our fathers was to avoid offence, paddling decorously in the smooth waters of respectability; our own object seems to be to avoid the commonplace, and so we splash ostentatiously in the waters of extravagance. To avoid the commonplace is admirable, but consciously to avoid the commonplace is an offence worse than that which we strive to avoid, for it means that we are putting restraint upon our spontaneity. Far better to take the risk, as all our predecessors have done, and to trust that the nobility of our inspiration will ultimately preponderate over our triviality.

And when at length the inevitable hour shall come when we shall be the generation that is gone, what will it be in our work that arouses the undying admiration of generations still to come? Will it be our boisterous use of screaming piccolos and throbbing drums, of sliding trombones and palpitating trumpets, of violins, violas, and 'cellos striving like aeroplanes for altitude records? Doubtless they will give such evidences of skill the measure of respect that they deserve, but what they will really search for in our work are just those qualities which we view with admiration in the works of Wagner and Beethoven—those elemental passages which by their simplicity defy analysis and hypnotise the mind; which, shorn of all the ingenuities which their composer revelled in, and reduced to the humblest form of presentation, still withhold from us the secret of their immortality. Oh, that the generations still to come might find in us, all and more than it has been our happiness to find in the works of the generations that are gone!

## 'BORIS GODUNOV': GENUINE AND OTHERWISE

BY M.-D. CALVOCORESSI

The publication (in America) of an English version of Rimsky-Korsakov's *Memoirs of my Musical Life* has again brought up the question of the rights and wrongs of his revision of Moussorgsky's *Boris Godunov*—a question which seems to have as many lives as a cat. Anyone might feel justified by now in thinking the topic as stale as the reviser's error is obvious. Yet every now and again something crops up to remind Moussorgsky's vindicators of the French saying: 'Il est des morts qu'il faut qu'on tue.'

For instance, a few months ago, in the *Musical Quarterly*, a writer pompously asked: 'What would have become of *Boris Godunov* had Rimsky-Korsakov's pen of revision failed to stop the leaks in Moussorgsky's structure?' It is that sentence, more than the new edition of the *Memoirs* (which contain nothing that Rimsky-Korsakov did not say in his Preface to his revision), that prompted me to write this article.

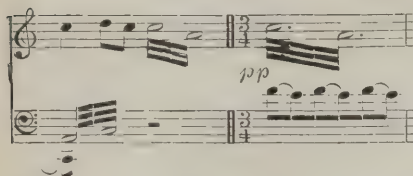
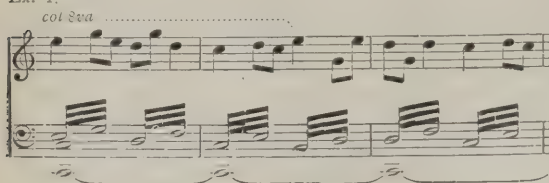
It is not easy to deal with the *Boris Godunov* question so as to make things clear once for all. Few copies of the genuine edition are available, and practically the whole of a *Musical Times* issue would be needed to demonstrate the extent of the emendations and their wantonness. Pending the time when the firm which has announced its intention to re-issue the genuine *Boris Godunov* (an easy matter so far as regards the vocal score, for no copyright stands in the way) will have published more than a few brief extracts of it, people who have no access to one of these few copies must either take other people's assertions on trust or leave the matter severely alone.

I often wish they would take the latter course. I do not know whether Mr. J. T. Howard, the American author to whose article I was referring, has devoted the requisite amount of care to his comparison of the two editions. If so, for the life of me I cannot understand how he has come to speak of 'leaks stopped in Moussorgsky's structure.' No more inappropriate definition of Rimsky-Korsakov's contribution could be imagined. Rimsky-Korsakov himself (who in this particular instance makes no attempt to hide his light under a bushel) puts forward no such claim. He merely speaks of having purified the diction, corrected clumsy harmonies, and faulty part-writing. 'Illogical modulations, or an intolerable deficiency of modulation, and ill-devised orchestral settings' are other things to which he devoted attention. With regard to the orchestral setting, little can be said, since Moussorgsky's original score is in the Petrograd Public Library, and even before the war few people had had access to it. I may mention, however, that a Russian composer and conductor who admired Rimsky-Korsakov's version almost unreservedly, once told me that 'the new setting was certainly more brilliant, but Moussorgsky's was often more appropriate.' With

regard to the modulations or lack of modulation, one instance will perhaps suffice to show what Rimsky-Korsakov's point of view really was.

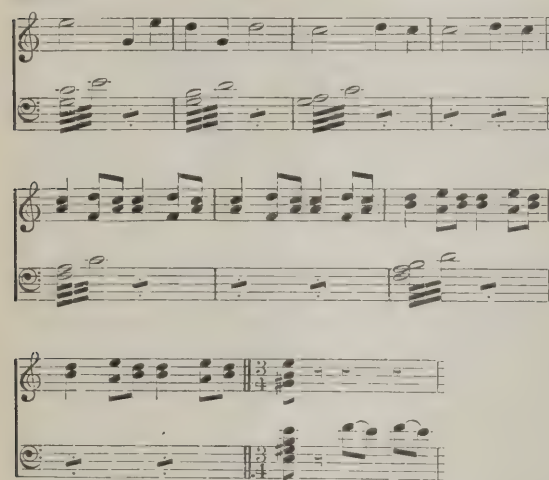
In the Revolt Scene, at the point when the Pretender has left and the Simpleton remains alone under the falling snow, Moussorgsky wrote :

Ex. 1.



and Rimsky-Korsakov substituted this :

Ex. 2.



To make an author say 'olfactory organ' where he had said 'nose' can hardly be described as 'stopping leaks in his structure.' Yet it is this kind of thing, and worse, that we encounter practically at every page. Mr. Robert Godet, in an article entitled 'Les Deux Boris' (*Revue Musicale*, April, 1922), gives more instances than I have room for here; and a few are mentioned in an article of mine, 'The Unknown Moussorgsky' (*Music and Letters*, July, 1922). I hope that those two articles and the present one may help to show that what Rimsky-Korsakov really did was to suppress or alter whatever was not to his liking or not in accordance with ruling conventions. The opinion that thereby he has improved Moussorgsky's masterpiece has long been current in Russia, but is now, I think, on the wane even there. Outside Russia it has been disseminated chiefly by writers who had not studied, and perhaps had never seen, the genuine version of the work.

But many critics who did compare the two versions have told a widely different tale. Thus Gaston Carraud—a critic as sober and as mindful of tradition as can be wished—wrote in 1913 :

It is only by comparing the two editions note by note that one is enabled to realise how far incomprehension and presumption may lead. Rimsky-Korsakov's alterations are the most incomprehensible, needless, and revolting thing ever done in a similar line. Like an insect pest, he has gnawed away every characteristic detail in the work, everything that struck him as irregular, simply because he was incapable of penetrating its logic.

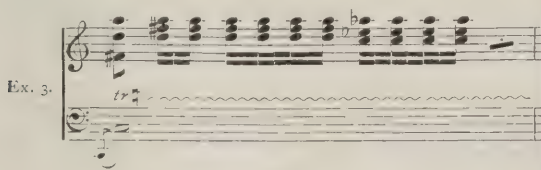
I, for one, have never ceased to respect Rimsky-Korsakov's sincerity of purpose. It is obvious that he revised *Boris Godunov* in the same spirit as he revised his own early works, *The Maid of Pskov* and *Sadko* among others. He failed to see that the same course of procedure might be quite appropriate in his own case, and utterly inappropriate in that of Moussorgsky, the remodelling being no longer evolved from within but imposed from without. But at the time when his revision appeared, the genuine edition was easily procurable 'for all to study and abide by if they chose,' as he himself pointed out. He felt sure that he was doing his dead comrade no wrong. Therefore, as a matter of principle, I regret that criticism of his revision should often have been couched in the merciless terms of which I quote only one instance among the many available. But perhaps it is a case of great evils requiring great remedies—especially considering that from the time when the revised edition appeared, it became extremely difficult to obtain from Russia copies of the genuine edition.

In my *Principles and Methods of Musical Criticism*, I expressed a doubt whether anybody could determine Rimsky-Korsakov's alterations, even the most glaring, without actually comparing the genuine with the revised text. This remark deluded one reviewer into thinking that I was trying to 'hedge,' as he put it. Let me assure him that my one concern throughout the book was to express no opinion of my own except on points of method in criticism. The remark refers, not to Rimsky-Korsakov's infallibility, but to the fallibility of analysis and criticism. It comes after a reference to the attitude of certain critics towards a falsified edition of Rust's Sonatas (see, on this matter, my articles in the *Musical Times*, January-April, 1913), and is meant to illustrate how difficult it often is to interpret internal evidence when the help afforded by external evidence is lacking—the topic to which the whole chapter is devoted.

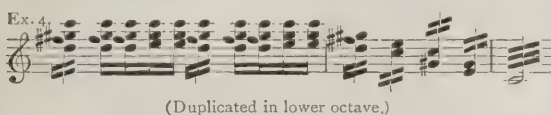
Possibly, however, a reader of the revised score, if sufficiently familiar with Moussorgsky's aims and methods, might guess that the facile, theatrical effect of cheers in the distance at the close of the love duet is a free present from the reviser's pen. But nothing could tell him that it replaces a genuinely dramatic effect in the original version: Rangoni, the Jesuit, sneering at the simplicity of his dupes Marina and Dimitri.



Again, familiarity with Rimsky-Korsakov's music may lead one to guess the authorship of the following bars:



which happen to be a favourite device of his. What Moussorgsky actually wrote is:



I must repeat here what I said eleven years ago with regard to the falsification of Rust's Sonatas. If it be true that 'style is the sum of the appearances of all the factors that make up a work of art or a living thing,' and that 'the worst fault in style is the mixing-up of types which are especially apt to different groups of conditions, different situations, and different attitudes of mind,'\* then there can be no doubt that the outcome of Rimsky-Korsakov's interference with *Boris Godunov* is as monstrous as would be—to quote Parry's simile—'a tree made up half in the style of an apple-tree and half in that of an orange-tree.'

Of course, I cannot tell how much evidence of the mixing-up would have been detected by any of us if the true *Boris Godunov* had been blotted out of existence, nor whether in that case Rimsky-Korsakov's tamperings would have made any of us feel as uncomfortable—if only unconsciously—as most of us feel after comparing the two versions. To the second question I almost incline to reply negatively. I believe that the beauties extant in the revised work would have detracted our attention from the weaknesses created by the reviser's excessive polishing and dovetailing. Thence, I fear, it is but a step to the conclusion that if so, Rimsky-Korsakov's orange-scions, grafted upon Moussorgsky's apple-tree, have not driven all vitality from its roots. Then Moussorgsky's partisans and Rimsky-Korsakov's may well go on for ever hurling at one another the warning embodied in the proverbial *Video meliora proboque, deteriora sequor*, while others will stand bewailing the collapse of yet another of our few and fragile critical standards.

But I am not trying to inflict upon readers an article on criticism under colour of dealing with *Boris Godunov*. The point is that both versions

exist, and there is much in Moussorgsky's letters to show that he formally wished his works to stand or fall as he had written them, and not otherwise.

Even if Rimsky-Korsakov's alterations had not distorted a good deal of *Boris Godunov* beyond all possibility of recognition, doing away with much that is essential to the carrying out of Moussorgsky's intentions—terseness, directness, and simplicity were his foremost ideals—a question of ethics would arise to which there could be no two replies. But as things are, it is possible to seek guidance in facts, and not merely in principles.

Whoever has compared the two editions has a perfect right to his opinion, whatever it may be, and is entitled to proclaim it as loudly and as persistently as he chooses. Unfortunately, a good many people adjudicate against Moussorgsky without adducing the slightest proof of having gone through the needful preliminary formality. Sometimes the very terms they use are unmistakable evidence to that effect. And for this sole reason it remains needful to protest again and again, showing—so far as is possible within the few pages of an essay—chapter and verse for every protest. Let those who would have us believe that Rimsky-Korsakov's alterations constitute improvements do the same, and the question may eventually be settled.

## EMOTION AND TECHNIQUE

BY ARTHUR L. SALMON

The difference between technique and emotion is the difference between mechanism and life. It is the conjunction of the two that makes the rare performer, the player of genius, whose gifts raise technique to a loftier sphere, transfusing and transcending it. Technique is the letter, emotion is the spirit. Yet many performers and many listeners seem satisfied with technique alone. It is either because they have deadened their perceptions by a criticism which is merely a thing of rule and measure, or because they lack in themselves that touchstone by which the qualities of genius are assayed, that sensitiveness which responds to the emotional and the spiritual. They are satisfied with great talent, they do not demand the something more that lifts talent above a technically successful rendering into a personal interpretation, an individual utterance. On a somewhat low plane such persons are content, let us say, with the pianola; and a good many executants, we may assert without cynicism, are nothing but flesh-and-blood pianolas. Or, rather, they are marionettes, skilfully perfected automata, lacking the warmth that pertains to flesh and blood.

We will admit that the pianola may be a good substitute for a performer—but it must be a very poor performer for whom the pianola is thus a substitute. The pianola can give us technique of a sort—it cannot give us emotion. If a player has a bare technique with no emotion or passion behind, the mechanical device may do as well; it has the merit of a cold accuracy, it never falls

\* Parry's *Style in Musical Art*, p. 18.

below its own moderate level, it neither disappoints nor surprises us. Does not this adequately describe many of those performers who lack the divine transforming spark, who never disgrace themselves and never surpass themselves, who go through their parts with the faultlessness that, as the poet says, is all fault? And is it not certain that many listeners are absolutely contented with this, that music means just this to them and nothing more? They are paralleled by those who, in another realm of art, take rhyme and metrical structure to be poetry, not knowing that these externals may be present in perfection and yet poetry be absent. They are satisfied; they are conscious of no further appeal; their ears are tickled; their sense of rhythm and tune is appeased; and that which they have never known they do not miss. It is so in literature, when we find readers satisfied with the second- or third-rate, with cheap easy sentiment or sensational melodrama. But the lover of music, even at this low level, does demand a certain amount of technique, and gets it; the uncultured and unwary reader demands and often gets no technique at all.

In its rightful place technique is of immense value. It is like the instrument which interprets or conveys the spiritual message; without it that message cannot be adequately given. A fine performer will make the best of a bad instrument; but the finest performer will naturally do better on a good instrument than on a poor one. The fullest soul that seeks to utter itself in music will be assisted greatly by technical command and ease. Many souls go through life dumb because they have no such means of utterance open to them; they have something to say and cannot say it. Much of the world's sorrow and unrest might be relieved by timely utterance; much is immeasurably increased because it remains voiceless. All forms of art are simply means of such expression; happily there are other means for those who seek them—in life, in action, in love. Such means may be entirely sufficient for many, life being a greater thing than music or literature, which, after all, are only phases or aspects of life itself. But there are souls that crave a definite and articulate expression; rightly or wrongly, they have not found a vent in action; they are constantly troubled with a desire to speak. Lacking the technical facility, they remain speechless. And on the other side we have those who have mastered the technique of expression, but who, apparently, have nothing to say. Good performance is self-expression as well as interpretation; these give us neither. We all know players who are tolerably note-perfect, who have execution and fluency, but who remain unemotional, stolid, stodgy—as satisfactory as a good pianola, but no more. The same judgment must by no means be confined to pianists; it applies to performers on any instrument whatever. Musically, it is the defect of the soulless—which need not mean that the soul is absent, but that it has not found its voice.

Is there any possible remedy for this? We know that a lack of soul in music is more deplorable, more disastrous, than a lack of technique; besides which a certain amount of technique can usually be acquired by patience and moderate gift. Emotion, the pulse and throb of passion, is not so to be acquired. If the defect is unconscious of itself, the condition is obviously hopeless. Such a performer may attain precision and correctitude, every point of expression may be carried into effect; and the result may entirely satisfy those hearers who, like the performer, expect nothing more. Carried to a rare skill of execution, the performance may even cause a sensation, it may astonish and call forth great applause; and though no listener may have been stirred to the depths, only a few may remain aware that there were these depths to be stirred, and that the music has not reached them. Every conservatoire and training-school can turn out many such players yearly, filling to repletion the ranks of the second-rate. Of course it would be absurd to ask that many geniuses should be added to the number of performers in any branch of art. Music is no exception. But what we ask for is not genius, which always comes as a miracle of surprise; it is simply emotion carried into utterance, the touch of true feeling that can arouse feeling in others, the voice that is not merely passionless echo, the interpretation that has found its own voice in that which it interprets, the power that takes up dead notes and makes them live. We want individuality, not mannerism; personality, not affectation.

Perhaps the final thing to say would be that those who lack this gift of emotion should not take up music at all; it is the wrong medium for them. But why should they be deprived of such pleasure as they find in performance; why should the many hearers who are satisfied be deprived? We must be very tolerant of those who are deficient in that which seems to us vital. Obviously it is not vital to all; obviously many find satisfaction in what to ourselves may remain unsatisfactory. If we, in literature or art, turn to that which we believe to be the highest, this does not give us a right to condemn, scarcely even to criticise, those who are gratified differently. Anything of a superior attitude, assumed for these reasons, is mere priggishness, and would hurl us from any height that a purer taste might entitle us to. We are only justified in rebelling when that which is inferior is set up as a standard of excellence. We are justified in remonstrance if a mere jargon is given to us in place of sincere words, or if the feats of the musical acrobat are presented to us as a substitute for living human emotion. If we can only choose one of two things, emotion is better than technique; preferably, we should choose both. The study of music is frequently made too academic, too scientific; it should be spiritualised. Emotional power can be deepened by reading poetry, or by other quickening and enriching of the imagination. Music itself may



have little to borrow from literature, belonging as it does to a quite different sphere of utterance; but the passion and the imagination that are the vital impulse may borrow much. Thoughts that 'lie too deep for tears,' too deep for verbal

articulation, may yet not lie too deep for music; that is music's glory. And by such thought we mean of course thought that is emotional, not simply intellectual. It is the emotion that we want, in all art that speaks truly for the human soul.

### SINGING OFF PITCH

By PROF. E. W. SCRIPTURE

A singer sings off pitch because he does not hear his own voice correctly. The false tone seems to him to be correct; to others it seems wrong. There is no use in discussing the matter with him: it simply seems to him as if you were urging him to sing wrongly. To overcome this difficulty

I have devised an apparatus that shows to the eye automatically whether the singer has the correct pitch—and, if not, just how far he is wrong. He can then learn to sing by the eye and train his ear to hear his own voice correctly. This apparatus is called the strobilion.



FIG. 1.—THE STROBILION.

An apparatus for controlling the pitch of the voice by sight.

The cardboard disc in Fig. 1 contains fifteen rings with white and black spaces. The innermost ring contains eight white spaces, the next nine, &c. The entire series is 8, 9, 10, 10 $\frac{2}{3}$ , 12, 13 $\frac{1}{3}$ , 15, 16, 18, 20, 21 $\frac{1}{3}$ , 24, 26 $\frac{2}{3}$ , 30, 32.

These numbers correspond to the relations of the vibrations in the diatonic scale, *do, re, mi, &c.* The disc is fixed on the axle of an electric motor whose speed can be regulated by resistance.

The disc is illuminated by a small flame from a burner of a special kind. A sectional view of this burner is given in Fig. 2. The gas from a tank of

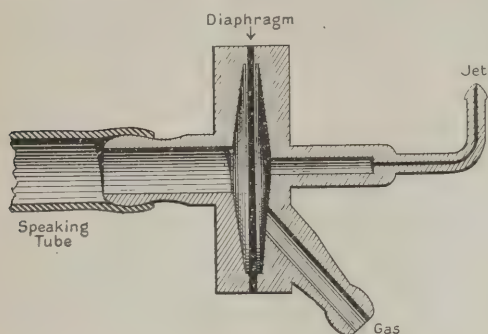


FIG. 2.—VIBRATORY FLAME-BURNER.

Vibrations of the voice coming down the speaking tube move the diaphragm and cause the gas-flame to vibrate.

dissolved acetylene comes in at one side, and issues in a very fine jet. The back wall of the gas-chamber is formed by a thin diaphragm of mica. The sheet of mica is at the end of a wide tube. When a person sings into the tube the vibrations pass to the diaphragm. This sets the gas in vibration and the little flame jumps up and down. When delicately adjusted, the flame actually goes out for an instant at each vibration. This produces a series of flashes of light. The number of the flashes depends on the number of vibrations in the voice.

The disc is set in rotation by starting the motor. The gas is allowed to burn quietly. The disc appears to be of an even grey colour. Some one now sings into the tube. One of the rings of the disc appears to be composed of black and white spaces standing still, while the rest of the disc remains grey, as before (Fig. 3). The explanation is that during the time the flame is out or nearly out at each vibration, the spaces of this ring have just time enough to move through the size of one space; consequently each flash of light shows the black and white in exactly the same places. For other rings this is not the case, and the result is a blur into grey. When the person sings a different tone, a different ring will stand still. In this way the voice can be pitched by means of sight.

When a person sings so that a ring appears to stand still, he finds that the black and white spaces soon begin to creep forward or backward. This is because he is not singing exactly the tone corresponding to the ring. If he sings sharp, the spaces creep in one direction; if flat, they creep in the other direction. The more he is off the pitch, the faster they creep, till finally they race round. By watching the ring he can keep his pitch constant.

This introduces a new principle in singing: *the control of the voice by sight, instead of by hearing.* No matter what the singer thinks he hears his voice doing, the truth is revealed automatically to his eye. In this way he can train himself to a correct knowledge of the pitch of his voice.

The singer can learn to strike the various intervals under guidance of the eye. Another disc contains fifteen rings with spaces corresponding to the notes *do, mi, sol*, over two octaves. When singing *do* so that the innermost ring is still, the singer can jump to one of the other notes of the chord; if his pitch is correct the corresponding ring will stand still.

This training by the eye acts in two ways in developing voice control. In the first place it corrects the ear and trains it to greater fineness in judging the pitch of one's own voice. In the second place it trains the muscle sense in the larynx so that this sense also takes active part in the control.

How far the training of the muscle sense can be developed is shown by experiments with congenitally deaf children who have never heard. Owing to the training in lip-reading they acquire unnatural, queer voices that are always off pitch. The voices are often very high or very low, and they are always monotonous instead of flexible. These children can be trained to speak melodiously and to sing by the strobilium. It is at first very difficult to make them understand what is wanted. But when they at last get the idea of altering the tension in the larynx according to the indications of the apparatus, they learn to control the pitch

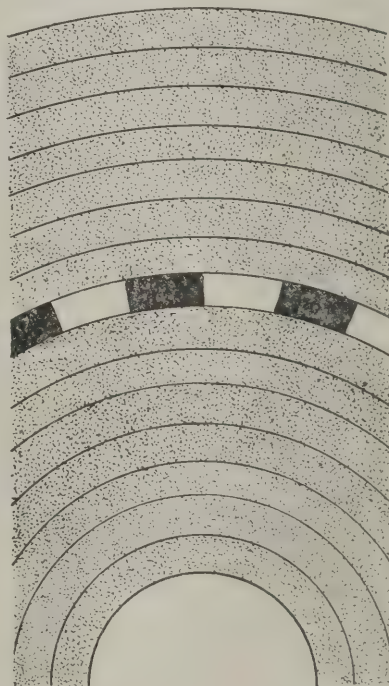


FIG. 3.—STROBILION DISC ILLUMINATED BY THE VIBRATORY FLAME BURNER.

The number of white spaces of one of the rings passing by corresponds to the number of vibrations of the voice; this ring seems to stand still. The other rings appear grey.

of their voices, not only when they are speaking or singing into the apparatus but also without it. That is, they have learned to control the tension in the larynx by the muscle sense.



It is curious how deaf most singers are to their own voices. We are often tempted to think that some of them love their faults and that they simply will not hear. One musician remarked that he wished it were possible to induce Miss ——— (a famous singer in opera) to consult the apparatus; all her friends were pained at her singing off pitch, but no one dared to drop a hint to her.

Vocal instructors are particularly troubled; it often seems impossible to make a student believe that the pitch is wrong, and an appeal to the apparatus is the only resort.

NOTE.—The illustrations for this article are reproduced from the *Volta Review* and my *Stuttering, Lipping, and Correction of the Speech of the Deaf*.

## Ad Libitum

By 'FESTE'

WIRELESS AGAIN

When, some months ago, I ventured to prophesy that the broadcasting of music would eventually kill the ordinary concert I was promptly sat on. Readers told me that people wanted to see, as well as hear the performers; that the social side of the concert-hall was attractive, and so on. During the past few weeks the question has been a good deal in the air, and all the signs, I think, go to support the view put forward in this column. Bournemouth has reported meagre attendances and a heavy drop in receipts at the Municipal Concerts, and it seems to be pretty well proved that broadcasting is at the root of the trouble. Sir Landon Ronald has been telling us that he has never known such bad times in the concert world; the Critics' Circle has decided that the time is ripe for the criticism of the concerts transmitted by the British Broadcasting Company, and the B.B.C. has moved things forward a step by extending its activities from the transmitting station to the concert-hall. It needs no great prevision to see that before long the Company will be able to serve its customers with concerts of all kinds and of first-rate quality. At present it is in the awkward situation of having to cater for widely differing tastes, and we see it attacked for sending out (a) too much good music, and (b) too much of the other sort. Perhaps the B.B.C. will not be above taking a hint from a mere musical journalist. I suggest that the Company will do well to regard itself as being in the position of a conductor who has to please a similarly mixed audience. How would he get over the difficulty? (There are, of course, certain points in which the cases are not analogous. For example, the B.B.C. has the whole of a long evening at its disposal, whereas the conductor must not as a rule exceed a couple of hours. Moreover, a concert to which people go is not on the same footing as one which comes to them; at the former they have to sit through the programme

as a whole, whereas the latter can be switched on or off at will. But there remains sufficient similarity to make the comparison helpful, and the differences are all in favour of the Company, as we shall see.)

To begin with, we may be sure that a conductor would base his policy on the sound principle that the patronage of the musical section of his customers must be retained. In order to do this he would avoid such mixtures of good and bad music as are sent out so often by the B.B.C. Had the 'Proms.' been started with a hodge-podge they would not have run for over a quarter of a century. As it is, they have always had the support of musicians, and have been making converts all the time. But the B.B.C. audience is at home in the bosom of its family—in fact the family is listening too; so there must be something for everybody. The question is, should all these diverse tastes be catered for every evening? At present, the plan seems to be that of giving good music a rest on certain evenings. There are many musicians (yours truly is among them) who will not be satisfied until they can count on a dollop of something worth listening to every evening. I hope the B.B.C. will soon see the wisdom of meeting us. We don't want long programmes—forty-five to sixty minutes of good stuff, chamber or orchestral music most evenings, with an occasional solo recital of some kind. This leaves ample time for an hour of ballads, fox-trots, &c., for those who want such fare. We can turn on the tap for our allowance, and then wind up the gramophone while the ballads are on.

Here is an example of the kind of thing that no conductor with gumption would do when making up a programme. On January 1, the B.B.C. began the glad New Year villainously with a programme that contained only one item that musicians would want to hear—some movements (not specified) from Rimsky Korsakov's *Scheherazade*. Now imagine yourself to be a listener-in (though why the B.B.C.'s clients should bear so dreadful a label heaven only knows: presumably those who are not clients are listeners-out): anyway, suppose you wanted to hear *Scheherazade*. You didn't know the exact time of its performance, so you had to turn the tap on in good time. This let you in for Stephen Adams's *Thora* or a selection from *The Bing Boys*. If, having heard *Scheherazade*, you felt in the vein for more music, you had to satisfy your craving with an entr'acte, *In the Cloisters*, by Leo Torrance, Blumenthal's *My Queen*, and Collman's *All that I ask*. (Stay; there was something better—a selection from *Pagliacci*, but this second ewe lamb is not enough to affect the argument.) Now, people who want Rimsky-Korsakov have no use for *Thora* or *My Queen*; just as those who care for such feeble songs are happier without

Rimsky - Korsakov. The B.B.C. programmes contain too much music that falls between two stools—it is far from good, and if you defend it by saying it is not bad, I reply that this negation is the fault that damns it beyond hope. It has not enough vitality to be bad. The most blatant of fox-trots has life; its blatancy may be misdirected energy, but, at all events, there *is* the energy. From dance music of this type composers may in the long run evolve something fine, just as the old dances led to the Suites of Bach. But can we imagine anything significant being evolved from *Thora* or *My Queen*?

Since the above was written, Mr. Ernest Newman has been dealing faithfully with the B.B.C. (*Sunday Times*, January 13). Perhaps he is a trifle on the severe side. After all, the Company has a tremendous task, and can hardly be expected to give all-round satisfaction in the short time that has elapsed since its founding. Still, a good jolt will do the music department no harm. Like most musicians, Mr. Newman has not yet a wireless set, simply because of the nature of the programmes. He says that he has no use for ninety-five per cent. of the music sent out:

Most of it consists of things I do not want to hear, performed partly by people whose names I do not know, partly by people whom, having heard them already, I have no desire to hear again.

I have noticed that when a musical critic says this sort of thing, the reply of the criticised is generally something after this manner: 'We don't profess to cater for such folk as music critics. We are out to serve the general public,' and then will probably follow a few sniffing references to 'highbrows' and 'superior people'; if the word *blasé* doesn't come in it will be by an unusual oversight. This sort of view needs to be sat on, good and hard. It has its origin in the totally mistaken idea that the handful of people who occupy prominent positions in the musical world, either in some administrative or educational capacity, or as critics, have a palate only for things too good for human nature's daily food. There can be no bigger mistake. If you could make an amalgam of the musical tastes of the Principals of the R.A.M., the R.C.M., and the G.S.M., the musical section of the Critics' Circle, the conductors of our leading orchestras, and any dozen prominent teachers, chosen at random, you would find it wonderfully like that of the frequenter of the Promenade concerts on their most crowded nights—especially on the Fridays. In his turn the Promenader is by no means out of the ordinary. There are hundreds of thousands of people like him all over the country. They don't attend concerts for a variety of reasons, some good, some bad. But they are always ready to respond—or react, as the fashionable word is just now—to a very large proportion of the works of the great composers of all periods. Sir Hugh Allen's recent remark that the man in the

street had an instinctive liking for good music was widely quoted in the daily press as if it had been the announcement of some new fact. But Sir Hugh, I am sure, would laugh at the idea of his having made a sensational discovery. Few musicians have had more opportunities for observing the normal person's enjoyment of good music when tactfully chosen. I mention this question of tactful choice, because we so often find well-meaning enthusiasts choosing for missionary purposes slow, abstruse, and subtle music instead of drawing on the great mass of classical works that are either markedly tuneful or rhythmical, or both. Everybody, from the critic in the grand circle down (or up) to the policeman at the door, has an ear for a good tune and a pulse that goes out to a piece of vital rhythm.

Musicians themselves are well aware of this widespread natural good taste. The old and pestilent idea that good music is a matter for nobody outside a smallish aristocracy of art has been knocked on the head and put to sleep some time since. No doubt many a casual reader of the *Sunday Times* has passed by Mr. Newman's weekly article under the impression that he and Mr. Newman have nothing in common. Mr. Newman doesn't make that mistake. He says:

There must be hundreds of thousands of people in Britain with tastes like mine, and I should like to ask the British Broadcasting Company when it proposes to cater for these people, and how.

The programmes have lately shown signs of a real desire to meet the case, but the 'how' is not yet grasped by the Company. When at last it does see its way, it will tap a large, new field. We saw a similar thing in the evolution of the gramophone. A few years ago musicians wouldn't share a house with a gramophone. The recording companies began by supplying the needs of the least musical section of the public. Then it dawned on some of the more enterprising that the musical people's money was as good as anybody else's, and their custom as well worth having. We know the result. Records of the finest music are being poured out on all sides, and if we may judge from the report of the H.M.V. shareholders' meeting, held a few weeks ago, there is at least no cause for regret on the business side.

Discussing the future of wireless music, Mr. Newman makes a valuable suggestion that I hope will be taken up. He points out that practically all the performances of new works are confined to London and two or three large cities. There must be hosts of musicians elsewhere anxious to keep in touch with new productions. Here is an opening for the B.B.C. Mr. Newman is sure that readers of the press, lay and musical, all over the country, must have been puzzled by the critical discussion—not to say wrangling—over *Pierrot Lunaire*. The work has not been heard in England otherwise than at the two London performances, and not more than six hundred people were present at these concerts.



Mr. Newman asks why the B.B.C. shouldn't look ahead on such occasions, and arrange to broadcast the novelty, either from the concert-hall or from its station. He thinks 'there is not a music-lover from Land's End to John o' Groat's who wouldn't listen eagerly to a thing of this kind,' and he goes on to point out that a good deal of unfamiliar music can be broadcast less expensively than the familiar, because in most cases (he instances the Bartók Violin Sonata) it involves a small number of performers and the minimum of damaging comparison. The Company could drop *Thora* to-morrow and fill her place with something vital, without losing a single subscriber. When it goes even farther, takes its courage in both hands, and gives a little thought to the needs of Mr. Newman and me and our quarter of a million of fellow-musicians, it will rope us all in, hand over fist.

Having spoken of Mr. Newman's suggestion, I venture to bring forward one of my own. I notice that an influential committee of women has been got together to advise the B.B.C. as to the fare for the Women's Hour. I suggest that a similar committee of representative musicians be called in to help the Company in the matter of music.

The Company has an audience of millions, of all sorts, shapes, and sizes. The business of drawing up those daily programmes would be simplified if, as the result of the work of such a committee, a definite musical policy could be settled. There are a hundred questions on which a body made up of a few music critics, teachers, administrators, and amateurs, could give helpful advice. The thing is too big to be left in the hands of one or two officials, however keen and competent. It is on the point of becoming a national affair, and the Company should not hesitate to make use of the best musical brains in the country.

I mentioned above that the Critics' Circle is of opinion that the time is ripe for its members to deal with the concerts sent out by wireless. This is good, though there are obvious difficulties in the way. To begin with, will the editors of the newspapers dole out the necessary extra bit of space? In too many cases they are inclined to cut down the allowance where music is concerned. (For example, I have just heard that one group of papers, faced with the need for economy, has begun by taking an axe to the music department.) Then again, I imagine that criticism (at all events for a time) will have to be directed to the programmes and the transmission rather than to the performance—otherwise singers and players will be blamed for faults that are likely to be due to atmospheric obstructions or other natural defects. Such rapid progress is, however, being made that we shall soon be able to allot praise and blame with something like confidence.

But perhaps the critics might do even more useful service by discussing the programmes beforehand. They are, I believe, issued well in

advance. A weekly article on the chief items selected for the ensuing seven days would be a capital feature. For one thing, it would set a host of people reading about music for the first time in their lives. I doubt if many people yet realise the potentialities of wireless so far as music is concerned. I happen to live in a small village, twenty miles from London, and not easily accessible. Until lately the villagers have been practically starved in the matter of music. A couple of concerts a year in the school-room, or a few gramophone records of dance music or comic songs are all that have come their way. To-day I find my neighbours (some of the unlikeliest, too) nightly taking their allowance of music of all sorts. If this is not an epoch-making new departure, I don't know one when I see it.

But epoch-making departures throw a heavy responsibility on those who set them in motion, and it is 'up to' the B.B.C. It has an opportunity of doing more for music than has ever yet been done by any invention or organization, and it is to be hoped that musicians will help with a push, a pat, or a kick, as may be necessary from time to time.

#### THE 'EROICA' SYMPHONY

By R. W. S. MENDEL

The object of the present article is to make an attempt at solving some of the difficulties which hearers of the *Eroica* Symphony have felt ever since its first production.

The *Eroica* is sometimes said to be programme music, but it is hardly correct to apply that term to this work with the same meaning as to Beethoven's *Pastoral* Symphony, and still more definitely to the tone-poems of Strauss or such a work as W. H. Reed's *Lincoln Imp*. The *Eroica* rather occupies a position on the border-line between such compositions and the pure expression of feeling contained, for instance, in the Symphony of César Franck or the Seventh of Beethoven—for, although it was originally entitled *Symphonie Bonaparte*, it will not be regarded by many hearers as being descriptive of actual scenes from the life and death of the great Corsican. The Symphony in fact does not tell a story: it unfolds a character. And because it does that—because it deals with the phases of a soul and the emotions experienced by the world at the passing of a great man—it can scarcely be called pictorial in the same sense as *Till Eulenspiegel* or Moussorgsky's *Pictures from an Exhibition*.

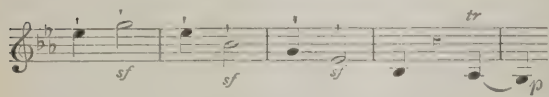
The *Eroica* Symphony is the finest piece of idealistic character-drawing in the whole range of musical portraiture. Before its splendours and its infinite variety the boisterous heroics of Wagner's *Siegfried* fade into insignificance, and even the masterly *Heldenleben* of Richard Strauss seems artificial by comparison. Sir George Grove long ago proved conclusively that the name *Eroica* was intended by the composer to refer to the whole work and not only to the first two movements. But though he found in the Trio of the *Scherzo* 'a feeling of infinitude or eternity' which is 'fully in keeping with the "heroic" character of the poem,' and conceived one of the most illuminative theories in the history of interpretative musical criticism by suggesting that

the *Poco Andante* section of the *Finale* reveals the apotheosis of the hero, he has not explained in what manner he believes the other portions of those last two movements to be 'included in the picture.' Yet they must be included in it, if the unity of the whole Symphony is to be vindicated completely.

In any attempt to discover the intentions of Beethoven it is advisable to guard against placing too literal a construction on his statement that when composing he always had a picture in his mind. To do so is to fall into the error of supposing that a 'programme'—in most cases not disclosed to us—underlies practically everything which he wrote. That would surely be an exaggeration of the truth. Beethoven does sometimes compose to a programme: in a few instances he has told us what it is, and doubtless in certain other cases he did conceive a programme which for some reason he preferred to keep to himself. But most of his instrumental music is, I venture to think, best regarded as the expression of moods and emotions and not as an attempt to paint the scenes and incidents either of real life or of fiction. Even the *Eroica* was not a musical illustration of Napoleon's career: it was inspired by Beethoven's highly idealised conception of a great republican leader and reformer, which he assumed Bonaparte to be: and when his illusion was shattered, he tore up the original title-page and gave the work the name which now it bears, 'In memory of a great man.'

Dr. Charles Wood suggested the following explanation of the *Scherzo* of the *Eroica*\*:

'A crowd, full of pent-up excitement, is awaiting the hero. His approach is welcomed by a sudden (one-bar *crescendo*) shout of twenty-two bars *ff*, and he makes his appearance in as revolutionary a style as Beethoven could well make him assume:



(Note the sudden quiet of the crowd.) His object in coming is explained in the Trio. This is an address to the people . . . . . The speech is received with marks of approval and cheers . . . .'

and so on.

This is very ingenious, but its detailed subtlety is appropriate rather to Strauss than to Beethoven. Moreover, it takes no account of the mystic feeling underlying the later part of the Trio. It has, however, two advantages; it rightly assumes that the third movement forms part of the representation of the hero, and also that Beethoven would not be troubled by the idea of continuing that representation after burying his protagonist in the second movement. Beethoven was not a narrative writer: neither the movements of his compositions nor the successive parts of these movements were meant by him to describe events in chronological order. The belief entertained by Berlioz that the *Scherzo* of the *Eroica* tells of funeral games after the hero's death, similar to those described in the *Iliad*, illustrates the danger of interpreting Beethoven in the light of his successors. The same fallacy—the notion that the third movement must

have been meant to show what happened after the funeral depicted in the second movement—underlies the more recent suggestion that 'Le roi est mort! Vive le roi!' is the message of the *Scherzo*. It is indeed hardly credible that the composer intended the third movement of his *Heroic* Symphony to be concerned, not with the hero at all, but with the acclamations bestowed upon that hero's imaginary successor by his enthusiastic countrymen.

The *Eroica* Symphony must, I think, be approached in the same spirit as Beethoven's other works. By remembering what he has done elsewhere we shall perhaps arrive at an interpretation which is at least in consonance with the methods most characteristic of his genius. Now, his usual way is to present, in the various movements of a composition, a series of moods strongly contrasted with each other and yet displaying a unity which is spiritual rather than thematic. Beethoven was himself an impulsive creature, given to sudden changes of temper, and the more we study his life in conjunction with his music, the more apparent does it become that his character is over and over again revealed in his art. Just as in the man a fit of moroseness would give place with startling rapidity to outbursts of boisterous fun, and gloomy forebodings would be followed by an exuberance of high spirits, so, too, Beethoven the musician would, for instance, plunge from the vivacity of the first *Allegro* of his seventh Symphony straight into the melancholy of the *Allegretto*, and thence—by a contrast no less direct—rise again to the brilliant gaiety of the third movement.

Is it too much to suppose that in the *Eroica* Symphony the great composer was presenting to us, not a highly complicated programme of events\* as to the true nature of which he has left us in doubt, but simply a portrait of his ideal hero in various aspects?

The first two movements have never caused much difficulty. The opening *Allegro* seems to give a picture of strength and nobility, of tenderness and anguish, of mystery, of hope, and of ultimate triumph. The following movement tells its own tale. It is the most tremendous funeral music in existence. The whole world seems to be paying its last homage to the great man whose glorious career has been cut short so tragically; and though the composer more than once lifts the veil of mourning and vouchsafes to us a voice of comfort, sweet beyond all compare, yet at the end the solemn dirge returns until the sad procession, with faltering steps and slow, gradually moves out of sight.

Then comes the change—perhaps the most complete change in the whole world of music—for Beethoven has hardly written anything more light-hearted than the opening of this *Scherzo*. Yet—unlike the *Finale* of the B flat Trio, which it must be confessed is somewhat of an anticlimax after the beautiful *Adagio*—the beginning of the third movement in the *Eroica* is not a shock to us. It comes as an immense relief after the gloom that has preceded it. In some sense its effect seems to resemble the impression produced upon our minds by the knocking at the gate in *Macbeth* and the ensuing speech of the Porter, where, after the almost unbearable strain of the scene of Duncan's murder, we feel, as de Quincey says, that 'the pulses of life are beginning to beat again.'

It may be true that the entrance of the *Scherzo*—the successor of the old *Minuet*—at this point of

\* Quoted on p. 95 of Sir George Grove's *Beethoven and his Nine Symphonies*



the Symphony is a circumstance thrust upon the composer by the traditions of the past, which demanded that the slow movement should stand second in the order of things, and which Beethoven at this stage of his career would scarcely have ventured to infringe. Yet this is only one more instance of the poetical sublimation of inherited forms which is the peculiar glory of this great master.

What is the message which the *Scherzo* bears to us? Directly the Funeral March is over, the composer at once lightens the darkness by turning the bright rays of his imagination on to another side of the heroic figure. To Beethoven, who—as we know both from the story of his life and from innumerable passages in his works—was gifted with a strong sense of humour, it would have been inconceivable that the ideal man who formed the subject of his Symphony should for ever have been serious and dignified. The hero could not always be heroic; and accordingly Beethoven, with that amazing instinct for the contrasts in human character which he shares with Shakespeare, now shows us the lighter side of the hero's nature. It ought not to be forgotten that Beethoven at the time he wrote this Symphony was only about thirty-three years of age, and that moreover Napoleon, the original subject of the composition, was but ten months older than his great musical contemporary. The *Scherzo* of the *Eroica* is instinct with the spirit of youth—youth in its most buoyant, vivacious, and sprightly form: and if Beethoven, who himself dearly loved to play jokes upon his friends, was not inclined to deny to his ideal character a sense of fun, it is not for us to deny that the *Scherzo* is in keeping with the rest of his conception. But the movement is not light-hearted throughout. Just as in the *Finale* of the C minor Symphony the master bids the instruments hush for a few brief moments from their tumultuous joy and listen to the mysterious warning of that unseen power which has dominated the orchestra in the previous movement, so here in the Trio section of the *Eroica* the music assumes for a while a graver tone, and we are afforded a glimpse into that eternal mystery which lies—potent and incomprehensible—behind and beyond the sparkling gaiety of youthful enthusiasm.

However much of a puzzle the *Scherzo* has proved to be in the past, the *Finale* has been even more so. The suggestion of Sir George Grove, however, that the *Poco Andante* section represents the apotheosis of the hero, is at once so convincing, both from the place at which the passage occurs in the work as a whole and from the nature of the music itself, that it becomes almost impossible to listen to this part of the movement except in the light of that interpretation. But a great deal still remains unexplained. What is the position of the theme and all the variations which precede the *Poco Andante*, and of the *Coda* which follows it? How do they fit into the conception of the hero? The movement opens with a loud preliminary flourish, and then the strings give out in soft *pizzicato* notes the bass alone of the melody upon which the rest of the *Finale* is built. This curious beginning strikes us at first as being anything but heroic; on the contrary, it is almost trivial, and its continuation is no more dignified. Even the theme itself, charming though it is, is scarcely of the stuff of which heroes are made. Gradually, however, the music becomes with successive variations more and more complex, until

at last it reaches a climax, and then Beethoven marks a pause in the score, and introduces the noble *Poco Andante* section. That—very roughly—is the scheme which he has followed in the first part of this movement.

What is the dominant impression left upon our minds by this music? It is, I think, an impression of growth. With most other sets of variations in existence, the theme passes through a series of phases, each of which is usually in striking contrast with its neighbour; we do not feel that the theme is advancing from strength to strength, but simply that its nature and its possibilities are being continually shown in a different light. With the *Finale* of the *Eroica*, on the other hand, the music starts from quite insignificant elements and, as it were, gradually reaches maturity; ultimately a light from heaven shines upon it, and its beauty and strength are at last revealed in their true, ideal significance. Then the joyful acclamations of the *Coda* bring the whole work to a triumphant conclusion.

Beethoven has in this final movement presented his hero to us in an aspect different again from those set forth in the earlier portions of the Symphony. He shows us how even the greatest of mankind begins by being quite undistinguished, and yet may become a mighty leader of men. In the vigorous G minor episode, which alone interrupts the course of the variations, we seem to see the hero bracing his determination to accomplish his purpose. Throughout his career we watch that same simple nature of his, ever developing, until at last the composer unfolds the wondrous tableau of the hero's ascent to the abode of the blessed. The way in which the original air, once so delicate and childlike, is now transfigured by a vast change of *tempo* and of instrumentation, and thundered out in all its splendour by the brass, is one of the most impressive passages in the whole work. The hero's life-task has been accomplished. He has entered the kingdom of heaven. And at the end of the Symphony the orchestra seems to lift the melody shoulder high and, personifying all humanity, to proclaim the hero's glory from the housetops.

## ON NEGLECTED WORKS

By KAIKHOSRU SORABJI

It is a lugubrious and dreary task making an inventory of the fine works, old and new, ignored or neglected because of the atrophied and refrigerated brains of executive musicians, as always—with very few exceptions—the greatest curse on the advancement and progress of music, repeating all their lives the few stock pieces they drugged at in their student days, incarnated automata, without one ten-thousandth part of the resources of or the value of a first-class pianola or gramophone, ceaselessly ringing the changes on a couple of dozen or so pieces, like a certain pianist who was traced all over Europe for years with the same small number of works. The scandal of this has reached such a size that when Mr. — is down to play a pianoforte concerto, we all know it will be the Tchaikovsky No. 1, or M. de — the Grieg. Of course, I know the individual who will yelp that masterpieces are always welcome, and who, if he happens to possess a Dictionary of Quotations, will babble *clichés* about age not withering or custom staling. To begin with, neither of these works is even a minor masterpiece—

it is not a masterpiece at all, but a very ordinary piece of artizan work, long since worn out. Masterpieces, it is true, may be always welcome, but not the same masterpieces.

Liszt, who is derided and ridiculed by those who know nothing of his work beyond a few virtuoso pieces—and who, with the usual impudence of the ignorant, have, of course, very decided opinions on the subject (or victim) of their ignorance—is known practically only by his worst or inferior works, excepting of course the B minor Sonata. The superb *Fantasia and Fugue on B A C H*, the wonderful *Weinen, Klagen* Variations, the great B minor Ballade, the Paganini *Études*, the *Années de Pèlerinage*, the *Harmonies Poétiques et Religieuses*, are scarcely ever heard and are practically unknown. The A major Pianoforte Concerto, incomparably the finer of the two, is rarely played, the *Dante* and *Faust* Symphonies scarcely ever. I can remember one performance of the latter in five years, by Busoni, at his memorable orchestral concert in June, 1919—Busoni, who is not merely a pianist and composer of quality that places him alone on a mountain top—as de Pachmann once said of Liszt—but a conductor of very great gifts as well. Among the smaller and lighter pianoforte works of Liszt there are certain numbers of the *Consolations*, the *Valse Impromptu*, the fascinating *Valse Oubliée*—the harmonic origin of the later Scriabin—and the delicately charming *Berceuse*, that no one ever plays.

We hardly ever hear certain of the lesser pianoforte Concertos and Symphonies of Beethoven, but such atrocities as *In questa tomba* and the hideous *Adelaide* are rammed into our ears at every opportunity. The latter is the stalking horse of every miserable *voce bianca*, *voce inglese* of a tenor up and down the land.

The solo Cantatas of Bach are ignored. A marvel like *Jauchzet Gott in allen Länden* (a concerto for voice and instruments a century-and-a-half before the feeble and furiously puffed 'innovations' of Arthur Bliss, and a superb opportunity for pure singing and fine musicianship) has had one complete public performance in London in fifteen years. Miss Carrie Tubb, almost the only English soprano who has any idea of how to sing Bach, and the necessary voice and technique, has once or twice sung the closing *Allelujah* from this wonderful work so finely that it is matter for acute regret that she does not sing it in its entirety.

The very beautiful Schumann *Faust* I never remember to have seen on any London programme, and the same remark applies to the *Damnation de Faust* of Berlioz, whose *Symphonie Fantastique* was last played four or five years ago. *L'Enfance du Christ* has, I believe, never been heard here in a lifetime, and surely those whose mania it is to root out the 'odd' and 'queer' might let us hear the very curious and interesting pendant to the *Symphonie Fantastique*, *Lélio*. This would surely prove no more unbearable than one less performance of the wretched grimcrack *New World* Symphony. And if the treacle eaters must have their dose of soothing syrup, why not Dvorák's Pianoforte Concerto for once? It looks no worse than the Symphony, and as it has been in cold storage for decades it has not reached the stage of decomposition that the Symphony has attained.

It is often said by those who live by it, and are therefore under an immoral obligation to lick the public's boot, that in the long run the best works are always the most popular. We are asked to believe

this hilarious nonsense in the face of the vastly greater popularity of the *Moonlight* compared with that of the *Hammerklavier* or Op. 111; the *Tannhäuser* Overture with the Prelude to Act 3 of *Siegfried*; the Bach-Gounod-Wood *Ave Maria* with the pure, original Bach; the *Valse Triste* with the composer's remarkable fourth Symphony; the E flat with the A major Liszt Pianoforte Concerto, or the same composer's *Liebestraum* with his B minor *Ballade*; the second with the third Rachmaninov Concerto, the Petite Suite with the three Nocturnes, *Land of Hope and Glory*, *Pomp and Circumstance* in G, and *Cockaigne*, with the Symphonies or *Falstaff*—and so on, as long as one cares to continue. After this, what becomes of twaddlesome sentimentalities such as 'trust-to-the-public's-judgment,' 'heart-in-the-right-place,' 'knows-what's-really-good,' and all the rest of the spurious, discreditable, sycophantic claptrap of parasites and hangers-on? Listen to a 'Prom.' audience applauding. Hear them as ecstatic over some wretched ballad-wailing female committing an assault upon a Mozart aria as over fine playing of a great work—like Victor Schiöler's of the Reger Pianoforte Concerto.

The violinists are perhaps the worst of all. The time-dishonoured association of their whimpering instrument (as it so often is) with suppressed erotic cravings draws them inevitably to the Tchaikovsky Concerto, with occasional daring excursions into Vieuxtemps, Wieniawsky, and Lalo. One's chances of hearing a Bach Violin Concerto are as remote as those of hearing the Brahms, the Elgar, or the lovely Delius.

The Szymanowski Pianoforte Concerto is of course out of the question; a remarkable work, this, by one of the very few contemporary composers who have a profound understanding of the pianoforte. The Reger is still more out of the question; the critics have finally delivered their verdict—as usual, after hearing next to nothing of the composer's work, and that at very rare intervals.

The larger and more important orchestral works of Debussy are outrageously neglected. Not for years do we have a performance of the *Three Nocturnes*, *Nuages*, *Fêtes*, or the marvellously lovely *Sirènes*; or of the splendid *La Mer*, with its high fantasy admirably symbolized by a cover reproducing Hiroshige's 'Back of the Wave'; or of the orchestral *Images*, *Gigues*, *Rondes de Printemps*, and *Iberia*—a superb work, and perhaps one of the greatest things Debussy ever did. Why have we never had a concert performance of *Khamma* (the ballet written for Maud Allan), or *Le Martyre de St. Sébastien*? The pianists revolve, like those insect prisoners of two dimensions whom Fabre describes, endlessly following one another round and round, about *Reflets dans l'Eau*, one of the entirely unrepresentative and paltry *Arabesques*—or perhaps *Jardins sous la Pluie*. Very rarely do we hear any of the other numbers of the *Estampes*, the First or Second set of *Images*, the second book of Preludes, *L'Isle Joyeuse*, or the *Suite Pour le Piano*.

The singers do not even revolve; they remain rooted, fixed immovably to *Mandoline* (which they all murder, singing it like a dirge), and occasionally *Romance*. I have not heard certain of the *Ariettes Oubliées*, the *Fêtes Galantes*, the *Chanson de Bilitis*, the Baudelaire songs, or the *Proses Lyriques*, for years. *De Rêve* and *De Fleurs* (from the *Proses Lyriques*), two of his greatest songs, I have heard



sung by no one but d'Alvarez, except once, the second, by that most interesting and enterprising artist, Mlle. Rosowsky. The Ravel songs fare even worse. Once in years do we hear the Clement Marot *Épigrammes*, the *Schéhérazade* songs, or the amazing Mallarmé set, surely one of the highest achievements of French song. Of André Caplet, there are at least a dozen very beautiful songs that are never heard.

I now come to one of the most flagrant instances of all—that of a composer who, if not a British composer in the literal sense of the word, is so great that this country is glad enough to stretch the very scanty claim she has to him to breaking-point—Debussy. I shall of course be told of sporadic and regularly execrable performances of the *Dance Rhapsody* (No. 1) and *Brigg Fair*; but what of years at a stretch empty of performances of the *Mass of Life*, *Sea-drift*, or the *Arabesque*, works of supreme genius, beauty, and power?

To return. The Reger Pianoforte Concerto has taken thirteen years to reach London. This superb work, one of the very greatest of pianoforte concertos, was heard thanks to the enterprise and courageous unconventionality of the gifted and very able young Danish pianist, Victor Schiöler, who did not think it inevitably necessary to repeat yet again the Saint-Saëns, the Grieg, the Tchaikovsky, or any of the other dilapidated affairs inflicted on us by exhibitionist pianists. The Reger Concerto gives no opportunities to these gentry. Although it is of very great difficulty and complexity, it is inherently and organically so. There are no idle passages of *Fingerfertigkeit* laid like rags over the meagre nakedness of a scrofulous, chlorotic body; still less has it any taking tunes à la Grieg's golden syrup, although it possesses themes of great and sombre beauty. Equally deplorable is the neglect of the *Variations and Fugue on a Theme of Bach*, a monumental work worthy of being placed beside the greatest of its genre.

What is the secret of the disappearance from programmes of new works that have carried off a definite 'popular' success, while others that have fallen flat as a wet rag are repeated? Is it that the supply of that lubricant to which I have before alluded in the *Musical Times* has given out, and that therefore the wheels have come to a rusty standstill? A certain work was extremely well received at its first performance some few years ago: it is a delightful, amusing, and sparkling work by a well-known Englishman. It disappeared completely for four or more seasons. On the other hand, a raw amateur production of a certain young person's, no better than any dozen academy students could have written, has been played again and again, although its reception when I heard it was politely unenthusiastic, and has become a positive public nuisance. If a work that is *not* a popular success and hopelessly bad (like the Milhaud second Symphonic Suite), can be repeated, why not another work which is also not a popular success but extremely good, like that very remarkable A minor Symphony (No. 4) of Sibelius, a work that for concentrated terseness and closely-woven conciseness of expression is unique?

Is the great Busoni Concerto—a work majestic in proportions and style, and epic in its grandness of conception—never to be heard again? It has, I believe, been performed once only in London—some eleven years or more ago.

Mr. Newman was perhaps wiser than he knew when, *pour badiner*, he foreshadowed a time when composers would write without reference to performance or the limitations of instruments. The standard of orchestral performances so far as London is concerned is at present so appalling, and the chance of adequate rehearsal so remote, that it is a matter for constant amazement to me that self-respecting composers are willing to allow dreadful caricatures of their works merely for the dubious privilege of such public performances.

Last, but not by any means least (in offences) come the chamber musicians, who persist in playing the not very typical and decidedly inferior Quartet of Ravel and ignoring his superb Trio which, with the Florent Schmitt Quintet, is one of the very best things that has come from France in our time. For gorgeous magnificence and sumptuous splendour, I do not know any chamber work to compare with this great Quintet. It has much of the characteristics of Byzantine architecture, glowing with gold and polychromatic mosaics. The wide, arching curves of its fine themes and its large spaciousness of style are singularly remote from the smallness and meanness that is so typical of modern French music. On the one occasion in eight years that I have had the pleasure of listening to this beautiful work (at South Place) it was enthusiastically received. It seems that our chamber musicians, like the others, when they have one of their rare spasms of enterprise are concerned above all with *newness*—quality appears to be not even a secondary consideration. In no other way can one explain for instance why any four musicians should waste time on simian gibberings like the Stravinsky pieces for string quartet, while ignoring the quartets of van Dieren—one of the two or three authentic great masters of our time. The Stravinsky pieces call for mere intelligence in performance, apart from mechanical dexterity: the quartets of van Dieren demand intellectual power of considerable order. Ninety-nine per cent. of people, according to recent psychological investigation, remain at the stage of mental development they reached at ten years of age, but that is no adequate excuse for exalting the *littérateur* and cartoonist of the subways above Buonarroti or da Vinci.

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Here are some extracts from recently published books on singing:

The Pneumogastric nerve, issuing from the Medulla Oblongata, divides and ramifies in the head, neck, and thorax, and is known to have a direct influence on the Voice.

When the thoughts can be brought to a more idealic [*sic*] state, the physical voice will more nearly appear in its natural state, which is its best condition, while the mental or spiritual side—the larger part—is enhanced according to the plane of thought.

And for relaxed muscles I know of no greater attribute one can develop for oneself than love for one's fellow man.

Strengthening the hyoglossal, the back, or the intrinsic laryngeal muscles is not only unnecessary but tends to superinduce objective control of the separate factors of speech and an abnormal development.

If the singer of to-day goes wrong it is not for lack of clear direction.

## RHEINBERGER'S ORGAN SONATAS

BY HARVEY GRACE

(Continued from January number, page 39)

NO. 14, IN C MAJOR, OP. 165

*Præludium; Idyll; Toccata*

Rheinberger's skill in construction is shown very strikingly in the first movement of the C major Sonata. Modestly entitled *Præludium*, it fills eleven pages, and effectively combines fugue and sonata forms. It gives us a Prelude and Fugue, touches the sonata form by including a definite second subject (sandwiched in the middle of the Fugue, and duly recapitulated and briefly developed in true sonata style), and winds up with a two-page *Coda* compounded of material drawn from both Prelude and Fugue. The form is thus *a-b-c-b-c-Coda* on *a* and *b*—an elaborate scheme carried through with complete success.

The Prelude recalls Bach by making almost constant use of the little figure that plays so big a part in the G major *Brandenburg* Concerto and other works. The vigour of the opening owes much to the bold plunge into A flat :

Ex. 1.  $\text{♩} = 72$ .

A doubtful point in the text of the first page calls for note. In line 3, bar 3, are bad consecutive fifths between alto and bass—bad, not because they are fifths but because they are ugly. Moreover, the alto part runs into a held tenor note in a very unworkmanlike way. I cannot persuade myself that the bar is right as it stands; the left-hand part has somehow gone astray. Some years ago I hit on a simple solution of the muddle, but I made no note of it, and it has now joined the lost chord. Perhaps some reader can suggest a way out. Here is the bar as printed :

Ex. 2.


There is little to be said in favour of working out sequences mechanically, but in this case, as only two bars are involved, it seems a pity the composer was not content to follow convention and write this :

Ex. 3.

This Sonata is rich in misprints. Some are obvious, of course, but players should never leave their correction to memory. 'Safety first' should be the rule of the busy player with little time for practice, and the pencil should be used freely. On this same page, line 2, bar 4, the first pair of semi-quavers in the right hand should be C-B flat, not B flat-A; and on page 4, line 3, bar 4, the second note in the pedal-part should be B flat, not A flat.\*

After three pages of vigorous matter we reach a full close in C, the final chord releasing the following fugue subject :

Ex. 4.

We may be sure that it is not by chance that the opening notes of the subject are an augmentation of those with which the movement begins, and that the rhythm  is a prominent feature in both Prelude and Fugue. Two pages and a-half are given to the working of this subject, after which the key changes to E major, and by means of a bridge constructed from the first three notes of Ex. 4, we come to the second subject proper—a curious, wide-ranging little tune :

Ex. 5.

which is straightway repeated twice—first in G, then in E, an *arpeggio* tenor part being added for the latter presentment. Six bars of modulation bring us to G major, in which key the Fugue is resumed. Rheinberger is careless here, with a *f* direction that is unsatisfactory, as it comes on in the middle of a suspension. The best way of managing the transition from the second subject to the Fugue is to play the whole of the section from bar 4, line 3, page 8, to bar 3, line 3, page 9, on Swell or Choir, going over to the Great with the opening note of the fugue subject, thus :

\* Some of the engraver's errors in the Sonatas may have been corrected in recent editions, but I have not so far been able to discover signs of a revision. They are therefore pointed out in full. I take this opportunity for thanking Mr. Arthur M. Fox, who a few years ago sent me a complete list of such errors.





A fine entry is that of the subject at the end of this page. It comes in with bold effect on F natural taken as the dominant seventh, so that the bar opens on a  $\frac{4}{2}$ . Fourteen bars of episode, based on the opening of the fugue subject, lead to a recapitulation of the second subject, now in C, presented three times, as before, but now in C, E flat, and C, with a delightful effect made by a double pedal point, the tonic in the bass being balanced by a dominant in the treble, with three parts moving between. At the start of this page occurs one of the worst of all the composer's careless directions, the subject being marked *p* and the accompaniment *mf*! The theme may easily be soloed, and the matter so put right, but seeing that the soloing cannot be carried on for the two repetitions of the subject, it seems scarcely worth while starting on such a scheme. It is better to play the whole of this section on one manual. The end of the page brings us to the *Coda*. The big chordal version of the fugue subject at the close of this page should be brought out by some addition of power and by a slight broadening. We need not be afraid of making the silent pause dramatic. The player should realise, too, the references to the fugue subject in the closing page—at the *a tempo* and subsequently. They are slight, but they can be thrown up by phrasing and by a touch of the Swell pedal. This is undoubtedly one of the best of all Rheinberger's movements, being full of vigour and masterly in its development and form.

In the matter of registration the only point calling for mention is the commencement of the Fugue. Rheinberger suggests no reduction from the opening *ff* until the middle of page 8, but we should of course reduce to diapasons *f* at the giving-out of the fugue subject. The slight increase of pace at this point is important, too.

A few more misprints must be noted. On page 7, line 2, bar 1, the pedal part is badly muddled, being a beat short. Several solutions are possible, but the following seems the likeliest:



A flat is missing from the treble G in bar 3, line 2, page 12.

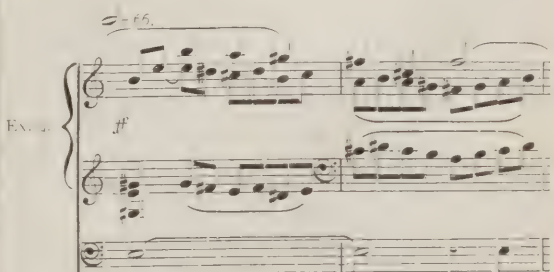
The Idyll calls for few words, being simple in material and construction—a graceful, flowing 6-8 pastoral section, a middle portion (4-4) in which a broad phrase is treated antiphonally, unison and harmony, loud and soft—one of the oldest and simplest of devices, and still unailing in effect—followed by a resumption of the opening, with fresh treatment. There are some delicious little bits in this movement, especially the following, with its Brahmsian cross-rhythm:



The Idyll makes a capital number for recital or voluntary use.

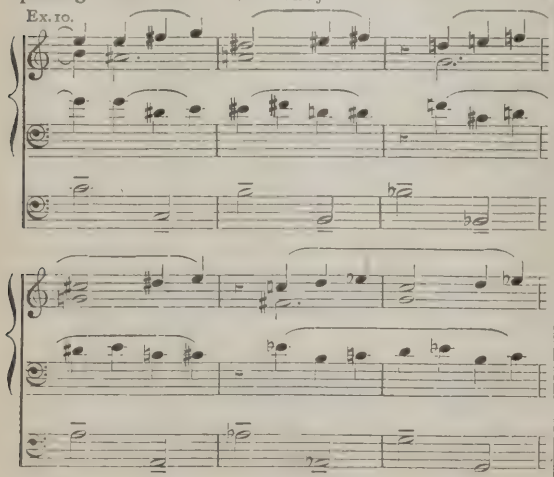
It seems odd that in all Rheinberger's organ movements (nearly two hundred) there is only one Toccata—a form very popular with organ composers of all schools and periods. Probably the reason lies in Rheinberger's dislike of the showy. Much of his organ music, especially the Fugues, can be made brilliantly effective, but the brilliance is a mere by-product. We feel that the composer's concern is with purely musical values; there is no room for facile passage-work, pedal solos, and other material for technical display. His dislike of ostentation extends even to the use of scientific devices in composition. Rheinberger, as all his pupils testify, was one of the greatest of contrapuntists, but the fact is never obtruded. In one or two of his short pieces he gives us a taste of his quality in canon and *stretto* (see especially the Trio in F—a canon worthy of Mozart—and the canon-fugue in the *Solemn Festival*); but, on the whole, it is clear that he prefers to reserve such feats for the class-room. Hence the absence of regular counter-subjects in his Fugues, and the fact that the subjects themselves, with hardly an exception, are of genuine musical value, invented with no eye to ulterior use in *stretti*.

This solitary Toccata of Rheinberger's is finely effective, though it has nothing in common with the brilliant examples of the French school. It differs, too, from the classical German type, in making use of a mixture of sonata and rondo form. As usual, Rheinberger starts off with a lengthy first subject section—a broad, simple theme with an animated accompaniment. No conventionally brilliant Toccata can give us more genuine life than such writing as this:





Two pages and a-half of this fine stuff bring us to the second subject, with a drop in power and a change from semiquaver to quaver movement. The second subject has a chiming effect, due to the insistent downward scale in the left-hand and pedals. A neat point is scored on the top of page 23, where the rising scale in the treble at first suggests an inversion of the chime, but turns out to be the opening of the main theme. A three-fold use of the scale makes a good bridge to a resumption, *ff*, of the opening ten bars of the movement, after which a modulation is made to the dominant of C minor, and a fresh bridge-passage (with a canon at the octave) leads to the third subject. This is a broad chordal phrase suggestive of such Beethoven themes as the second subject of the *Waldstein* Sonata or the opening of the *Adagio* of the E flat Sonata, Op. 7. At its fifth bar the pedal, by a use of the motive of the preceding bridge-passage, saves the continued manual chords from becoming stodgy. Had this third subject been followed by a return to the first the rondo form would have been pretty well established, but there would have been a lack of contrast, so Rheinberger wisely carries on with the quiet chiming second subject (considerably shortened), makes a second use of the canonic bridge-passage, and gets back to the main theme *ff*, with the interest and life increased by fresh treatment. But the Beethovenish theme is not yet shelved. A richly harmonized development of the opening notes of the chief subject:



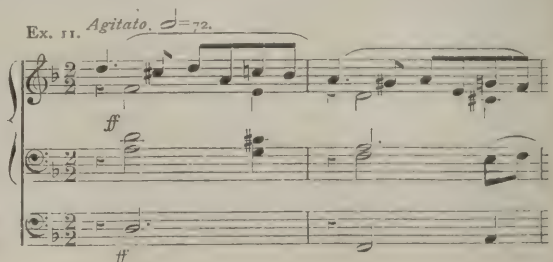
leads to a big six-four chord over a pedal G (with shake) and the broad hymn-like phrase rolls out with splendid effect, after which it comes in for varied treatment, leading to the *Coda*—three pages made up of free use of matter drawn from the first and second subjects. It is good to feel that this fine *Toccata* is widely appreciated by players and hearers—so much so that it fairly holds its own with most of its more superficially brilliant rivals. Some misprints should be noted. On page 20, line 4, bar 4, the minim G in the right hand needs a sharp. On page 28, line 4, bar 3, the last note in the left hand should be F sharp. The registration may stand as marked except that the *ff* passages might well be modified at times in order to leave scope for building up climaxes, and that the more powerful reeds should be reserved for the entry of the broad third subject. Rheinberger indicates this on page 24 by the term *Volles W.*, but gives no sign on page 27, where an increase of power is even more important.

#### NO. 14, IN D, OP. 168

#### *Phantasie (Andante amabile—Agitato); Adagio; Introduction and Ricercare*

Although this Sonata shows a slight falling-off, it deserves to be better known than it appears to be. Perhaps the double-barrelled form of the *Phantasie* is a hindrance so far as the first movement is concerned. There is a good deal to be said for the old plan of opening an important work with an introduction, but such introduction should be brief, and its character must leave nobody in doubt as to its being merely the prelude to something bigger. Rheinberger seems to have fallen between two stools, the *Andante amabile* being nearly three pages in length, and with a definite theme which is fully developed. Its pace, moreover, is on the slow side, and it does nothing in the way of working up to the *Agitato*. In fact, if we resolve the dominant chord at the double-bar on page 5, it makes a complete movement in itself, and a very pleasant one, with its pastoral rhythm and its flowing polyphony. We need not hesitate to use it separately as an involuntary.

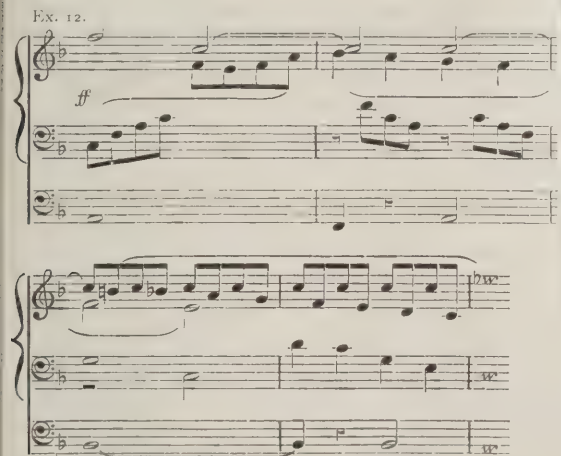
No doubt Rheinberger aimed at the dramatic effect of the *Agitato* bursting forth suddenly, and there is a good deal to be said for the idea, though I fancy most players will agree that the proportions of the movement are wrong. When the *Agitato* does at last begin, it proves to be of a rousing character:



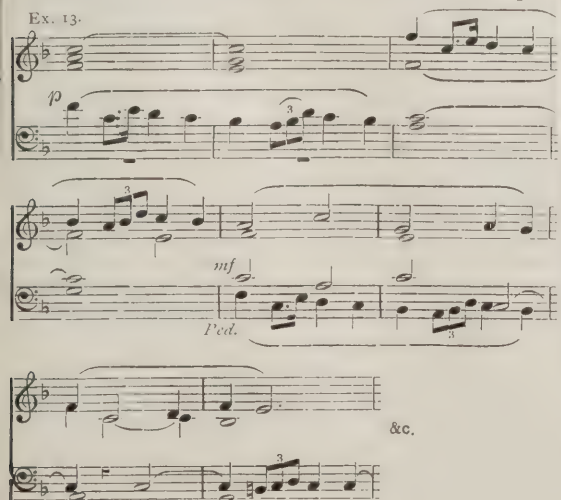




Does *Agitato* describe it exactly? The term suggests passion, usually on the melancholy side; but the quality here is bustle rather than agitation. Indeed, the movement always strikes me as a kind of *scherzo*, despite its 4-4 time. The breezy mood is helped out by prominent use of this cheerful motive:



and by the second subject—a perky little tune started by the tenor, taken up by the treble, bandied about from part to part, and always treated in such a way that it stands out well without the aid of solo stops:

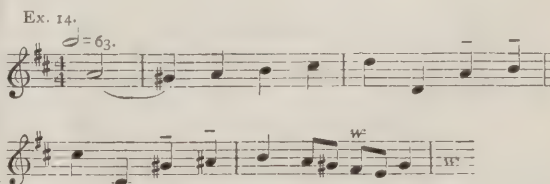


The working-out is free, as befits a *Phantasie*. After the delivery of the second subject there is no lengthy development or repetition. The remaining five pages deal freely with the various themes, passing easily from one to another in no regular order, the animation and interest being well-maintained. Is it a crime to suggest that this lively *Agitato* should be played as a recital piece—shorn of the long preliminary *Andante*? I hope not. It is of ample length, and complete in itself, as it contains no reference to the *Andante*. It is rather difficult in places, and calls for nimble manual work. There is one misprint: on page 10, line 3, bar 5, the minim F sharp in the left hand is held while the right plays F natural. The effect is bad, and I suggest that the minim be made into a crotchet.

The slow movement is not one of the most appealing of its class. The opening section consists of sixteen bars, bars 3-4, 7-8, 11-12, and 15-16 being the same, with rather square and monotonous result. Dr. Bennett says that the form suggests that of 'the Arabian type, "Ghazel," as used by Hiller, and also by Mr. Frederic Corder in a Rumanian Suite.' This section past, we plunge into a page and a-half of loud material marked *Risolto*—excellent stuff in itself, but out of place here, because only sixteen short bars separate it from the long and loud *Agitato*. The opening theme makes a brief re-appearance, and again we are in the hurly-burly, going straight from *pp* to *ff*. The oft-repeated two bars then end the movement—an unsatisfactory one, because its most arresting and important parts are loud and vigorous, and so fail to provide the contrast that we expect of a slow movement. Played separately it makes a good out-voluntary.

Perhaps the somewhat intimidating title of the *Finale* has warned a good many players off. We know but too well that the term *Ricercare* has been made the excuse for many a dry and devastating page. Rheinberger's example justifies the use of the label from the scientific point of view, but after a good many years' acquaintance with it, I refuse to admit that it is dry. It avoids that fault by yet another of the composer's successful experiments in form. The Introduction is of just the right length and style, suggestive at times of an improvisation, and linking itself to the Fugue by anticipating the subject, and even treating it with an ingenious bit of *stretto*.

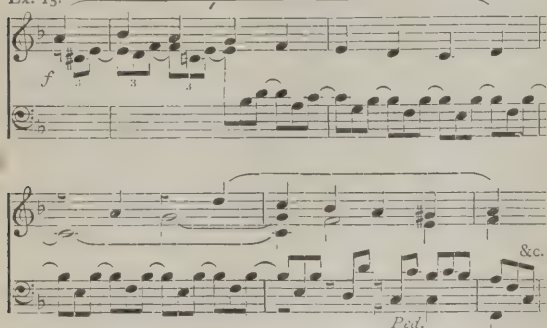
The Fugue is in three sections—marked *Con moto*, *Intermezzo*, and *Ricercare*. As Dr. Bennett points out, there are really two Fugues, as the third section (marked *Ricercare*) gives the subject entirely new treatment. The subject is less attractive than usual with Rheinberger. For once in a way he seems to have gone to work with future complications in view. Still, it is anything but crabbed; the worst that can be said of it is that it is not strikingly original:



It leads to far more variety and interest than one would expect, the writing being full of the lively ease that never seems to fail the composer in fugal work. The counter-exposition over, instead of the customary episode, we have a further series of entries

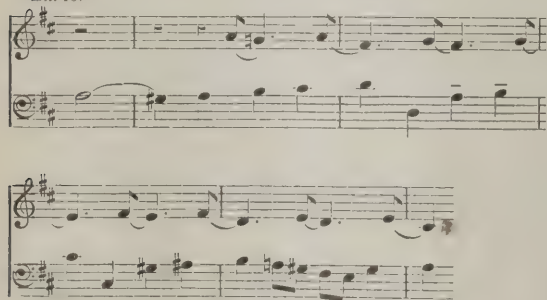
—four of them by inversion—followed by an episode which ends with a full close in A. A double-bar, a change of signature from D to F, and the *Intermezzo* begins. Rheinberger happily links it up with the preceding Fugue by taking the first six notes of the fugue subject, inverting them, and using the result for the opening of the new theme :

Ex. 15.



So we see that the composer manages, as usual, to incorporate free matter into the Fugue, *Ricercare* though it be. No better contrast could be wished for than is provided by this *Intermezzo*, with its change of key, and its dropping of polyphony in favour of a tune with a figurate triplet accompaniment and the simplest of basses. The *Intermezzo* lasts for two and a-half pages (really more, for there is a repeat mark which should be observed), and is joined up to the succeeding Fugue very neatly by eight bars of close *stretto* on the inversion of the subject. The *Ricercare* proper then begins, with the subject now right side up in the tenor, with a new counter-subject. Mozart himself never wore his learning more lightly than does Rheinberger here. We come on the lilting new counter-subject with surprise—almost with amusement. Who would expect such a cheerful rhythmic figure to be reserved for the most rigorous part of a fugue ? :

Ex. 16.



It is used regularly throughout this section, save for the final entry of the subject, which is given to the pedals with a characteristic *Maestoso* harmonization. The ingenious little bit of writing in the middle of page 26 will not escape notice. The subject appears three times in diminution accompanied by the counter-subject—or, rather, as much of it as can be got in. In the last line of this page Rheinberger writes in the pedal part an optional B below CC. Of course nobody can play it, and as the shape of the subject suffers badly if the octave leap is up instead of down, I suggest that the whole of the pedal-passage, from the beginning of the

subject to the first note on the next page, be played an octave higher than written. If preferred, the return to *loco* may be made three bars sooner. A *cadenza*-like passage is followed (not very happily, perhaps) by a few bars' quotation from the *Andante amabile*, and a massive *Coda* is provided by the opening theme of the Sonata, now in 9-4 time, *ff*, *Maestoso*. This is one of the cases where the return to first movement matter is no drawback when the *Finale* is played alone. The broad character of the theme makes it analogous with such codas as that of Mendelssohn's Pianoforte Fugue in E minor, which is rounded off with an independent chorale.

The registration suggested by the composer, simple though it be, needs little addition. The soloing of the subject in a fugue is usually bad in principle, but the tenor entry at the end of page 21 may well be brought out. A delightful entry this is, with the C sharp treated as an auxiliary note, the harmony being G. Of course the pedal at the *Maestoso* on page 26 should be backed up by a powerful reed. It can hardly be made too prominent.

This fine movement is easy to read, but decidedly difficult to play with the right pace and resolution. I believe it has only to be well-known in order to take its place among the best of organ fugues.

Apparently more care was taken with the proof sheets of this Sonata than was ordinarily the case. I have found only one misprint, the phrasing is more reasonable and consistent than usual, and there is even some helpful fingering.

(To be continued.)

## THE RE-STANDARDISATION OF THE SMALL ORCHESTRA

By FLORENCE G. FIDLER

A very real problem of the moment, serious alike to the professional and the amateur musician, is that of the financial position of the orchestral concert. It is an open secret that the Philharmonic Society only keeps going by repeated calls on a noble company of patient guarantors, and that the members of the London Symphony Orchestra play at their own concerts without a fee. The various causes for this serious state of affairs are not for the moment under discussion, though one point must be emphasised—the absolute necessity for at least two rehearsals when modern music is produced and often played from MS. parts. No conductor on earth can, in three hours, prepare a worthy performance of a two hours' programme made up of the complex scores of the present day, and the 'one-rehearsal' or 'no-rehearsal' arrangement is only practicable either when the programme consists mainly of well-known music, or (as at the Patron Fund rehearsals) when no attempt is made to do the impossible during the limited time at disposal.

Consequently an orchestral concert to-day entails the hire of the Hall for two mornings as well as for the concert, in addition to the usual expenses (every one of which is now increased) of advertisement, agents' fees, &c. But the biggest item will always be the cost of the orchestra itself, and it is the continual increase in the size of the orchestra that lies at the root of the problem. It has, in fact, brought about still another difficulty, a smaller one—that of space. Often at Queen's Hall, with a band of six flutes, eight horns, and the rest of the wind in proportion, various extra instruments (such as



saxophones), a large army of strings, and a small army in the 'kitchen,' the question of fitting in the men so that they can play with even a reasonable degree of comfort is no small matter.

The only way out seems to be that composers who wish to have their works performed in the future must write for a small orchestra instead of a big one. Already various experiments have been made in this direction, notably by Mr. Holst in his one-Act opera, *Savitri*, and in works performed by Mr. Anthony Bernard's Chamber Orchestra. But rarely has the particular selection of instruments been the same in two cases. Now obviously if one composer scores for one set of instruments, a second for another set, a third for still another, the result is that *all* the various instruments will still be required in the orchestra for the performance of a mixed programme, the only change being that during each item a certain number of the players will be having a smoke outside.

Salvation seems to lie in one direction only—that of standardisation. The term 'small orchestra' has hitherto generally implied a combination of two flutes, two oboes, two clarinets, two bassoons, four (or two) horns, timpani—that is to say, thirteen players—with strings in proportion. This particular wind combination was based on that of the military band of former times, and has long ceased to be looked upon by composers as adequate for the expression of their ideas. Within the last few months a scheme has been formulated for the standardisation of the military band—a reform long overdue—and what is here suggested is that a new combination should be set up and standardised under the term 'small orchestra,' so that composers writing for such can know exactly what material will be available at any time and place.

After various experiments, I venture, as a practical orchestrator, to suggest the following combination: two flutes (the second to take piccolo alternatively), one oboe (or Anglais alternatively), two clarinets, one bass clarinet, one bassoon, two horns, one trombone, timpani, one 'kitchen,' one pianoforte, and strings in proportion—that is, thirteen players besides strings, exactly the number of the former small orchestra, but a much more serviceable combination. The oboe is best treated as a solo instrument with so small a number; its tone cuts through a 'limited' *tutti*, so the second oboe is superfluous. High chords of much the same colour can be obtained by flutes and clarinets, middle chords by clarinets and horns, while the four-part horn harmony effect, so beloved of composers, can be got almost as well by two horns, bassoon, and tenor trombone. The drums must be included for their beautiful rhythmical qualities, and the other percussion arranged so that it can be handled by one player. I have hesitated between the trumpet and the bass clarinet. The lovely discarded F trumpet would certainly have won, but the small C and B flat instruments are not much good except for brilliant high brass tone; whereas the bass clarinet can be used for a variety of effects besides that of the hobgoblin.

The usefulness of the pianoforte as an orchestral instrument has been frequently demonstrated at recent concerts; and the stock-phrase, 'The pianoforte never blends with the rest of the orchestra,' is proved to be entirely wrong—based, as it is, on the idea that every pianist playing with the band is necessarily a concerto soloist. When played

artistically by an orchestral musician the pianoforte blends perfectly with the rest of the instruments, and can be set to all sorts of work in the mixture of the orchestral colour-scheme. The harp might be substituted, but its limitations are many, while those of the pianoforte are few. In Signor Respighi's charming little Marionette opera, recently performed at the Scala, the perfect 'small orchestra' score includes one of the new two-keyboard pianofortes, which can be made to sound at will like a harpsichord. This instrument would seem to be particularly useful for orchestral purposes.

This suggestion is thrown out only as a basis for discussion. It would be interesting to hear the opinions of composers themselves, and if the Royal Philharmonic Society (the senior musical Society of the world) would extend its activities and convene a conference of composers and conductors for the discussion and settlement of this important matter, it would be carrying out a useful and profitable work. Possibly a concert next season might be arranged for the small orchestra decided upon by these experts, so that the general public could form an opinion on the subject. There is no other organization in England that could embark upon anything so vastly important, and so rich in the promise of results.

## Occasional Notes

At the time of writing nothing is settled with regard to the proposed visit of the Vienna Opera Company. The trade-union objection to the visit has several weak points. To take one only, it is inconsistent to bar an orchestra or an opera troupe, and at the same time to leave an open door for performers who come singly or in small parties. Members of the Orchestral Players' Union have had no objection to accepting engagements under Weingartner, Furtwängler, Strauss, Ravel, and other foreign conductors; they have cheerfully collaborated with concerto players from abroad; and a few weeks ago the little party of eight (six instrumentalists, a singer, and a conductor) came and performed *Pierrot Lunaire*, without a protest from the Union. Evidently it is a question of numbers rather than of principle, and, this being so, we think the Union's action is founded on too vague a basis to be sound. None the less, we hope its protest will succeed, because it has been clearly shown by those at the head of the British National Opera Company that the proposed visit of the Viennese will be fatal to the British organization. There is not room for two opera companies in London in May, and it would be a scandal if our own Company, built up and carried on in the face of great difficulties, had to give place to any foreign rival, however accomplished its members or attractive its programme. London next summer will be full of visitors from the Colonies. We may imagine their feelings on finding Covent Garden occupied by a company from Vienna, while the B.N.O.C. performers were 'resting.'

The opposition to the Viennese visit is concerned almost entirely with this question of date. English musicians in general realise that the visit would do good in giving our public a standard, especially in such matters as production and orchestral ensemble. But they realise, too, that an enforced break of some

months in the work of the B.N.O.C. would be bad for the future of opera in this country, because that future, it is clear, is going to be largely in the hands of British artists. The postponement of the Austrian visit until the autumn has been widely supported as a way out of the difficulty—so much so that the letters of Dame Ethel Smyth and Mr. Kaikhosru Sorabji, in the *Daily Telegraph* of January 19, are beside the point. The writers are knocking furiously at an open door. Outside the narrow trade-union circle there is practically no opposition to the visit of the Viennese Company, so long as that visit does not clash with the interests of the B.N.O.C. Dame Smyth says: 'It is just because I believe with all my heart in our operatic possibilities that I want our own companies, public, and press to see what opera can really be.' But the 'operatic possibilities' of British companies will not be helped by turning the B.N.O.C. out of Covent Garden next May to make room for the foreign model. Let the object-lesson be postponed till later in the year, when it can be taken with advantage all round.

Whatever happens, the dispute is not unprofitable. Its significance is welcome to all but the superior, dispassionate internationalist, whose 'impartiality' usually ends in a preference for any country but his own. It is clear that our musicians are ready to kick against the old convention that they must humbly give way to the foreigner. Even in distant parts of the Empire there are signs of a refusal to be a door-mat for the Continental. Dame Nellie Melba has just discovered this in Australia. Readers will remember that the Dame recently started recruiting an opera company of her own (after the usual preliminary flourish of trumpets). Unfortunately she forgot that Australia did not cease to produce fine voices when it gave us Melba. There are lots of good singers there, and they naturally looked to her for the only kind of encouragement that cuts any ice—employment. When they found her engaging Italians they rose and protested.

The Theatrical Alliance has asked the Government to bar the entry of the Company, under the Immigration Law, the President of the Alliance adding that

... he viewed with indignation the effort to exploit the artistry of one Australian singer whilst the rest of the Company were foreigners imported not for art but for finance.

The President's implication that the Dame's only concern is with art is, we think, over-generous. We had not observed any signs that way when she was in England last, handing out *Minnetonka* and other clap-trap to an Albert Hall filled as a result of one of the most deplorable and prolonged 'boosts' the *Daily Mail* has ever stooped to. The Australian press is less respectful, and makes no bones about speaking its mind on what it calls 'Melba's Dago Chorus.'

In a general way Chauvinism is bad policy, but we are inclined to think that British music and musicians would be helped by a mild dose of it. Our performers especially have good cause to complain of the ease with which foreigners drop into practically all the fat engagements. We alluded last month to the fact that Sammons and Murdoch had been giving joint recitals to meagre audiences. They are merely two of our fine players who receive from their fellow-

countrymen nothing like the recognition they deserve. Take the case of Sammons alone. For some years past he has been unanimously regarded as a violinist of the front rank. Yet as a soloist we hear far less of him than of many foreign players who are certainly no better, and some of whom are not so good. Kreisler is a great player, but at all the crowded recitals he has given since the war the amount of really fine music he has played could be got through in a few minutes. The hysterical audiences who fell at his feet when he reappeared at Queen's Hall, and who kept on falling at his subsequent recitals, may be presumed to know something about violin playing, and even a little about music. How is it that so few of them will cross the road to hear Sammons—even with Murdoch thrown in, so to speak? We should not object to their crowding to hear Kreisler fiddle his way through a programme of trifles, if they would turn up to hear a British violinist playing something better, or at least as good. But they don't. Again, how often are any of our excellent British pianists heard at Queen's Hall orchestral concerts? Couldn't the Prokofievs, Cortôts, Schellings, Pachmanns, Sauers, Hambourgs, Pouishnovs, and Moiseiwitschs be given an occasional rest in their favour? The London musical public can spare only a few thousands of pounds for soloists in a season. It would be interesting to know how many of these thousands go to the Continent, while first-rate British performers are left to share the public's remaining shillings.

In saying this we are well aware that we run the risk of being included among those whom Mr. Kaikhosru Sorabji accuses of 'spluttering sempiternal balderdash about pro-Germanism if anyone has the temerity to admire a good German work or a good German artist,' but we take the risk cheerfully.

If a prejudice in favour of our fellow-countrymen be a crime, we are guilty up to the neck and with both hands. Dame Ethel Smyth regards protection in artistic affairs as 'uncivilised and hideous.' It would be, if all economic considerations could be ruled out where music is concerned. Unfortunately, as things are to-day, economics refuse to be waived aside with fine phrases. So long as the musical life of every European country is largely a struggle in which the bread and butter question is uppermost, no apology is needed for being 'pro' our own kith and kin. And if there be one country above all justified in adopting some measure of protection in music that country is England.

For generations she adopted the policy of 'Let 'em all come, so long as they are foreigners.' It is time to say instead, 'Let 'em come, *despite* their being foreigners. But there is a living for the best only, and if an engagement is to be filled, and the choice lies between an Englishman and a foreigner equally good, the Englishman gets it.' When the pendulum has swung this unwonted way for at least a generation, we may begin to talk about the hideousness and barbarity of protection, but not before.

A letter on the subject of turning-over in music appeared in the *Daily Express* a few days ago:

Sir,—I wonder why it is that one almost invariably has to turn over the music page at the most difficult passages. It has occurred to me that the difficulty



might be overcome by (1) limiting a page to one or more staves and leaving the rest blank, or (2) adding further pages. This would obviate the executant having either turn to over at awkward points or to turn one or more pages back. If these simple suggestions were adopted by music printers they would earn the gratitude of the musical profession.

Clapham, S.W.4.

These 'simple suggestions' would also very considerably increase the cost of production. A long and difficult work served up in this way would probably make a formidable volume. Many works have few or no easy passages, and even if they had a good number no publisher would dream of spoiling the make-up of page after page in order to end them with an easy bar—though, of course, he considers the player's convenience as often as possible. Some years ago a move was made in the direction of printing music on a roll, which was fixed in the place of the pianoforte desk, and gradually unwound itself at the required pace. There was a good deal to be said for it, but evidently there was more against it, for it came to nothing. The fact is, in all but fairly simple music there are only two ways out of the difficulty—memorise a few bars, or ask her to turn for you.

The new Mendelssohn Scholar is Mr. Percy Purvis Turnbull, of Newcastle-on-Tyne. There were twenty-one candidates. Mr. Turnbull, who has just come of age, studied first under his father, and subsequently with Mr. Sigmund Oppenheim, of Newcastle. In June last he won a scholarship for composition at the Royal College of Music.

Reading from time to time of performances of the Vatican Choir in different parts of the world during the past year or two, we have often wondered how the singers managed to get permission to be absent from Rome for so long a period. If we may believe the *New York Musical Digest*, they didn't bother about so trifling a detail:

The Pope was quite bewildered recently to learn, when he wanted music for special services, that both the Vatican Choir and Sistine Choir had left Rome on concert tours. According to the official bulletin of the Vatican, they departed without his permission.

But it seems rather late in the day to miss a couple of important choirs, doesn't it? We cannot imagine the St. Paul's Cathedral or Westminster Abbey choirs being mislaid for more than a week or two without some lynx-eyed official observing their absence.

It is pleasant to be able to add to the long list of Byrd Centenary Celebrations one that took place on December 27, at the Sala del Buonumore, Florence. Signor Vittorio Ricci gave an address on Byrd's life and works, followed by a programme that included five virginal pieces, a Fantasia for strings, the *Christmas Carol*, and *Iustorum Anima*, the two last-named items being sung by the Coro Polifonico Fiorentino, conducted by M. Sandro Benelli.

The following, from an American contemporary will be read with misgiving:

Mana-Zucca has done much in the past to bring her name prominently before the public as one of the leading American composers, but she has never before done anything of the magnificence of her new song,

*The Cry of the Woman*. Magnificent is the only word for it. From the first chords of the introduction—curious altered chords with impressive and trenchant passing-notes suspended over a double pedal bass—to the cry of anguish with which the voice part closes, the music has no moment of weakness, nor any faltering of the high inspiration that insured its creation. The words are real poetry, not the doggerel that so often serves for musical setting, and their strength lies not only in the well-balanced wording but in the theme, which is a prayer of a woman, a typical woman's prayer: 'Let me see Love's face before I die.'

Apparently we are in for another *Rosary*.

Like some sinuous golden peacock, Georgette Leblanc flashed upon our astonished view and gave us a recital the like of which has never been heard in San Francisco.—*San Francisco Journal*.

If we were Georgette, we should be vexed at that reference to the peacock. Sinuous? [we should say] By all means. Golden? Why not, being a prima donna? But peacock? Hardly, seeing that the mere name of the fowl has long been a synonym for strutting vanity; and as for voice—in tearing, long-range hideousness it can give the corncrake a start and a beating. So peacock in your teeth, young man, though no doubt you mean well.

## ENGLISH AND GERMAN MUSICAL LIFE COMPARED

BY ADOLF WEISSMANN

A happy chance having led me to London three times within the past year, I gladly respond to the Editor's invitation to compare the musical life of London and Berlin. I remain conscious of the fact that London musical life is only a part of that of England. It is, however, important enough to serve as a criterion of what is going on up and down the country. That there has been marked musical progress in England during the past decade cannot be denied, yet undoubtedly a broader background of musical feeling must be assigned to Germany, that country having experienced a whole century both of production and reproduction hardly to be paralleled elsewhere. Though musical life in the English provinces is more important to-day than it was ten years ago, certainly it cannot be compared with the widespread musical culture Germany has enjoyed for generations. This highly-praised artistic advance may also have a *revers de la médaille*, yet it is based upon certain qualities not easily to be met with in England.

Looking back over three centuries of English history, we find the national capacity for common sense to be, in fact, the big stumbling-block in the path of English music. Common sense is opposed to what we call the Dionysian element in music. Now it is just that in which English music has been consistently found to be lacking: Had not the influences flowing from the Church and from the Universities been strong enough to withstand 'common sense' tendencies, there would at this time be no English music at all. The greater the English people became in the art and science of life—above all, in political life, which means the most universal utilisation of common sense—the more they were deterred from that art whose appeal is so much to anti-common sense faculties, *i.e.*, music. Germans generally admire in the Englishman that quality of self-control which

they themselves so seldom possess. This repressive habit is just that which has prevented the English from becoming a musical race, for as a national virtue it has rendered artistic personality much more difficult of attainment than with the German people, who are inclined to utter their feelings in a way which seems rather foolish in everyday life, but which may become precious in art.

Though English musical production had ever-increasing difficulties to overcome, on the other hand sentimentality, as a quality common to the bourgeoisie of the whole world, rendered the bulk of the English public ready to succumb to the influences of German music, which, being romantic, combined both poetical feeling and sentimental power. And so attractive proved this music that even outstanding English musicians were led to adopt the German musical idiom. As everybody knows, this went on during a century, and increasingly so as German composers were called to England to play and to conduct their works. There is in modern times a very intimate connection between creation and performance, a circumstance of which agents and managers are quick to avail themselves. The agent, indeed, knows very well that the performer is even a stronger attraction than the composer himself. It is on this regrettable truth that musical commercialism, the fatal disease of our time, is founded.

When, after the war, I again visited England, I was very well aware that its musical life was passing through a crisis. That music as an art did not play so important a part in the life of the English nation as in that of the German people was a fact well known to me, and may be considered as a natural conclusion of what I have already said. But undoubtedly the situation was changed. This change was due both to interior and external reasons. A younger generation of British composers had arisen, anxious to rid themselves of sentimentality and to make the best of what they had learnt from the French and from the Russians—*e.g.*, from Debussy and from Stravinsky. Though part of this new music was made *pour épater le bourgeois*, yet the best part of it was beginning to show a character of its own. There was, however, reason to believe that political tendencies had contributed to pave the way for the new music, which boasted of being British but could not conceal the foreign origin of the ideas which inspired it. As far as musical commercialism was connected with musical life, it could not but accept political views, even if it did not agree with them. Concert management, as a business, always depends on what the bourgeoisie demand; and the bourgeoisie asked for romantic sentimentalism, whose best representation lies in German music. But Richard Strauss still lived under the surface, although French and Russian influences seemed to have overthrown him, and the German *lied* could not be forgotten—in fact, British composers had themselves begun to write *lieder*. Yet the principal performers of German music were not allowed to appear, and managers had to content themselves with programmes which, from the political standpoint, were generally regarded as harmless.

Here I may be permitted to observe that in Germany, even during the hottest time of the war, political influences were far less apparent in the musical life of the nation than was the case in other countries, where everything that seemed deleterious was ordered to be sacrificed for the health of the

State. If this seems to prove that Germans are lacking in national unity, on the other hand it emphasises the far greater importance of art in the life of the people, even at the cost of heavy political disability. Admittedly there were exceptions to the rule, some living composers—as, for instance, Saint-Saëns—being excluded from German programmes; and recently, since the Ruhr occupation, French compositions have been boycotted. The last-named proceeding is very much against the prevalent feeling in artistic quarters, which privately is violating what officially has been established as a principle. National feeling, at present strongly against the French, has brought about a fatal confusion in the minds of the people, and not the German people alone. But as far as French compositions are concerned, it must be said that the material damage done by the Germans to the French is much less than the ideal injury inflicted on Art. Though this is true, it cannot, however, be denied that neither the abuse of music for political propaganda, nor the boycotting of compositions from political motives, has for six or seven years been practised in Germany nearly so systematically as in other countries. In Germany it was acknowledged as a principle that art must not be mixed up with politics. In England I found no system at all, but it was clear that much had been done to protect English musical life against foreign invasion. Whether it was more for political than for artistic reasons, could not always be decided. I have often been told that the question was rather an economic one. Certainly among several points of view this also deserved consideration, though, on the whole, I felt that above all German musicians were to be kept away. Competition had been excluded during the war, why should it be permitted again to enter as it had done before? To be sure, some protest was made, in support of names such as, *e.g.*, Richard Strauss, Fritz Kreisler, and Elena Gerhardt—but as I am to speak frankly, I must confess that this was an exception to a rule established not by written law but by covert agreement. German performers had generally greater difficulties to overcome than did Austrian, and though some first-rank conductors had been called to England, a free exchange between English and German artists had not yet been carried into practice. I fully understand the ambitions of English musicians to be appreciated both as creators and as performers, but, surely, not nationality (which, with artists, is mostly problematic), but quality, should decide the part to be played by them in musical life. Free artistic competition seems to me the first condition of musical progress. If, in the past, German composers and performers have been usurpers, they will perhaps be allowed to be so no more, not so much by force of statutory law or blockade, as by the power of British music itself, which is now strong enough, I hope, not to fear German competition.

I must apologise for having extended these general remarks to greater length than may seem necessary. It seemed, however, useful to point out the intimate contact into which art, economics, and politics have been brought by the events of the last decade.

In all countries music has been used and abused by the agent, who, as a driving and as a degenerating power, has led musical life where it now is. Creative forces ought to do their best to subvert commercial influences; but it is the artist's custom rather to be spoiled by musical industry than to fight it. Therein



lies the tragedy of our time, and political excitement contributes still more to poison the founts of artistic feeling. It is with a view to purifying the musical atmosphere, and to bring about the free exchange between the art of the nations, that the International Society for Contemporary music was founded. The appreciation of British neutrality was shown by the choice of London as headquarters of the Society. Let us take it for granted that the number of true music-lovers is by far larger in Germany than in England, and that musical life there rests on a more solid basis of real feeling and knowledge. Musical London and Berlin, however, have something in common, *i.e.*, the apparent dependence on an economic situation, which, for the musical life of both cities, has generated an ever-increasing concert crisis. The concerts held by the really musical section of the community are, of course, independent of the manager—as is the case of some chamber music concerts in Germany with frank modern tendencies. On the whole, concert-management is as powerful in Germany as it is in England, with the sole difference that the consequences of the German social revolution react against the agent's power more and more successfully.

Though the economic conditions of musical life in England are not very different from those existing in Germany, yet the larger number of German people for whom music is a necessity very clearly establishes the difference between the two countries. At an English orchestral concert, even of the highest rank, there will be a found a majority of persons who regard it as a kind of musical show or party. They have appeared there for social convenience. In England it takes a very long time for an artist to become fashionable—much more so than in Germany, where celebrity can be gained in a very few weeks. But the English public remains true to its dozen artists who must be heard. It would be false to say that the snob does not exist in the German concert world, but as a snob he is an exception to the majority of hearers, and is ashamed of confessing his own views on music, however different they may be from those of the connoisseurs. In Germany the snob is generally not allowed to exercise any influence on the style of the programmes. Programmes must have a certain style, even if the line of orchestral numbers is interrupted by solo items, as it is the case in the great Berlin Philharmonic concerts. In England variety rather than style is aimed at. A Verdi aria may be heard between Beethoven and Scriabin, and all of these will be received with equal applause. In Germany the degrees of applause are much more numerous than in England.

What specially struck me at English concerts was the startling contrast between the concert hall and the character of the music heard in it. I heard Kreisler play at the Albert Hall, where many details of his art must necessarily be lost, and I saw Goossens conduct his orchestra at Wigmore Hall—I say 'saw' him, because my ears were continually suffering from the shock of the orchestral sound against the wall of this small auditorium. It is to be regretted that such a venue should be selected for orchestral concerts.

Orchestral playing stands on a high level in England, where the wind players are even better than are to be found in most German orchestras. Of course, certain imperfections in the performance betray the lack of rehearsals. Similar

shortcomings are to be noticed also in Germany. My general impression was that modern works belonging to the French or Russian school received better interpretations in England, whereas in Germany idyllic purity of style is made a feature of the classical works presented—except, be it added, in those cases where the conductor has shaped his own idea of Beethoven or Brahms to such an extent that the work in hand can hardly be recognised. Such is the natural result of constant repetition; the work is subordinated to the performer. Weingartner, however old-fashioned and boresome he may be, probably stands alone in not being affected by this disease of the conductor.

The treatment of music in the English press, to speak frankly, seems to me to reflect much more the political mood of the moment than is the case in Germany, where, apart from one nationalist paper, only artistic views are expressed. I am speaking generally. I have some excellent English colleagues who are impartial judges, and I am sure that the more important music becomes for the average Englishman the more freedom will be shown in musical criticism.

The question of British National Opera is a very urgent one. It would certainly be premature to speak of failure. Why should not opera sung in English be successful? Of course, economic necessity is active in the field of opera, and opens the door for the English singer to replace the Italian or German singer. The first condition of success, however, would be the right method of singing, freedom of style in acting, and good management and staging. It is clear that, for the present, from each of these standpoints many faults can be found with British national opera. Will the British singer be able to acquire that complete self-expression which may be called the first essential of the operatic singer? That depends upon the opportunities he has for becoming less reserved, and upon his latent imaginative powers. Some progress has, however, been made.

I witnessed the performance of Holst's *Savitri* and *The Perfect Fool*, and found them very well done, but I was greatly disappointed to hear a very elderly singer, although a very celebrated artist, play the part of Mimi, in *La Bohème*, which ought to be sung by a young woman. Of course she sang in masterly fashion, with the *beaux restes* of a fine voice, but it was against all theatrical tradition, and I venture to say that the reception she found was characteristic only of a British audience, every ready to subordinate artistic outlook to sentimental feeling. There are very good voices among the English singers, and they may be educated to the point of singing with style, provided able teachers are found for the task. I hope I may be allowed to confess that at the present, performances such as *Valkyrie* and *Tristan* seemed to me unsatisfactory from this aspect, and not to be compared with German performances, where also both conductor and stage manager evidently work in perfect accord.

Opera in English, is, on the whole, as practicable as opera in German, and if Gustav Holst fully deserves the laurels of an operatic composer, his performers are also worthy of praise. But an international opera season, however expensive it may be, has the great advantage of producing models and opening the road for national opera. The British, as a nation, are at the beginning of their operatic career, and therefore need models.

I was asked to set down my impressions, and I hope I have done so with due respect and sympathetic feeling for what has been musically realised in England. A country able to produce men like, *e.g.*, Arnold Bax, Gustav Holst, Arthur Bliss, and Vaughan Williams, and possessing so high a standard of choral singing, has something important to say in the domain of an art that, at first sight, seems to hold eternal riddles. Although musical commercialism may do its best everywhere to undermine real productive forces, and to spoil artistic life by its antagonistic ideals, yet we know that what is strong will survive every menace and emerge the purer.

## ETHEL SMYTH'S MASS IN D\*

By SYDNEY GREW

Between 1889 and 1891, Ethel Smyth wrote her Mass in D. She returned from her studies in Germany in the first of the years named, and in the last showed the work to Hermann Levi. August Manns and George Henschel had produced orchestral works of hers soon after she arrived in England, and the composition of the Mass was partly the result of the publicity their performances had brought to the composer.

But this large work was not given until January 18, 1893. The performers then were the Royal Choral Society (Barnby conducting), and Miss Palliser, Madame Belle Cole, Mr. Ben Davies, and Mr. Watkin Mills. It was not taken up by other societies, and the Royal Choral Society did not repeat it.

Eighteen years later (1911), at a concert given by the composer in London, a portion of the Mass was sung. On the 7th of the present month, the entire work is to be produced by the Birmingham Festival Choral Society under the Society's new conductor, Dr. Adrian C. Boulton.

Various causes operated to keep the Mass in total neglect for thirty-one years, though the causes are not excuses. The chief of these is, in a way, economic. The 1890's was a busy period. A number of good composers were at work—Parry, Stanford, Mackenzie, Cowen, and several others—each of whom seems to have produced a good-sized oratorio or similar work every year. These works received their first performance, and during the year or two following they were repeated. Then their immediate successors came along, asserting themselves to the disadvantage of their slightly elder relatives.

The world of English music in that decade could not support and nourish adequately all its native-born citizens. The composers were responsible for bigger families than were wanted.

We are, it seems, now on the threshold of what might almost be called a revival of pre-Elgarian choral and orchestral music. Students begin to see there is substance in Parry, and that Stanford has something to say. The Birmingham revival of Ethel Smyth's Mass is symptomatic.

This particular work, of course, is not exactly the same in its circumstances as the somewhat similar works of the other composers. It is apparently without brothers and sisters from the same pen; but

this fact, while removing family competition, at the same time removed that publicity which a large family guarantees. Moreover, it is a Latin Mass, too big for the church, not (as was imagined in the 19th century) suitable for the Cathedral festivals, and difficult in performance. The Mass in B minor of Bach was only slowly making its way in those days, and it seems that this work by the Englishwoman was frankly overlooked.

The first appreciative word to apply to the Mass is that it is musicianly. The work comes from a well-trained and naturally musical mind; the composer, be it noted, being only about thirty-three years old. She thinks steadily and continuously; and the outcome of such thought is always art that has strength, impressiveness, and the qualities that are convincing, for the reason that thought of this kind is creative. There is therefore nothing hurried or indeterminate in the movements, but, on the contrary, that mighty leisure of classical music, which is as productive Nature.

The thought and its expression are not hindered by any weakness of technique; and the technique does not function in the abstract manner, with nothing to grind into shape. The contrapuntal writing is of high quality. Here and there the harmonies seem dated by their epoch, and one's prevision of some of the harmonic movement rather distracts attention; but as soon as the student has brought himself into the mood of the work, he sees that the composer handles her harmonies as well as she handles her counterpoint. Moreover—as is always the case with music of grand architectural stability, whether by Byrd, Bach, Beethoven, or Brahms—the harmonic element withdraws to a secondary place the moment the true character of the phrase-rhythm is apprehended; Elizabethan harmony, for example, appears restricted to a few conventional progressions; these, after a while, become irritating; yet as soon as we learn to read the music as Form they take on new character, proving to be the only harmony possible. Ethel Smyth's harmonies, again, have frequently the roughness we delight in; and even that old cadence of the 6—5—3 on the subdominant going to the tonic has a novel power. Some of the registering—the disposing of the masses of tone over the range of musical sound—is very striking. The writing for solo voices is perhaps less distinctive than that for chorus; but so much here depends on performance that a critical judgment on this matter needs to await actual hearing of the Mass.

The *Crucifixus* of the Creed is one of the clauses we turn to at once when examining a setting of the Mass. It is at this point that Ethel Smyth writes some of her finest music and expresses some of her profoundest thoughts. The pain of the fact itself is in the music, yet the section has all the restraint of true art. A powerful *fortissimo* climax is developed, and then the tone returns to *pianissimo* for the phrase 'passus et sepultus est':

Ex. 1. Cru - - ci - fix - us, pas - sus,

*Adagio non troppo.*



pas - - sus et se - pul - tus, et se -

ppp

pu - tus est.

ppp &c.

The sections of this work that strike most vividly on the imagination in silent reading are the *Kyrie* and the *Agnus Dei*. The *Credo* and *Gloria* are conceived in bold manner, splendid passages of choral treatment alternating with solo passages. The manner and mood of the composer's treatment of these troublesome numbers is the modern illustrative method: the music is by turns lyrical, ejaculatory, depictive, and dramatic; yet the whole seems bound into unity and consistency, and can certainly be made unified in performance. (By the word 'dramatic' it is not intended to imply that the composer 'stages' these numbers.) There is a pure blend of fancy and idealism in the treatment of the *Cum sancto spiritu*, where a four-note phrase is repeated more than thirty times. It is, indeed, not unlikely that these two long numbers will, in performance, prove to be an achievement as simple and cohesive as sincere.

All through the Mass it is made clear that the young composer had made music a sort of native language: she composes as easily as a good organist plays, and her declamation is excellent:

Ex. 2. Glo - ri - a in ex - cel - sis De - o.  
*Allegro vivace.*

The *Kyrie* is bold, original, and dramatic in the sense that its idea is not an abstract thought but an impassioned prayer. It is built on a foundation as pure as the depths of the sky or the *a cappella* art of the 16th century:

Ex. 3. Ky - ri - e e - lei - son.  
*Adagio*

p cres.

Ky - ri - e.

(The theme in the bass is a key-theme of the work.) But in the *Christe eleison* the movement develops into a series of climaxes of which the total effect probably touches sublimity, especially in the return to the *Kyrie*. This third section is curiously disturbed in the depths of its emotion; and the use of the flute in solo but enforces that disturbance.

Space does not permit further exposition of the contents of this work. The composer asks for the *Credo* to follow the *Kyrie*, and for the *Gloria* to come at the end, after the *Agnus Dei*. But since 1893 the Bach Mass has taught us that this great liturgical creation ends most fittingly with the last group of pieces in the Office; and it seems to the present student that no sequel could be finer in Dr. Smyth's work than the leap from her *Kyrie* into her *Gloria*. The choral opening of the *Gloria* is so strong rhythmically that the blow it strikes on our imaginations ought to vibrate all through the performance. This opening (see the second quotation above) is preceded by seven bars of orchestral music; the form is that of the four-bar phrase, and the passage quoted is truly mighty in respect of syncopated emphasis and declamation, the syncopations being not of the *bar* but of the *phrase*; thus if the quotation is reduced to 12-8 time, the music appears in this manner to the eye:

## Music in the Foreign Press

### GERMANY'S PRESENT MUSICAL SITUATION

In *Le Ménestrel* (January 4), Jean Chantavoine writes:

Nowadays, Germany is anxiously searching the ranks of her composers for new men of genius. Schönberg was immoderately extolled—perhaps with an intention of pitting his music against Debussy's. The anti-semites, however, protested, as they had done against the Mahler boom. Franck Schreker's success seems to have been a mere flash. Hindemith is creating a sensation somewhat after the fashion of Milhaud in France, and his music is in close relationship to Milhaud's; but this does not imply that he is a genius. Alien elements are making headway—e.g., with Busoni, Bartók, Hába, Krenek—and Hans Pfitzner has lately protested against their influence, describing it as nefarious. This 'Deutsch-National' attitude is characteristic. But it should be obvious that by now, although Germany stands foremost in the matters of musical education and organization, the superiority of her musical output is a thing of the past.

### BEETHOVEN'S METHODS

In *Die Musik* (December), H. H. Wetzler examines the genesis of Beethoven's musical ideas, pointing out how often introductory or transitional passages contain the germ of the themes that follow. He considers in turn the first movement of the seventh Symphony, the Fugue in the Sonata, Op. 105, the last movement in the E flat Concerto, the Overture *Weihe des Hauses*, and the Trios, Op. 70, No. 2, and Op. 97. He publishes a hitherto unknown sketch of this last.

### TONE-PAINTING IN BRAHMS'S MUSIC

In the same issue, Paul Mies adduces various examples of descriptive or representative music by Brahms—most of them simple and obvious. He remarks that their function is never purely episodic; these passages either originate in motives used before the occasion to resort to description or representation arose, or provide motives that are worked out after the occasion no longer exists.

### HOW BACH DEALT WITH THE ANSWER

In the *Zeitschrift für Musikwissenschaft* (November), Max Zulauf examines Bach's methods of devising

the answers of his fugue-themes. The conclusions of this valuable contribution are: The old rules are not such as always to apply logically in the major-minor system. But from the point of view of the old Church-modes, they made it possible for each voice to move freely within the limits of one mode. Bach is often under the influence of Church-modes; but his chief concern is always to give the answer as natural and fluent a form as possible. He applies the old rules when they prove helpful to that effect: otherwise he ignores them. The rules concerning the exposition are not so important as they are usually held to be. Bach teaches us that with regard to the structure of a fugue-exposition in a modern key, it is not the old rules, but the opportunities for cadences provided by the new system that should turn the scale. And the attempt to reduce these to a scheme, as effected by Riemann, originates in an utter misapprehension of Bach's spirit.

#### ON VARIOUS CONTEMPORARY COMPOSERS

In *Der Auftakt* (1923, No. 10), Dr. Pfohl devotes brief notices to three young composers from Hamburg: Siegfried Scheffler, Ernst Roters, and Robert Müller-Hartmann. Erwin Schulhoff writes on Felix Petyrek, whose music he praises for its unaffectedness and genuineness. Hans Schaub writes on Gerhard von Kuessler, composer and poet, praising his song-cycles, and mentioning his oratorios and his 'symphonic drama,' *The Flagellants' Procession*.

#### D'INDY ON MODERN FRENCH MUSIC

*Les Tablettes de la Schola* (November-December) publishes Vincent d'Indy's lecture on 'The Evolution of Modern French Music,' which was delivered in London, but, owing to lack of adequate announcement, seems to have escaped most people's notice.

D'Indy, after describing the progress of the French School from Franck to Ravel, speaks severely of the ignorance and presumption of 'a few young amateurs in whom the seed sown by Arnold Schönberg has germinated.' Their onslaughts upon the art of music, he continues, represent a new outburst of the war periodically waged between crude sensation and artistic expression. Artistic expression has never failed to emerge victorious, so there is no cause for anxiety.

#### AN UNFINISHED SYMPHONY BY MAHLER AND AN EARLY SYMPHONY BY DVORÁK

In the *Musikblätter des Anbruch* (December), Frau Mahler declares that the time has now come to publish the two completed movements of Mahler's tenth Symphony. This Symphony was to consist of five movements: (1) *Adagio*; (2) *Scherzo*; (3) *Scherzo* (bearing the epigraph 'Purgatorio'); (4) a movement in *scherzo* form; (5) *Finale*. Only Nos. 1 and 3 were actually completed.

The same issue contains an account (translated from the *Listy Hudební Matice*) of Prof. Feld's discovery of the manuscript of an early Symphony in C minor by Dvorák, which bears the title *The Bells of Zlonitz*. The work is in four movements, and the manuscript comprises two hundred and thirty-nine pages.

#### THE 'ZEITSCHRIFT FÜR MUSIK'

Readers will be pleased to hear that the *Zeitschrift für Musik* is to continue publication. It appears in a smaller size, handier and more attractive in aspect, and contains plenty of matter. In the November

issue, Dr. Fritz Reuter writes on Richard Kaden (1856-1923), a little-known but active teacher and writer, whose contributions to problems of æsthetics and technique he praises highly. In the December issue, Dr. Georg Göhler protests against the treatment meted out to Schubert's operas in Fritz Busch's revisions. Dr. Alfred Heuss passes severe strictures on Stravinsky, describing him as 'the Russian tormentor.'

#### EXIT A RUSSIAN PERIODICAL

I regret to have to record that the Moscow monthly *Towards New Shores*, discontinued publication after its third issue.

#### COMPOSERS' ROYALTIES IN EGYPT

In *L'Orient Musical* (December 15) an article by I. Aboulafia states that although Egyptian law makes no special provisions for copyright of music, composers need have no fear as to their royalties. A recent lawsuit has shown that existing laws implicitly protect their copyright, without any special formality such as declaration or deposit of a copy being necessary. No unauthorized performance may take place, nor may royalties be withheld provided the mention 'All rights reserved' be made.

#### A STRAVINSKY NUMBER

The December issue of the *Revue Musicale* is a special Stravinsky number, far below the standard set by that excellent periodical's previous special numbers (on Debussy, Fauré, Wagner, &c.). It contains a forty-five-page essay by Boris de Schloezer, and briefer contributions by Cocteau, Coeuroy, Levinson, and Georges-Michel.

## The Musician's Bookshelf

*The Principles and Methods of Musical Criticism.*  
By M.-D. Calvocoressi.

[Oxford University Press, 6s. 6d.]

Mr. Calvocoressi courageously attacks a very difficult problem. If he does not solve it, if a good many questions are still left in the air, the cause lies in the fact that musical criticism contains too many factors of an unarguable kind. As the author says at the outset, 'we know less of music than of any other art.' He might have gone on to point out that the difficulty is doubled by the fact that not only do we know less; we feel more. Most of the conflicts between critic and critic, and practically all those between critics and public, result from this tug-of-war between strong feeling, liking, taste—call it what you will—and slender knowledge. For our knowledge remains slender, despite the stacks of text-books. You may call in these text-books as evidence that a piece of music is bad, and the piece confounds you and your witnesses by getting hold of you and showing convincingly that its faulty elements in combination have generated some essence of which the text-books have not treated. In fact, a work of art, as Mr. Calvocoressi says, is the product, not the sum of its parts, and the adage applies with special force to music. What can we know of an art in which the difference between success and failure so often lies in a factor that cannot be demonstrated?



Mr. Calvocoressi thinks that the critic's job is difficult, too, because 'although musical criticism is as ancient as all others, it lagged behind while others were progressing.' But surely it is a fairly new thing—a mere babe beside literary criticism, at all events. In England, for example, mountains of critical books on literature were in existence at a time when music had much ado to get itself printed, and public concerts were unknown. When musical criticism did get started it certainly lagged, but hardly through the fault of the critics. Copies of new works were less easily obtainable than to-day, and the opportunities for hearing adequate performances were less frequent. On the whole, I fancy that a random glance through such old journals as the *Musical World* will show a surprisingly acute summing up of virtues and defects of contemporary performers. Of reviewing of new works there seems to have been little, probably because there were few readers likely to be interested in a discussion that was bound to be largely technical, and which would often be unconvincing without the aid of music-type illustrations—costly and inconvenient even to-day, and doubly so a generation ago.

I am sorry to see Mr. Calvocoressi repeating (and half-supporting) a well-worn gibe, by speaking of musical criticism as a work 'which some people hold (not altogether without excuse) as the last resource of those who fail in other branches of music, writing, or reporting.' So far as the journalistic side of this remark is concerned, I believe the reverse to be the case. I would back any average writer on music to make a far better job of general reporting than is usually achieved by those responsible for the news side of our daily papers. The musical critic—or reporter, if you like, as he is bound to be in most cases—has often to make bricks with precious little straw. The marvel is that month after month and year after year he can go on serving up readable paragraphs based on such stale material as the run of recitals and concerts, with the same works and performers concerned. No wonder he is tempted to make the most of a contretemps of any kind! 'Performer breaks down'; 'Conductor stops choir and apologises for them'; 'Casals attacked by cramp,' and so forth. And he generally does so well with the mishap that we have no doubts as to his ability to acquit himself in first-rate style if he were transferred from the concert-room to the police-court—in a purely professional capacity, *bien entendu*. The sneer quoted above was probably first uttered by a composer or performer who couldn't take his unfavourable notice like a man; there are, and always will be, plenty of thin-skinned among the criticised, and its repetition should be left to them.

Mr. Calvocoressi makes it clear that technical knowledge will not carry a critic far. It 'may fail to improve a critic's capacity to disengage and interpret what is vital; but it will help him to classify his data and impressions, and to state things more clearly.' In other words, it will improve his efficiency as a reporter. Yet:

It does not matter two pins whether he who listens to music knows that a flute is a flute, a third a third, a Rondo a Rondo, and so on. But he must be able to derive distinct impressions, even if only unconsciously, from the tone of a flute and that of a trumpet, or the sound of a third and that of a seventh, the design of Rondo-form and that of the French Overture. He may be unable to give a name to anything he

encounters at a concert or a music-shop, and yet be an excellent judge of music, provided his ear, memory, and imagination are keen enough.

Hence it comes about that one of the best books on musical appreciation is not labelled with that forbidding term, but is modestly called *A Musical Pilgrim's Progress*, and is written by one whose technical attainments were of the slenderest. Such an one is well on the way to becoming a good critic. He lacks only the wide knowledge of music, without which there can be no more than an elementary sense of values, and the terminology that will enable him to give reasons for the faith that is in him—both adjuncts that call for no more than time and industry.

It was perhaps inevitable that Mr. Calvocoressi should quote a batch of examples of critical obtuseness. Some of them are old friends, but as only two are from the pens of musicians whose opinion is worth having, the list really proves nothing. Does it matter now (even if it ever did matter) what such pedants as Fétis and d'Ortigue thought of Mozart and Wagner? It would not be difficult to find examples of contemporary praise no more worth having than their short-sighted blame. And the two considerable names—Corder and Boughton—are attached to pronouncements on Schönberg and Stravinsky that, sweeping though they may be, may yet justify themselves. Are there not plenty of 'unmeaning bunches of notes' in Schönberg? Is it a desperately rash step to describe a good deal of the later Stravinsky (*e.g.*, the pieces for string quartet) as 'cretinous babble'?

A good point is made on page 120, where Mr. Calvocoressi says that the conscientious discussion of music which one dislikes calls for greater pains than any other critical task. Incidentally, he adds:

It may be pointed out that the importance, from the educational point of view, of a close study of bad music is overlooked by all writers on musical appreciation. One reason probably is that these writers feel that the question why music is bad cannot be disposed of in a few vague generalities such as are held to serve the purpose of explaining why music is good.

I am glad to see a strong case made out against unsigned criticism. As the author says, judgments may be the fruit of long experience and weeks of anxious thought, or they may be dashed off by an ignoramus:

... The result is all one: if you do not know who wrote, the value of the judgment, to you, is exactly nil.

I have been able to touch on only a tenth part of the points I had marked for discussion. Not often does one come across so 'meaty' a book. Mr. Calvocoressi shirks no issue, however tough. As a result his book is one that cannot be skimmed through. You must bend your mind to it or leave it alone. I hope the title will not lead to the mistaken view that it is for critics only. It is for all musicians who really want to clarify their minds on their art—an art which from its nature is especially liable to suffer from sloppy views and vague generalisation. Mr. Calvocoressi's book has many virtues; among them (I mention it for the encouragement of the hesitating reader) an unusual merit in that the farther it goes the more interesting it becomes.

H. G.

*Musiques d'Aujourd'hui.* By Emile Vuillermoz.

[Paris : Crès. 6 francs.]

M. Vuillermoz is not a very profound critic, but he is more readable than most. He is warm-hearted. A delicate trifle pleases him, and the least he can say of it is 'prodigious, incomparable.' Of Gabriel Fauré's song *Reflets dans l'Eau*, he declares: 'Never before did any musician by means at once so simple and refined obtain so striking an evocation without leaving the domain of pure music.' But though his language is strained, M. Vuillermoz can write very prettily. He is sincere and, on occasion, witty.

His *Musics of To-day* (the French, by the way, are lucky to possess that plural) are, as befits a good Frenchman of to-day, nearly all French musics. The exceptions are Stravinsky, Schönberg, and the Catalan composer, Mompou. Some of the *post-bellum* youngsters would say that M. Vuillermoz's 'to-day' was really the day before yesterday, for he is principally the spokesman of the period of Fauré, d'Indy, Debussy, Ravel, Dukas—the masters, as he calls them, of 'the old classic writing.'

His chapters have the peculiarity of being not general studies, but reviews of newly published works, and to this form of musical criticism, which is usually the most flat and arid, M. Vuillermoz manages (and it is a credit to his talents) to give readability and picturesqueness. In the first paper he discusses Fauré's Quintet in C, and we already have 'a work of incomparable nobility' and a 'prodigious *Andante*.' The Quintet

... sums up half-a-century of harmonic conquests. It is rich with all the sonorous treasures that have been heroically seized on in the teeth of routine, indolence, and bad taste. Each of these chords once, at its birth, stirred up endless strife and controversy. In these four movements there are more victorious annexations than in all the trophies that are nowadays flourished by certain musical students anxious to rig up a profitable revolution for their own benefit.

This last phrase points to some lack of sympathy with a younger party of Paris musicians, and as we go on we find that M. Vuillermoz is little enough impressed by the Satie-Cocteau group, with the exception of Honegger. Of old, he observes, æsthetic theories sprang from the consideration of masterpieces. Nowadays the latest musicians decline to leave the theorising to others. In fact they start with the exegesis before the work itself exists. One day when the absorbing cares of publicity will allow they may find time to compose something. What they have made certain of is that when the masterpieces come we shall all know exactly what we ought to admire in them. Then M. Vuillermoz sighs when he looks on the new musical generation and sees so many who have clearly followed the wrong calling— young musicians who were so certainly destined to make better solicitors or pastry-cooks.

On another page he suggests that the uncomfortable phase of to-day's music may be to the eventual gain of the art, however little fun the average music-lover derives from it. Of course we ought by now to know that we do not listen to music 'for fun':

... art is simply a series of fightings, aggressions, conquests, annexations, and violations of frontiers. Out of all these brutalities, the æstheticians will later on make a peaceable and reasoning beauty. But poor folk who find themselves too near a field of battle are always apt to have a rough time.

Apparently we Londoners are not alone in suffering from economic hindrances to our music:

The use of a chorus has become such a Sardanapalian luxury that no composer now dare introduce human voices into a score. To perform an oratorio, Mass, or Passion means a financial undertaking needing the help of a Mæcenas. Even the classic Wagnerian orchestra comes under the heading of articles of luxury liable to super-tax. A proper performance of the *Finale* of the *Twilight of the Gods* costs an extra fifteen hundred francs for the special bass notes.

Florent Schmitt's 147th Psalm remains an almost legendary work, to be seen in score but never heard—it needs a chorus, and 'the race of choral singers is not acclimatised in France.'

M. Vuillermoz has nothing to say about our music, except for a cut at Mr. Goossens's contribution to the *Tombeau de Debussy*, in which he detects Tristanisms, and so sneers at Mr. Goossens for 'wiping his eyes on a handkerchief bought long ago at Bayreuth.' We should deserve to be reproached by M. Vuillermoz if we represented him as reactionary. How little he is that will be seen by his agreeing that

... the contemporary ear, slowly educated and rendered subtle by finer and finer perceptions, can now enjoy the advantages of the persistence of auditory impressions, and so follow simultaneously three themes evolving on three distinct planes, without needing them to be pinned pitilessly down by the rivets of classic harmony and counterpoint.

Which at least may look well in print. M. Vuillermoz does not pursue the subject in a way to show us that it means anything.

He gives a chapter to *Pierrot Lunaire*, which attracted him:

Our harmonic, tonal, and contrapuntal systems do not go far towards explaining this composition, which flourishes with an astonishing liberty of bearing; which is supple; which is naked; which discovers the earthly Paradise, and seems not to suspect that ever before it were music and musicians.

Kœchlin, Aubert, Inghelbrecht, and Migot are some of the less-known French musicians to whom M. Vuillermoz gives papers. Towards the end of the book he writes neatly on French music-hall ditties, jazz music, and the ballet. C.

*A History of Music.* By Paul Landormy. Translated (with a Supplementary Chapter on American Music) by Frederick H. Martens.

[Charles Scribner's Sons, 10s. 6d.]

The faults in this book are of a type that will make the English reader fail to appreciate its excellences. On page 62, after discussing Purcell, M. Landormy asks:

Was not this greatest among English musicians the last as well? After him English musical history seems to have come to an end. . . . Yet why should musical inspiration not be born again, some day, in a nation which has already given so many proofs of the fine inborn artistic faculties it possesses, which, nevertheless . . .

And so on.

At the foot of this page the translator also asks a question:

In view of what Elgar, Arnold Bax, and Eugène Goossens—the last-named in particular—have given us, is this question well founded?

(Continued on page 149.)



## PART-SONG FOR S.A.T.B.

Words by WILLIAM STRODE (1602—1645)

Music by PERCY E. FLETCHER

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO. SOLE AGENTS FOR THE U.S.A.

With grace and charm

SOPRANO

ALTO

TENOR

BASS

*mp*

I saw fair Chlo-ris walk a - lone, When feather'd rain . . came soft-ly

I saw fair Chlo-ris walk a - lone, . . When feather'd rain . . came soft-ly

I saw fair Chlo-ris walk a - lone, When feather'd rain . . came soft-ly

I saw fair Chlo - ris walk a-lone, When feather'd rain came

With grace and charm.  $\text{♩} = \text{about } 72$ 

(For practice only)

*mp*

*cres.* *dim.*

down, As Jove de-scend-ing from his Tower To court her

*cres.* *dim.*

down, . . As Jove de-scend-ing from his Tower . . To court her

*cres.* *dim.*

down, As Jove . . de-scend-ing from his Tower To court her

*cres.* *dim.*

soft - ly down, As Jove de-scend - ing from his Tower . . To court her

*cres.* *dim.*

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slightly slower

in a sil-ver show'r: I saw fair Chlo-ris walk a-lone.

in a sil-ver show'r: I saw fair Chlo-ris walk a-lone. . .

in a sil-ver show'r: I saw fair Chlo-ris walk a-lone. . .

in a sil-ver show'r: I saw fair Chlo-ris walk a-lone.

With more animation

The wan-ton snow flew . . to her breast, Like pret-ty birds

The wan-ton snow flew . . to her breast, Like pret-ty birds . .

The wan-ton snow flew . . to her breast, Like pret-ty birds

The wan-ton snow flew . . to her breast, Like pret-ty birds

With more animation

in-to their nest, But, o-ver-come with white-ness there, For grief it thaw'd in-to a

in-to their nest, But, o-ver-come with white-ness there, Thaw'd,

in-to their nest, But, o-ver-come with white-ness there, Thaw'd,

in-to their nest, But, o-ver-come with white ness there, Thaw'd,



slower and expressively

*mp*

tear: Thence fall - ing on her gar - ments' hem, To deck her,

*mp*

a tear: . . Thence fall - ing on her gar - ments' hem, To deck her,

*mp*

a tear: Thence fall - ing on her gar - ments' hem, To deck her,

*mp*

a tear: . . Thence fall - ing on her gar - ments' hem, To deck her,

*mp*

slower and expressively

*mp* lingering . . . . . Original time

froze . . in - to a gem. . . . . I saw fair

*mp*

froze . . in - to a gem. . . . . I saw fair

*mp*

froze . . in - to a gem. . . . . I saw fair

*mp*

froze . . in - to a gem. . . . . I saw fair

*mp*

froze . . in - to a gem. . . . . I saw fair

*mp* lingering . . . . . Original time

*cres.*

Chlo - ris walk a - lone, When feather'd rain . . came soft - ly down, As

*cres.*

Chlo - ris walk a - lone, . . When feather'd rain . . came soft - ly down, . . As

*cres.*

Chlo - ris walk a - lone, When feather'd rain . . came soft - ly down, As Jove.

*cres.*

Chlo - ris walk alone, When feather'd rain came soft - ly down, As

Jove de-scend-ing from his Tower To court her in a sil-ver

Jove de-scend-ing from his Tower . . To court her in a sil-ver

. . . de-scend-ing from his Tower To court her in a sil-ver

Jove de-scend - ing from his Tower . . To court her in a

slowing down

shower, . . As Jove de - scend - ing from his Tower To court her in a sil-ver

shower, . . As Jove de - scend - ing from his Tower To court her,

shower, . . As Jove de - scend - ing from his Tower To court her,

shower, . . As Jove de - scend - ing from his Tower To court her,

slowing down

still slower

shower: I saw fair Chlo-ris walk a - lone.

to court her: I saw fair Chlo-ris walk a - lone.

to court her: I saw fair Chlo-ris walk a - lone.

to court her: I saw fair Chlo-ris walk a - lone.

still slower



(Continued from page 144.)

Catechism being the vogue, perhaps this reviewer may take a hand and ask Mr. Martens if he seriously regards the contribution of Goossens as more important than that of Elgar. And while he was trying to show M. Landormy that we have had a few composers since Purcell, he might have found a batch of names at least as important as those of the 'Paris Six,' to whom the author devotes a page and a-half.

Mr. Martens is somewhat to blame in this matter. In his copious bibliography he includes lists of magazine articles on living composers. He cites articles from the *Musical Times* on Prokofiev, but entirely overlooks the long series by Mr. Edwin Evans on 'British Composers'—a series which ran from February, 1919, to July, 1920, and probably did more for contemporary British music than any other literary effort during the past decade.

After such a floorer as that on page 62, we turn to the chapter headed 'Music of To-day' with no great hopes, and find meagre anticipations well justified. England is allowed twenty-one lines—which is almost as much as Stravinsky gets all to himself. We are told that this country possesses an 'important group of composers,' which is true enough, though the statement cannot be squared with that about English musical history having ended with Purcell. The author seems to have got his information rather too easily. He says:

The 'Musical League,' founded in 1909, includes the names of Edward Elgar, Percy Grainger, Cyril Scott, Joseph Holbrooke, Bell, Frank Bridge, Frederic Austin, Vaughn Williams [*sic*, here and in the Index], Arnold Bax, Lord Berners, Goossens, Arthur Bliss, and others.

Perhaps Holst is among the 'others,' or perhaps he didn't join the 'Musical League.' And there are a few other British composers of to-day who count for a good deal more than at least six of this lot. Of the above group only three are deemed worthy of special mention—Lord Berners, Eugène Goossens, and Arthur Bliss! M. Landormy is good enough to say that 'Day by day the English School assumes greater importance in the musical life of Europe.' If he really thinks that, he should have treated it seriously, instead of making up his catalogue from a fifteen-year-old list of members of an institution that appears to be dead. Contemporary French music gets so handsome a show on this side of the Channel, both in the Press and on the concert-platform, that it is high time for something like reciprocal treatment, if only on the score of good manners.

Perhaps the translator, rather than the author, is to blame for some of the numerous slips that leap to the eye. For example, on page 87 we are told that 'The Art of Fugue was written for the organ.' The fugue form is discussed misleadingly, the *stretto* being described as 'a return in compact form of all the elements composing the fugue above the organ point,' whereas a *stretto* has nothing to do with such important constituents as the counter-subject or the episodes, and is not necessarily above an organ point. On page 91 it is stated that 'Bach wrote four short Masses (*Missæ brevis*), and especially a Mass in B flat minor, which is one of his masterpieces.' There are a good many cases of gush and over-statement, *e.g.*, 'Handel's art is always impeccable, its forms rigorously correct,' praise that can be given to no composer, least of all to one who was so often hasty in his methods. In view of this laudation, by the by, it is damping to

find Handel spoken of later as 'well-nigh a classic.' Franck's Symphony is described as being in B minor. M. Lenormand considers that until he was fifty, Franck produced 'little else but promises,' and among these promises includes the Six Pieces for organ, which are certainly not inferior to the Three Chorals, and are by many considered to be better. In the list of Franck's works, the *Prelude, Choral, and Fugue* is given as 'Prelude,' 'Choral et Fugue,' and the Three Pieces for organ are described as being for 'pipe-organ'—a term rarely used anywhere but in America. The translation reads far too much like a translation to be a good one. *E.g.* (of Saint-Saëns), 'He lived like an amateur of life, voluptuously culling the occasional pleasures which our wretched existence offers.'

On the credit side has to be placed the fact that M. Landormy has not succumbed to the usual temptation of musical historians in the matter of proportion. He packs what he has to say about early music into small space, and on page 86 is well away with Bach. As a result, modern music—or rather the Continental (and especially the French) side of it—gets a far better show than it usually does in one-volume histories. The author does well, too, in treating the really important men at considerable length, instead of trying to squeeze in everybody. The latter plan usually results in a mere annotated catalogue. There is a full index and copious bibliographies, but M. Landormy must not complain if the reviewer's last word is like his first—a strong protest against the absurdly inadequate treatment of British music. With a new edition of *Grove* on the way, as well as the *Dictionary* promised for this spring by Messrs. Dent, a work of the kind coming from abroad must be a good deal better than Mr. Landormy's in order to ensure a place on our shelves.

H. G.

Hugo Riemann's *Musik-Lexikon*. Tenth edition.  
Revised by Alfred Einstein.

[Berlin: Max Hesse.]

The new *Riemann* is a monstrous volume of fourteen hundred and sixty-nine pages, all tightly packed with countless facts which busy German bees have so wondrously collected. To English eyes, the use of ugly Gothic type seems a perversity. An artful use of various types can enormously help the usefulness of a reference book. Riemann knows nothing of this. Thus, all the Hoffmanns who have adorned music (eight of them, from 1582 onwards) are lumped together in one unbroken paragraph nearly three columns long.

*Riemann* is essentially a reference book, and as such is a prodigy of careful toil. Its scope of course is entirely different from *Grove*, and it could not be expected to be readable as *Grove* is. Its thoroughness is remarkable, and there are hardly any fish too small to come into its net. The range may be seen from the inclusion, among the notices of modern British composers, of such new-comers to fame as Philip Heseltine and Eric Fogg. English musicians may be said to be well treated, though when it comes to detail there is plenty of room for *Riemann* to be made more useful still.

For an example, let us take the article on Elgar. It is given about two-thirds of a column, or rather less than half the space allotted to Richard Strauss, which in a German dictionary seems pretty fair dealing. There is a summary biography and a list

of Sir Edward's honours. Elgar's position is presented thus :

The very marked successes of his later years (in 1904 a three-days' Elgar Festival was held at Covent Garden Theatre) have given E. a foremost place among the newer English composers.

The greater part of the article is a list of Elgar's works, beginning 'His principal works are——.' The list is rather a jumble. It is not on the one hand a list of everything, nor, on the other, a discriminating selection of the masterpieces. Among the 'principal works' are mentioned the *Te Deum* and *Benedictus*, Op. 34, alongside the three great oratorios, and the *Sevillana*, *Salut d'Amour*, and the little *Serenade* for strings, among the Symphonies and Concertos. The compiler flags towards the end of the list, and dates, keys, and opus numbers are missing for the Pianoforte Quintet and Violoncello Concerto. We have, then, to ask, What good can such a list be? It is not ample enough for a specialist, and it is not discriminating enough to give to the seeker after knowledge a simple notion of Elgar's greatest achievements. The Holst article mentions a *Cotswolds* Symphony (do our Holstians know anything of this?), but not *The Hymn of Jesus*. And it is to be feared that intending visitors from Germany to the Three Choirs Festival next September will find themselves in the wrong county if they accept Riemann's view that the Festival is held at 'Gloicester, Hertford, Worcester.'

These are trifles, not meant to disparage a remarkable volume, but to indicate (in view of future editions) that Riemann is not perfect. Many musical people will find it uncommonly useful, not to say indispensable. So much about music and musicians has never before been contained in one volume. Riemann's successor, Alfred Einstein, acknowledges help from Mrs. Violet Balkwill and Mr. E. J. Dent. The indefatigable Riemann died in 1919, when the ninth edition of his *Lexikon* was in the press. C.

*Modern British Composers: Seventeen Portraits.* By Herbert Lambert, with a Foreword on Contemporary British Music by Eugène Goossens.

[F. & B. Goodwin, 15s.]

*Favourite Musical Performers.* By Sydnew Grew.

[T. N. Foulis, 6s.]

These fine portraits are worth a good deal more than the modest price of less than a shilling a-piece. The plates were prepared under Mr. Lambert's personal supervision, and printed in rotary photogravure by the Rembrandt Intaglio Company. The portraits are about 6-in. by 5½-in. on a page 12-in. by 9-in. Nothing better of their kind could be wished for. In addition to the book form they may be had in a portfolio, on detached mounts, and separately on mounts suitable for framing, at 2s. 6d. each. The seventeen subjects are Elgar, Smyth, Bantock, Vaughan Williams, Holst, Quilter, Boughton, Holbrooke, Frank Bridge, Cyril Scott, Ireland, Berners, Bax, Armstrong Gibbs, Bliss, Howells, and Goossens. The Foreword by the last-named is pleasantly generous and modest.

Mr. Grew's book gives us portraits of ten musicians—Wood, Beecham, Harrison, Mullings, Radford, John Coates, Terry (R. R.), T. W. North, Sammons, and Ronald. The term 'performers' is not unreasonably stretched to include conductors. Mr. Grew writes discursively, as is suitable in a

book dealing with persons rather than with purely musical questions. In a work of this kind one thing brings up another, and as a result Mr. Grew finds or makes an opening for a lot of interesting and useful comments on a variety of topics. The volume is extremely well produced. X.

There is no need to do more than mention the fact that a second edition of Ethel Smyth's vivid autobiographical works—*Impressions that Remained* (two vols.) and *Streaks of Life* has just been issued (Longmans, 6s. each vol.).

The excellent *Miniature Essays* issued by Messrs. Chester have just been added to, the subjects being John Ireland, Casella, and Poulenc (6d. each).

## New Music

### PIANOFORTE MUSIC

Of a batch of new pianoforte works received from Messrs. Durand, nothing is more French than Blair Fairchild's *En Voyage*. Mr. Fairchild is an American who has not lived and studied in Paris for nothing. *En Voyage* consists of eight pieces, some of them descriptive of various ways of getting about—by train, boat, on horseback—together with others entitled *Près d'un lac le Wisconsin*, *Paysage d'été au Canada*, *Soir d'été aux environs de Chicago*, and *Dans les bois à Pointe-au-Pic*. Mr. Fairchild writes with vigour and brilliance, and shows fine command of keyboard idiom—so much so that only first-rate players will be able to tackle the work. Rhené-Baton's *Dans à sept temps* sticks to seven-four time and works an angular little theme very hard. But we get to the end convinced that seven-four can be as monotonous as any more usual measure when there is little of melodic interest to save the situation. The piece is on the difficult side.

Difficult, too, are Marcel Labey's *Prelude* and *Scherzo*. I fancy that the *Prelude* demands overmuch of the pianoforte as a melodic instrument, with a slow melody rather high on the keyboard over a widespread arpeggio accompaniment that will not always admit of the use of the sustaining pedal. It is surprising how many composers appear to forget the limitations of the pianoforte—a shortness of memory equalled only by that of the violin composers who seem to prefer ineffective chords and part-playing to a good melody. Alfred Bachelet's *Barcarolle Nocturne* and *Petite Histoire* are of moderate difficulty and comparatively old-fashioned in style, with hints of the idiom of such composers as Chopin and Henselt.

A set of *Sonnets* by H. V. Jervis-Read, published separately (Murdoch), show genuine fancy. They are fairly difficult, and call for a good deal of taste in performance. There are seven of them, and they vary in length, some being quite short, e.g., No. 5 is only about thirty bars long. It happens to be one of the best, too, a delicious morsel that might have been written by the earlier Scriabin. John David Davis's *Prælude* is a capital piece for concert use—not strikingly original in its material, but so well laid out that a good player could make a hit with it (Murdoch). Of a *Moto perpetuo* little is demanded beyond perpetual motion. J. Stuart Archer's example breaks away from custom, by contradicting



the *perpetuo* with a slower middle section of different character. A pleasant piece that will give little trouble to a nimble set of fingers (Paxton). Edric Cundell's *Valse Fantastique* is an effective concert study with plenty of spicy harmony. It is dedicated to Lydia Lopokova, and would lend itself well to ballet purposes. I prefer Mr. Cundell's composing to his arranging. His version of the *Londonderry Air* is far from happy. A stodgy effect results from too many chords being used (instead of some of the melody notes being treated as passing-notes), and some of the chords are weak and some are clumsy. Both these pieces are from Paxton's.

At what stage in a composer's career is he justified in dropping prefixes and appearing on the title-page with the bare name? Hitherto the distinction has been regarded as one to be conferred by posterity. But the lady who composes under the name Poldowski (her plain English name being, presumably, a hindrance) makes no bones about describing herself as such, *tout court*. Her *Caledonian Market* (Chester) owes a good deal to some familiar models, not only in the subjects chosen—*Street hawkers, Child talking to the cat, Mouth organs, Humming tops, The bouncing ball, &c.*—but also in the methods. You will find some of the imitations successful—if you know the title of the piece. Of musical beauty there is not a scrap. There are some directions which are intended to be funny, but are merely silly—e.g., in the *Bloomsbury Waltz*, 'mincingly,' 'wooden,' 'genteel.' But satire is not easily expressed in music, and the *Waltz* is not likely to interest those who have not the music before them. In *Picture of Clowns* the player is bidden to be 'shrill,' 'violent,' and to play 'with affectation,' 'as though laughing,' 'with imbecile regularity,' and at one point the effect is to be 'like exaggerated groans.' Such aids to the appreciation of the composer's intentions are seen only by the player, and nobody else is likely to grasp the point of most of the passages so labelled. There are some ingenious effects, of course, but a little of this sort of thing goes a long way. However, there are players and hearers who like a composer to have his tongue in his cheek all the time, and I suppose the limited demand for elaborate leg-pulling has to be met. But most of us will be glad to see this clever composer once more take to writing music. It should be added that the pieces are difficult.

Francesco Santoliquido's *Ex humo ad sidera* has a serious programme, as its title suggests. The struggle of humanity from barbarism to the ideal is depicted with vividness, though we feel at times that more is demanded from the pianoforte than that useful but after all rather limited instrument can supply. The piece ought to be scored for a big orchestra. Still, as it stands a good player could make a highly exciting thing of it. Perhaps the proportions of the piece would have been better had the final section been a little longer. Having struggled out of the abyss, we should have been allowed a little longer on the mountain top. The programme is set forth in Italian; a French or English version would have been a convenience. The work is not desperately difficult, given a player on familiar terms with the fashionable dissonances (Chester).

*Air à danser*, by C. Chaminade, contains far too many full closes, and shows little of the grace and spontaneity that we associate with the composer's name (Enoch).

An album of three *Twilight Pieces*, by William Baines, serves to remind us of the loss we sustained in the early death of this gifted boy. These pieces are short, moderately difficult, and show his instinctive knowledge of pianoforte effect. I like especially the third, a significant kind of *ostinato* (Elkin).

Percival Garratt's *Two Epigrams* (Curwen) are curious and a bit on the gruesome side, No. 2 especially—a kind of muffled ghostly whisper for the most part. Both show the terseness of the epigram without the clearness.

Felix White's *Bumpkin's Dance* is a capital piece, attractive in melody, rhythm, and harmony. Perhaps the bumpkin becomes a trifle over-civilized as the dance goes on, but that is a detail that will worry nobody. The work is to be had in an orchestral version also; in any form it is a welcome new recruit to the stock of really good light music.

The same composer's *A Viennese Echo* is a piece of delicate fancy—a Viennese waltz in a wistful retrospect. Mr. White ought to score this for small orchestra. Its delicate detail of colour and decoration seem to call for muted strings and *sotto voce* wood-wind. These two pieces are among the best moderately difficult pianoforte music published for some time. Both are published by Curwen.

H. G.

#### CHAMBER MUSIC

E. J. Moeran's Sonata for violin and pianoforte (Chester) is, in some ways, if not a good, a typical example of modern music. There was a time—not long ago—when we felt a mad desire to break away from the tyranny of the common chord. At present we feel more like revolting against the tyranny of dissonance. Once we questioned the right of theorists to bar the path of progress with set rules and untenable claims. Now the pioneers have set up claims of no-rule, which are at least not less absurd—for while, before, the theorist could point for confirmation to the past and its masters, the modern can only hope to obtain approval from a future which has still to come. The morrow is in the lap of the gods. To anticipate the future may be the duty of the statesman. It never can be the duty of the artist who, if sincere, is concerned with his own immediate present, his own feelings and impressions. It may be that a public that is yet to be will delight in the feeling of hopeless restlessness which so much modern music portrays; on the other hand, it is equally possible to imagine the audience of the future turning on the present futurists with 'You all like sheep have gone astray.' Must we really have ninths and ninths all the way, as before we had 3-5's and 4-6's? Must really the common chord be reserved for special occasions, as once they reserved the diminished seventh? Doubtless great men can say great things without using either the one or the other, but it is also certain that a more conciliatory attitude would be becoming in composers who have some way to go before being counted 'scratch.' In the Sonata under review, for instance, certain qualities of the composer would be far more easily appreciated if they were set in a less ambitious harmonic scheme. None objects to the use of a dissonant chord. But dissonance, like consonance, should be used in its proper place. There is nothing to be gained by employing it in season and out of season; time

comes for all things—for consecutive ninths as for the humble chord of C major. The composer uses consecutive fifths very effectively in the last movement. But Gustav Holst used them in a similar way in *The Planets*, and still more effectively. B. V.

#### VIOLIN MUSIC

From Messrs. Chester come also two pieces for violin and pianoforte, by Poldowski. The first is a *Tango*, the second a *Berceuse de l'Enfant Mourant*—both are exceedingly and unnecessarily difficult. 'D'une façon canaille' may be a novel direction to the player; it is hardly illuminating. A passage like this:



is simply meaningless, for you cannot have *vibrato* and *portamento* in one—presuming the wavy line to indicate *portamento*. *Vibrato* in a quick descent from a high note to a low gives a *glissando* effect. If this is what the composer requires, then she should have written *Glissando* instead of *Con vibrato*. But perhaps, since the *Berceuse* has all the air of having been written to provide a swift, if not a sweet, ending for the sufferings of the 'enfant,' these technical details are of little importance. B. V.

#### SONGS

Arnold Bax's *When I was one and twenty* is a setting of the well-known lines of A. E. Housman—lines so full of significance that one would think music could add nothing to them. But this music does. Well sung and played the result is almost painfully poignant. The constituents are not elaborate—a folk-song-like melody, and a pianoforte part that gradually grows in quiet intensity, with not a superfluous note—which is saying much where Bax is concerned. The compass is for medium voice. A couple of bad misprints on page 5 should be put right: in line 2, bar 2, the minim B in the left hand should be natural, not flat, and the C that is struck with it needs a sharp. On the last page, line 3, bar 3, surely there should be a natural before the semibreve F in the bass as well as before the quaver. This appealing song has in its favour the fact that it is not unduly difficult for either singer or player; it calls, however, for musicianship, and, above all, temperament (Enoch).

The folk-song style is present also in Roger Quilter's *The Fuchsia Tree*, a setting of an old Manx ballad. It is short—a couple of verses—and typical of the composer (Winthrop Rogers). Elvira Gambogi shows no marked originality in melody or harmony, but she writes attractively. Of the two short songs published together—*Dew* and *The Little Rain*—the second is the better. The words are from old Japanese and Chinese sources. *The Dream* (also from the Japanese) hangs a bit at its opening. In *The Letter* (words by Tennyson) the thematic material is very ordinary, but the situation is perhaps saved by the animation (Elkin).

The folk-song idiom is present in almost all the songs received for review this month. Here, for example, is a set of five songs by Peter Warlock, published together under the general and pretty title of

*Lillygay* (Chester). Most of the vocal part might have been drawn straight from folk-song. It is a pity the accompaniment occasionally owes something to quite another quarter—is it wild to suggest Schönberg? Even if one likes the harmony in itself, it is difficult to avoid a feeling of a misfit, e.g., some bars in *The Distracted Maid*—a delightful song, despite its jagged moments. And at the close of *Burd Ellen and Young Tamlane* we have a simple vocal part, plainly in A minor, fighting hard against some terrifying structures of dissonant notes that cannot be described briefly, and that I have no space to quote. The pick, I think, is *Rantum Tantum*, a rousing example of Warlock at his best. The whole set is full of interest and enjoyment for those who can overcome the rather formidable difficulties. A high voice is necessary.

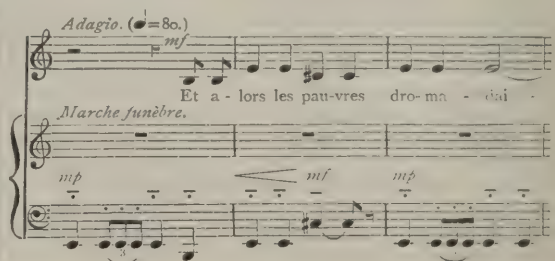
Michael Mullinar's *Cotswold Love* is an example of the diatonic way of treating a quasi-folk-song melody. The interest is well-maintained by a well-written, animated pianoforte part, the result being a capital song. The words are by John Drinkwater (Elkin).

Cyril Scott's *In the Silver Moonbeams* combines the diatonic and chromatic methods. The tune is an old French air, and on the whole Mr. Scott treats it simply and delightfully. I part company with him at the end, when he parts company with the tune, tonality, and style of the rest of the song, and falls back on a string of slithering consecutive ninths of the kind we know but too well. The words are elaborated by Mr. Scott from an old French song (Elkin).

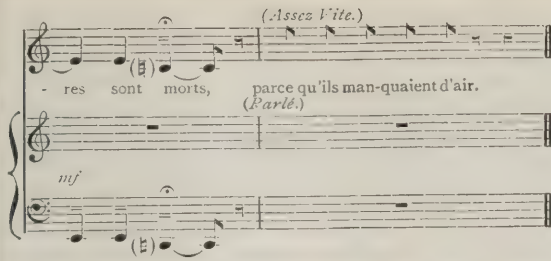
From Rushworth & Dreaper, Liverpool, comes T. Hopkin Evans's *Ingeborg*, for contralto or mezzo-soprano. It is an exacting song in many ways, calling for a big voice and compass, as well as for a lot of dramatic power. The title-page tells us that it is to be the contralto test-piece for the next National Eisteddfod. The text is in Welsh and English, the latter being written by Mr. Evans. His verse is not so good as his music. This song—really a dramatic scena—should be very effective, especially in the orchestral version.

*Song Fancies* is a set of four songs by Landon Ronald, of which it is sufficient to say that they are characteristic. Sir Landon does not share the fashionable objection to emotion in music. Here, as usual, he serves it up liberally, with his customary knack of setting forth somewhat superficial material to the best possible advantage. The album is issued in three forms—for low, medium, and high voice (Enoch).

After these warm, unreticent songs, Eugène Bonner's *Flutes* are bleak indeed. The title covers an album of four, in French—humorous in the new, blandly simple way of the Paris 'Six.' As a sample, the close of *Chameaux* may be quoted:







The same composer's *Two Songs from the Chinese* are less meagre. The first, *Satire on paying calls in August*, is not unfunny. The querulous, matter-of-fact text, sung with a straight face, would raise a laugh, at all events on a first hearing. But such Satie-like japes easily become tiresome. These songs are published by Chester.

Rhené-Baton's *Au coin de l'âtre*, on the other hand, are four delightful songs, finished and expressive, and not over-difficult. They call for a medium-to-high voice (Durand). H. G.

#### MINIATURE SCORES

A remarkably fine set of miniature scores is being issued by the Wiener Philharmonischer Verlag—the Beethoven Symphonies, two of Haydn's (the *London* and *Surprise*), Mozart's G major and *Jupiter*, and several overtures and works by Weber, Schubert, Schumann, Wagner, &c. Two particularly good examples are the *Choral Symphony* and *Elijah*. Both have the text in German and English, the print is clear and bold, and the paper and binding stout. The series is notable, too, in that each number contains a portrait of the composer, a brief preface in English, French, and German, and a synopsis of form.

From Durand comes a miniature score of Louis Aubert's *Habanera*. All the above are to be had of Novello.

Inquiries are often made for a form of Passion-tide musical service suitable for churches where the choral resources are of the most modest description. The right thing has just been issued by the S.P.C.K.—*A People's Passion Music*, arranged by Eleanor C. Gregory. It consists of readings from the Gospels, interspersed with hymns and other devotions to be used by the congregation. The Passion Tones are included for optional use, effectively harmonized by Professor Buck. The work is published in two forms—words only, and abridged edition with music, the latter containing only so much of the text as is necessary to enable the choir to follow the service. Simple as this *Passion* is—being in fact a return to the earliest type—the musical material is so well chosen and arranged that it can hardly fail to be helpful and impressive. C. W.

## Gramophone Notes

By 'DISCUS'

H.M.V.

Two late for notice in the January number came a fine lot of new records of Christmas music. The English Singers were recorded on five 10-in. d.s., singing motets and carols by Byrd, Walford Davies, Pearsall, Praetorius, Vaughan Williams (the ever-welcome *Wassail Song*) and Boughton. The last-named was represented by five numbers from

*Bethlehem*—arrangements of familiar tunes. The recording is first-rate, and the performance excellent in every way, save for a slight feeling of hustle, especially in the Boughton numbers. The result is that such decorative treatment as that of *Adeste fideles* sound rather trivial—which, in fact, it is. Boughton here adopts the idiom of an all too efficient student writing florid counterpoint in a hurry.

The special problems of choral recording are being overcome, judging from the success of three 12-in. d.s. of choruses from *The Messiah*, performed by an admirable choir and the Albert Hall Orchestra, conducted by Sir Landon Ronald. The balance is first rate—in fact, it seems very likely that these records give us an effect pretty much like that of Handel's day, when the choir and orchestra were about equal. Here the choir is evidently small, but picked, so the result is never heavy, and the orchestral part can be heard clearly throughout. There should be a warm welcome for these records of evergreen music. The choruses recorded are 'For unto us,' and 'Glory to God'; 'His yoke is easy,' and 'Surely He hath borne'; 'All we like sheep,' and 'Lift up your heads.' I was sorry 'And the glory' was not among them, but no doubt we shall in due season have the whole of the work.

Solo records from Handel issued at Christmas-tide are of Tudor Davies in 'Every valley' and 'Comfort ye' (too strenuous in style for this music, I feel); Edna Thornton in 'O thou that tellest,' and 'Return, O God of Hosts'; and Robert Radford in 'For behold,' and 'The people that walked.'

Orchestral records are well up to the mark. Elgar's *In the South Overture* is on two 12-in. d.s., played by the Albert Hall Orchestra, conducted by the composer—a brilliant work well reproduced. Excellent, too, are a couple of 11-in. d.s. of extracts from Delius's *Hassan* music, played by His Majesty's Theatre orchestra, with Percy E. Fletcher conducting.

A fine band record is that of the Coldstream Guards (conductor, Lieut. R. G. Evans) in a transcription of Liszt's *Les Preludes*. The wood-wind playing is delightful (12-in. d.s.).

Many gramophonists have been waiting for some Bach played by Harold Samuel. Here is a first instalment—two 12-in. d.s. of the *Chromatic Fantasia and Fugue*, with the *Bourrées* from the *French Suite* in A to fill up the fourth side (the *Fantasia* has a couple of sides to itself). These are among the most notable pianoforte records so far issued. Gramophonists who don't know these works will find the second of the two records the more easily understood and enjoyed. The *Fugue* is clearness itself, and the *Bourrées* are a joy.

It is a drop from these records to a 10-in. d.s. of Una Bourne in Palmgren's *Evening Whispers*, and a transcription of a familiar Mozart *Minuet*, but the playing is first-rate in its daintiness, and again the tone is good.

This month's vocal solo records are not on the same level as the instrumental. The outstanding one is a 10-in. d.s. of Elizabethan songs by Campion, Dowland, and Bartlet, arranged by Frederick K-el, and sung by Sarah Fischer, with string quartet accompaniment. Miss Fischer's tone is hard at times, but her singing is full of life and rhythm, and the string accompaniments are so effective that I wish the recording companies would more frequently use string arrangements of the pianoforte parts.

George Baker sings Quilter's *Three Shakespeare Songs* (10-in. d.-s.). The label describes these songs as 'arranged' by Quilter—a 'curious slip in the case of works so well-known and so very Quilterish. Mr. Baker's singing strikes one as somewhat mincing and affected in *O mistress mine* and *Blow, blow*; he is far better in *Come away, Death*.

Why does Robert Radford trouble about such feeble things as Franz Abt's *Still is the night*? However, we can forgive him for the sake of the two Martin Shaw songs on the other side of this 12-in. d.-s.—*Full Fathom Five* and *Old Clothes and Fine Clothes*, the latter being especially good. Remaining vocal records are of Leila Megane (*Land of Hope and Glory*—with Coldstream Guards Band—and Goring Thomas's *A Summer Night*); Ben Davies (Schumann's *A Spring Night* and Purcell's *I attempt from love's sickness to fly*—of the singing one can only say that it is a pity Mr. Davies did not enter the recording room twenty years earlier); and Sydney Coltham (an air from Debussy's *L'Enfant Prodigue* and Löhrl's *Margarita*).

#### ÆOLIAN VOCALION

The pick of this month's output—a smaller one than usual—is a 12-in. d.-s. of the London String Quartet's performance of the first two movements of Beethoven's Quartet in B flat, Op. 18, No. 6.

The only orchestral record is a 10-in. d.-s. of the Æolian Orchestra playing four little pieces on Russian folk-songs by Liadov, conducted by Cuthbert Whitmore. They are of no great account, but a special word is due to the highly-enjoyable *Rondo*, in which the piccolo player has the time of his life.

Liadov is represented again on a 10-in. pianoforte record—Sapelinikov playing his piquant *Musical Box* and Tchaikovsky's well-known *Humoresque* in G, from Op. 10—a good reproduction of some capital playing.

The vocal records give us some fine voices wasted on poorish material: Ethel Hook in Hullah's *Three Fishers* and Roeckel's *Angus Macdonald*; John Charles Thomas in Frank Tours's *Trees* and Fleeson von Tilzer's *If you only knew*; Eric Marshall in Löhrl's *Roadways* and d'Hardelot's *Never mind*; and Malcolm McEachern in Kennedy Russell's *Young Tom o' Devon* and Coningsby Clarke's *The Golden City of St. Mary*.

Two operatic records are of Giacomo Rimini in an air from *L'Africaine*, and Armand Tokatyan in 'Cielo e mar?' from *La Gioconda*, and a cheerful Neapolitan air.

#### COLUMBIA

It was a happy idea of Sir Henry Wood's to give gramophonists an opportunity of hearing the wind and string departments of his Orchestra separately. Here is a 12-in. d.-s. of Beethoven's *Rondino* for wind instruments, and Bach's *Gavotte* in E for strings. As a piece of music, much cannot be said for the *Rondino*; but it makes an interesting and instructive gramophone item, because, the reproduction being excellent, it gives us an unusually good chance of studying the tone-colour of woodwind and horns in combination.

A fascinating record is that of Ravel's Septet (harp, flute, clarinet, and strings), played by some of our finest soloists. But I wish the Company had not cut it into four short sections (two 12-in. d.-s.). It looks as if it could have been got on two sides of a 12-in. disc. The interest of novelty attaches to

some records of the band of the R. Marina Italiana. A 12-in. d.-s. of the Overture to *Egmont* shows them to be a good deal less brilliant than the Service bands of this country and France. The work suffers, too, in the transcription. A 10-in. d.-s. shows us the band playing the Prelude to Act 4 of *Traviata*, and on the other side a dreadfully inane affair which the label assures us is a *Nibelungen March* by Wagner. Of course, there are Wagners and Wagners, and this may be any one of the clan. But if the March is by the one and only Richard, I will eat the disc on which it is recorded, labels and all.

Two vocal records call for a note. Norman Allin sings Peel's *The Lute Player* and Korbay's *Shepherd, see thy horse's foaming mane* (10-in. d.-s.). I have heard this magnificent voice to better advantage.

A 12-in. d.-s. gives us Ulysses Lappas singing a couple of extracts from *Andrea Chenier*. I can imagine no worse object-lesson for a young singer than this record. Lappas, as his voice reaches me via the gramophone, is nearly always slightly flat, almost invariably wobbly, and the rest of the time either raucous or snivelling. Listening to records of operatic tenors of the Mediterranean breed, I have often wondered what depths of blatant vulgarity they could plumb. I think Lappas has managed to reach bottom.

## Church and Organ Music

### THE ROYAL COLLEGE OF ORGANISTS

#### DIPLOMA DISTRIBUTION

On Saturday, January 19, Dr. Alan Gray, LL.M., President of the College, presented the diplomas to the recently elected Fellows and Associates. Among those present were Sir Frederick Bridge, C.V.O., Vice-President, and the following members of the Council: Dr. P. C. Buck, Mr. E. T. Cook, Mus.B., Dr. H. E. Darke, Dr. H. G. Ley, Dr. C. Macpherson, Dr. G. R. Marchant, Dr. H. W. Richards, Mr. E. S. Roper, Mus.B., Dr. F. G. Shinn, Dr. E. T. Sweeting, and Dr. H. A. Harding, hon. secretary.

The PRESIDENT began the proceedings by saying—I am quite sure we should all like to express our sincere regret that Sir Walter Parratt has been seriously ill, and I feel that we should send a message to him expressing our sympathy and our great hope that he will soon be better again. I therefore propose the following Resolution:

'It is the unanimous wish of the members gathered together to-day at the public distribution of the R.C.O. diplomas that much sympathy be sent to you in your illness, and deep gratitude to you for all you have done for organists and the organ world. It is their earnest wish that your health may be speedily restored, and that they may have the great gratification of welcoming you back again in the near future.'

SIR FREDERICK BRIDGE seconded the motion.

The Resolution was carried with acclamation, and on the suggestion of Dr. Harding, it was agreed to send the message to Sir Walter in the form of a telegram.

Dr. HARDING (Hon. Secretary): For the Fellowship Examination there were seventy-seven candidates, of whom fifteen passed; for the Associate Examination there were a hundred and sixty-four candidates, of whom fifteen passed. The Fellowship Lafontaine Prize was awarded to W. J. F. Avery, and the Fellowship Turpin Prize will be announced later.



The Associateship Lafontaine Prize was awarded to L. Forrester, and the Associateship Sawyer Prize to E. J. Down.

There were altogether two hundred and forty-one candidates, and only thirty passed! Two candidates who had obtained pass-marks in organ-playing and paper-work, failed because their Essays were so thoroughly inadequate.

We wish it generally known that the Essay is a failing subject, and that it is possible to pass in everything else and yet to fail on the whole through inability to write an Essay of two hundred words.

I have two things to mention as Secretary. First of all, I want to tell you that the syllabus for the Choir-training Examination is now available. I do commend these examinations to you. We hear from clergymen nowadays that they do not attach so much importance to the playing; they want choir-trainers. It is in your power to show the ecclesiastical authorities that you are good choir-trainers. Then I would like to point out that all the new regulations for F.R.C.O. and A.R.C.O. come into force next July. Do not be afraid of them. To the musician, I believe they are easier than they were before. In any case, I assure you the examination will not cramp the genius of any budding composer. We are on the eve of publishing Specimen Tests of all the tests we are going to give next July. They are sixpence per set, post free, from the College. They show you exactly the character and difficulty of the new tests.

The Diplomas were then presented by the President to the successful candidates:

#### PASSED FELLOWSHIP, JANUARY, 1924

Allen, C. V., Winchester	Masser, W. E., Reading
Avery, W. J. F., London	Miles, T. P., Eastbourne
(Lafontaine Prize)	Newman, S. T. M., Bristol
Franklin, O. Le P., London	Pritchard, T. C. L., Glasgow
Jarvis, C. E., Port Sunlight	Rablen, A. W., London
Jones, W. Probert., Reading	Sykes, H. H., Huddersfield
Lawrence, A. H., Normanton	Thorne, G. H., Felstead
Marsden, H., Oughtibridge	Veitch, W., Enfield

#### PASSED ASSOCIATESHIP, JANUARY, 1924

Balkham, A. E., St. Leonards-on-Sea	Hannah, S. H., Newcastle- on-Tyne
Boraston, F. R., Formby	Jolly, W., Peterborough
Cartner, H., Carlisle	Minay, W. O., Manchester
Crick, G. F., Bury, Lancs.	Phillips, Walter, Wrexham
Downs, E. J., Southport (Sawyer Prize)	Richards, J. H., London
Evans, D. M., Tonbridge	Salmons, C. L., Bedford
Forrester, L., Stoke-on- Trent	Smith, H. F., West Hartlepool
(Lafontaine Prize)	Strange, H. A. W., Reading

ALEX. W. SHINDLER, Registrar.

Appended are the Reports of the Examining Boards:

#### FELLOWSHIP ORGAN-WORK

Of the pieces, the Bach number (Chorale Prelude on *Lord Jesus Christ, unto us turn*) was phrased better, and the pace was more even than usual. Bairstow's Toccata-Prelude on *Pange Lingua* proved to be a searching test, the meaning of which many failed to grasp; others ignored the *staccato*, or seemed quite unable to cope even tentatively with the printed registration marks. In spite of this, however, the actual ability to play the right notes continues to show a higher standard of attainment. This ability proved to be the undoing of certain candidates, who entirely failed to perceive the innate gracefulness of the Mozart piece (*Andante* from fifth Quintet, arranged by Best), which was consequently played in the majority of cases far too heavily.

On the purely mechanical side, there were several instances where candidates did not notice for pages on end that they were playing on the Great organ without the Pedal coupler. As the R.C.O. organ has three ways of giving this coupler to the performer, it is advisable to know for certain beforehand how to employ at least one of them at a moment's notice.

Of the practical tests, that for score-reading was too often played in a way that would hinder rather than help a choir, and mistaken clefs were common. The unfigured bass seemed to be thought out from the wrong way up. Very few apparently seemed to make the effort of imagining a melody to which the printed notes would supply a suitable bass, nor did many resort to the obvious and helpful expedient of contrary motion when in difficulties.

Too many candidates merely played chords with each note of the bass, and there were few instances where a practical knowledge of passing-notes was apparent.

The sight-reading was disappointing, the faults in time being more numerous than those of wrong notes.

The extemporizing showed signs of improvement, though the following faults were still much in evidence:

- (1.) Inability to play the subject in correct time.
- (2.) A tendency to make the second phrase an exact copy of the first both in melodic and rhythmic outline.
- (3.) Failure to continue in any recognisable time.
- (4.) Introducing middle sections quite out of keeping with the opening.
- (5.) Pumping the Swell pedal, or playing the subject on a solo stop in order to cover up the lack of inventive ability.

Taking it all round, the melody was not well done. As in the bass test, few showed more than a nodding acquaintance with accented or unaccented passing-notes, a fact that accounted for failures far more than the mistakes attributable to the state of candidates' nerves supposed to be inevitable in the examination room.

CHARLES MACPHERSON (*Chairman*).  
A. HERBERT BREWER.  
WALTER G. ALCOCK.

#### FELLOWSHIP PAPER-WORK

*Melody*.—This was on the whole creditably done. But in many cases there was a tendency to over-elaboration and over-harmonization. There were not many attempts to use definite figuration, the parts moving in a somewhat aimless fashion.

*Unfigured Bass*.—Generally satisfactory, and better than the working of the melody, showing more appreciation of what is meant by 'style.'

*Counterpoint*.—The strict counterpoint was generally good, the free counterpoint poor. Candidates are in too much of a hurry to get their parts in. The result is, the entries are often pointless and clumsy.

*Fugue*.—There is the same old difficulty in making the free parts interesting and relevant. If candidates would try to state one or two definite ideas on figures in the counter-subject, they would then have material capable of development in the free parts, beside that afforded by the subject.

*Orchestration*.—Generally passable, but of only average standard.

*Ear-Test*.—Very good in most cases.

*Questions*.—Fair. There were some curious ideas as to the meaning of the words 'right' and 'wrong' in music, and also of 'tonality' and 'key-colour.' Further, it should be pointed out that when asked to give brief headings for a lecture on 'Organ Composers since Mendelssohn,' candidates do not give any indication of what they are going to say by writing down a list of such composers.

J. F. BRIDGE (*Chairman*).  
P. C. BUCK.  
C. H. KITSON.

#### ASSOCIATE ORGAN-WORK

The standard generally seemed to be below the average, and many of the failures were due to quite elementary faults—e.g., the hands not together in chord-playing; fugue subjects given out unrhythmically, and not phrased consistently throughout the work; lack of continuity in rhythm (this was especially noticeable in Frank Bridge's *Allegro Marziale*); bad time, pointless *rallentandos*, &c. The Psalm-Prelude of Howells almost invariably suffered from vagueness of rhythm, and apparent ignorance of the psalm-text on which the piece is based. The repeated L.-H. chords in the Lloyd piece were usually made unpleasantly abrupt in effect.

Registration: Many players used a 16-ft. pedal, uncoupled, with the result that the bass of the harmony was often uncertain; the reeds and doubles were over-used, especially in the Bach C minor Fugue, the 16-ft. manual stop being frequently used in giving out the subject; more attention to balance of manuals and pedal was needed in the Bach Sonata; *cres.* and *dim.* were generally too sudden.

The tests were often attacked recklessly, the key- and time-signatures sometimes not being grasped until the test was well on its way. (The accompaniment-test was in G minor; several players began in G major, and continued in that key till half-way through. On the other hand, the score-reading test, in G major, was several times started in G minor, C major, or in an unclassifiable compound of keys.) The accompaniment-test suffered badly in the matter of wildly incorrect time-values, and was often played as a piece of organ music, no notice being taken of the text; here, and in the transposition, the pedal part was frequently played an octave lower than written, and indications as to *ped.* and *man.* were disregarded. Without exaggeration it may be said that seventy-five per cent. of the faults and slips in both solo playing and tests were either elementary or of a type that could have been avoided by the use of a little observation and common-sense.

EDGAR T. COOK (*Chairman*).

HARVEY GRACE.

HENRY G. LEV.

#### ASSOCIATE PAPER-WORK

The paper-work, as a whole, did not attain to the usual level, although elementary mistakes were rather less in evidence. The primary cause of many failures was that much of the music which came before the examiners was built upon commonplace bass parts and weak harmonic foundations. Crude progressions and monotonous harmonies were the inevitable result.

Many slips in workmanship are excused, provided that some musicianship is shown; without this essential the tests cease to have any value.

Under the new regulations for paper-work there will be wide scope, and we may reasonably expect that this fact will be taken advantage of and realised by all candidates.

G. J. BENNETT (*Chairman*).

H. W. RICHARDS.

H. A. HARDING.

#### THE PRESIDENT'S ADDRESS

I propose this morning to say something on the appreciation of music. This is a subject on which a good deal has been written, but the only book on the subject that I have lately read is an admirable little work by Mr. Calvocoressi. This goes far more deeply into the subject than I propose to do to-day; and, indeed, it is written for the guidance of professed musical critics. These gentlemen certainly should be grateful for any help in their difficult task, for the records of their predecessors' opinions make, indeed, a sorry show. Any new departure in the art creates a problem, and at the present time the critic's task must be more difficult than ever. But as regards estimation of older work, one fact stands out clearly. That is that one generation will inevitably disparage the work of its immediate predecessors. This is true of other things besides music. Take literature. There is the supreme case of Shakespeare. In the 17th and 18th centuries it was found necessary, even by so great a writer as Dryden, to alter and rewrite Shakespeare's plays. In the latter part of the 18th century interest in these gradually increased, but it was not till the 19th century that his greatness was fully realised by Coleridge in England and Goethe in Germany. Shakespeare's eclipse was not a total eclipse like that of Bach, but it lasted longer. In later days the same thing is perceptible in the appreciation of Victorian literature, which to my mind is the greatest literature since Elizabethan times. Even Dickens had a period of depreciation, though in his case recovery seems to have set in, as well it might. Thackeray and Tennyson have also suffered, but their turn must come again. Then Stevenson. Thirty years ago the best judges worshipped him, but that does not seem to be the case nowadays. The

same is true in other things besides Literature and Art. There is the question of dress. Take up an old *Punch* and see how absurd the fashions of only a few years ago seem. Further back there were dresses that saved the street sweeper trouble, Dundreary whiskers, and crinolines. Perhaps all may come again. Then there is furniture. I have seen fashion run the gamut of revival of mahogany, old oak, Queen Anne, Georgian, Chippendale—note that all of them come on in chronological order. I am told now that even early Victorian is showing signs of vitality. What a satisfactory thing it is that dealers are always ready to supply us with furniture of any period! But it is time we returned to music. In the 'seventies and 'eighties we were, of course, very German. Mendelssohn was beginning to wane, and Schumann was a new discovery. We had previously only known his Album and a few songs. Brahms and Wagner were alive and working, and the *Ring* was being produced. And as a confession, I may say that we thought rather well of Raff. I have not seen any of his works for years, but I have the idea still that he does not deserve the complete oblivion into which he has sunk. Of these composers, Schumann has declined most; partly, I think, for his deficiencies in technique, and partly for the general decay of romanticism in all art. 'Romanticism' is a blessed word, and I should be sorry to have to define its boundaries, but I imagine that most people would agree that Schumann was a prominent exponent of that state of mind. Brahms and Wagner have also declined relatively, but this falling back can be only temporary, though Wagner's operatic theories may hamper him. Then to turn to the other side. We fully appreciated Bach as far as we knew him—at all events, organists did—but we knew comparatively little of him. For those who heard it, the first performance of the B minor Mass in England was an epoch, but we knew few of the cantatas, and nothing of the *Brandenburg* Concertos. The revelation of Bach's amazing versatility, and the gain of insight into his spiritual qualities, have been the work of the last twenty years. We also, I am ashamed to say, decidedly underestimated Mozart. Richter's often-quoted remark, 'There is a future before Mozart,' loses point if this is forgotten. In later times we heard much of two composers—Tchaikovsky and Dvorák. Tchaikovsky is denounced as morbid, but he wrote many things besides the *Pathetic Symphony*. There is nothing morbid about the *Casse-Noisette*. Dvorák was very uneven. I have a vivid recollection of the first performance of *The Spectre's Bride*, which, in spite of a gruesome libretto and ridiculous words, gripped one absolutely. And I have also a melancholy remembrance of the first performance of *Ludmila*. But surely no modern writer has ever written such tunes. And I confess to a weakness for tunes. I do not think that these two composers will be entirely forgotten in the future. There is not much to be said for our early Victorian music before 1880. But Macfarren's *St. John the Baptist* was hailed as a masterpiece by all the critics in the 'seventies. I regret to say that certain irreverent young men of my acquaintance have been lately giving private concerts of what they call 'bad music,' and it is a sad fact that extracts from Macfarren's later oratorios formed a part of the entertainment. I hope the shade of George Alexander Macfarren, Principal of the Royal Academy of Music, Professor of Music at Cambridge, was not present. Theory was the ruin of Macfarren as a composer. Before he became a convert to Day's theory his music is often fresh and interesting—in later times he seemed to be always trying to justify this theory by his work. 'Day' chords appear in all sorts of unsuitable situations, and the result is an extraordinary angularity which, coupled with an amazing lack of humour in setting the words, has resulted in his suffering the indignity I have described. In his early days he wrote a very pleasant Overture, *Chevy Chase*, which Mendelssohn liked, and to which Wagner alludes in his letters under the name of *Steeple Chase*! Another curious reversal of taste occurs in the case of Sullivan. In former days all the wise heads regarded Sullivan as a very talented man who had gone astray, and shook their heads violently over his comic operas. To-day the enthusiasm of the young men over these same operas is delightful to behold, and Sullivan's attempts at more solid work are discarded. But I confess



I should not mind hearing again a string of choruses from a much despised work, *The Martyr of Antioch*, though I don't suppose I ever shall have the opportunity. I have said enough, I think, to prove the proposition I began with. We may now consider some more immediately practical points. In estimating such music as we may happen to hear at a concert, there is one thing to bear in mind, and that is the enormous power of the performers to influence our judgment. We have long been acquainted with the spell of a great artist to put a new meaning into music that we know quite well, and similarly we have learnt what havoc an inferior performer can play. But in later days the amazing power a modern conductor has to make or mar a piece has to be recognised. May I give a personal reminiscence? I was well acquainted with Brahms's first Symphony from its first performance in England conducted by Joachim. I heard it afterwards with several conductors, and was familiar with it as a pianoforte duet. Richter was one of these conductors. Now Richter was the most eminent orchestral chief of his day, in fact he was the father of the modern conductor. He did things with the orchestra which no one had done before. But Richter had his limitations, and as Wagner was one of his specialities, it almost followed in those days that he had scant sympathy with Brahms. Be that as it may, though I knew that Symphony so well, and admired it so much, I was never able to get over the feeling that as an orchestral work it was stodgy. Then about twenty years ago the Meiningen Orchestra came to London, conducted by Steinbach. They played this work, and it became a living thing. As a very eminent musician said to me afterwards, 'Well, I did think I knew that work.' Now if this result could happen with a familiar composition, what an enormous power a conductor-performer has over an unfamiliar composition! (I might add that we also owe a debt to that concert for the first introduction to London of the *Brandenburg* Concertos.) We have some good examples of English conductors doing fine work in both ways. I need mention only what Sir Henry Wood and Sir Thomas Beecham have done in popularising Bach and Mozart. Then again at a concert so many things may interfere with calm judgment—an uncomfortable seat, a missed meal, and other such drawbacks. Fortunately, most of us have not got to write a report of the proceedings that same evening, but the professional critic has to do so, and he, like us, is subject to such infirmities. So let us pity and not blame him if he writes what we do not like. What are we to say when two men of the highest competence and distinction give us diametrically contradictory opinions on a technical point? Mr. Calvocoressi quotes paragraphs from D'Indy and Ravel on the respective merits of the development of sonata form by Brahms and César Franck. And there is no doubt that these two eminent men contradict each other. On which Mr. Calvocoressi remarks: 'The reader is bound to come to the conclusion that judgments on form, in spite of appearances, are very much more a matter of opinion than fact.' Can it be that criticism is reduced to the elementary position of 'I like this' and 'I don't like that'? I confess to a certain growing mistrust as to the possibility of a proper appreciation of a new piece of music by reading the score. Of course every educated musician can read a score to at least a moderate extent, and the ability of some people in this matter is perfectly marvellous. It is always possible of course to decide whether the music is generally bad or good; bad work can be detected and fine points noted, but music is meant to be heard and not read. Cannot many of us recall melodies which on first hearing produced little effect on us, and only revealed their full merits with familiarity? Personally I can recall many Bach melodies of this kind. If we fail then in the proper estimation of a melody at first hearing, it is not likely that we shall always come to a correct judgment of a more elaborate work at first sight. It is well at all events to play the work over either with two hands or four. For music is a great mystery, and we must in the last instance appeal to the senses by which it is ordained that its mysteries are to be conveyed to us. And, above all, we need not accept blindly what people write about it.

The following pieces from the selected list for the Examinations in July, 1924, were played upon the College organ by Dr. Alan Gray:

## ASSOCIATESHIP

Psalm XII ... .. Charles Wood  
No. 1 of Three Preludes, from the  
*Genevan Psalter*.

Cantabile in G ... .. Jongen  
Sonata No. 4 (1st movement) ... .. Mendelssohn

## FELLOWSHIP

Canon in B minor ... .. Schumann  
Prelude and Fugue in E minor ('Wedge') J. S. Bach  
(Novello: Book 8, p. 98.)

Sir FREDERICK BRIDGE: It gives me great pleasure to propose our best thanks to our President. I appreciated his address very much. We also owe him a great debt for undertaking this onerous task at the organ, of playing before such a highly critical audience. Those who are coming up for examination next July have had a first-rate lesson for nothing at the expense of the R.C.O. There are advantages and disadvantages in being spared so long as I have been beyond the allotted span of life. I am almost inclined to think I am the oldest member of the College. I rejoice to have been spared so long to see the great results that have been achieved. I propose that our best thanks be accorded to our President, Dr. Alan Gray. More power to his elbow, and more agility to his feet as well! At any rate, it was a very great feat that he performed this morning.

The vote having been accorded with acclamation,—

The PRESIDENT said: I am very much obliged to you for this kind reception. I tried to do my best. I was doubtful whether I ought to accept the invitation to play, but as the Council was kind enough to invite me to do so, I thought it would be ungracious to refuse. Before we part this morning I should like to propose a vote of thanks to our worthy secretary, Dr. Harding. I expect you are all aware of the enormous amount of work he does for the good of this College, and has done for so many years. It is not too much to say that the really extraordinary state of efficiency of this Institution is due to his initiative, and I am sure you join me in according him our warmest thanks, with the hope that he will continue to give us his services for many years to come.

The meeting then concluded.

## LOUIS VIERNE AT WESTMINSTER

In the last few years we have had visits from five celebrated foreign organists—three of them Frenchmen—and all have drawn huge audiences. The wonderful playing of brilliant young Dupré is still fresh in our memories, and we shall not soon forget Bonnet, Schweitzer, or Lynnwood Farnam.

Having entertained, and been entertained by, the pupil (Dupré), it was but fitting that we should extend our hospitality to the tutor (Vierne), and that he should tour the country giving recitals. This fine musician already had many friends in England. It was therefore with particular pleasure that we welcomed him, now restored to some degree of good health. And it says a great deal both for him and for the public that, notwithstanding the absence of press 'puffing'—which is so often given indiscriminately to foreigners—one of his first recitals in this country (at Westminster Cathedral) attracted an enormous crowd.

We have still to become thoroughly accustomed to the characteristics of French organ playing, but we are well on the way, and if at times M. Vierne seemed to give us rather an overdose of high-pitched registers and twangy reeds, the effect was considerably less unpleasant than on former occasions. Of course, the player gave us beautiful phrasing, highly artistic registration in the quieter movements, and his finger and foot agility were quite up to expectations. Only one item was below the standard we looked for, and that was the improvisation on *Adeste Fideles*—a splendid tune which, if already rather overworked, gives ample scope

for original extempore variations. Making every allowance for M. Vienne's state of health and the fact that he had had a tiring day (in the morning he gave a recital at Trinity College, Cambridge), it is impossible to deny that this extemporisation was not what it ought to have been. Somehow, where a famous recitalist is concerned, one instinctively shrinks from using such terms as 'aimless, rather puerile meandering,' but—well, anyway, it was unconvincing. The second effort in the same direction was distinctly better, but even here one missed the unity and balance of a good improvisation.

But, on the whole, one finds less fault with the playing than with the build-up of the programme. Was M. Vienne wise in conceding to the request for a programme entirely devoted to his own works? His Symphonies have long been recognised as very fine compositions, but we can have too much of even good things, which is what most of us felt at the end of the recital. Vienne's music is usually fine, but it has its dull moments. As individual numbers these Symphonies and the shorter works are delightful, but lumped together in one programme, they are apt to become wearisome. As a whole the recital lacked verve and energy—there was too much of the *pastorale, cantabile* style. The most energetic number was the *Carillon*, though for me even this was spoilt by the pedals appearing to speak about half a beat behind the manuals. Perhaps this was the fault of the building, but one cannot help thinking that it is another case of the mistake of writing quick passages for heavy, sluggish pedal stops. Having delivered oneself of these grumbles, it is only fair to repeat that otherwise the event was an enjoyable one. We may hope that before long M. Vienne will pay us another visit, and give recitals in which he includes a few bold, energetically diatonic works of Bach, Rheinberger, and some English composers. A final point: When will some of our leading players, like Wolstenholme, Hollins, Alcock, Henry Ley, and others, be invited to show the French what we can do in the organ playing line? STANLEY LUCAS.

The London Sunday School Choir will give its annual concert at the Albert Hall on February 16, at 6.30, when the programme will consist of selections from *St. Paul*, and short miscellaneous items. The soloists will be Miss Kate Winter, Miss Phyllis Lett, Mr. Ben Davies, and Mr. Allan Brown. There will be a choir of a thousand, and a large orchestra.

A concert will be given at Bishopsgate Institute on February 28, at 7.30, by the boys of the City of London Choir College, assisted by gentlemen from St. Paul's Cathedral, Westminster Abbey, and other choirs. The programme will include *The Hymn of Praise*, madrigals, part-songs, &c.

Holst's *Hymn of Jesus* and *Two Psalms*, Brahms's *Song of Destiny*, and Vaughan Williams's *Pastoral Symphony* will make up the programme at Southwark Cathedral musical service on February 9, at 3 o'clock. The London Symphony Orchestra will play. No tickets.

Dr. Harold Darke has just begun his twenty-third series of recitals at St. Michael's, Cornhill. Mondays, at 1. The programme on February 11 will be devoted to Bach, and Mr. John Adams will sing an aria and the cantata *Ich Lasse dich nicht*.

Parts 1, 2, and 3 of the *Christmas Oratorio* were sung by the City Temple Choral Society, on January 12, conducted by Mr. Allan Brown, with Mr. G. D. Cunningham at the organ, and Mr. E. E. Withall playing the drums.

#### ORGAN RECITALS

Mr. G. W. Harris Sellick, St. Mary Magdalene, Ashton-upon-Mersey—*Pastorale, Franck*; Overture to 'Occasional' Oratorio; Choral-Improvisation on 'In dulci jubilo,' *Karg-Elert*; Fantasy on two Christmas Carols, *John E. West*; Christmas Postlude, *Grace*.

Dr. Wilson, Manchester Cathedral—Fantasia in F minor, *Mozart*; Sonata No. 2, *Bach*; Fugue in G and Preludes on 'St. Thomas' and 'Eventide,' *Parry*.

Sir Ivor Atkins, Manchester Cathedral—Fuga on the Magnificat, *Bach*; Allegretto in B minor, *Vienne*; Dithyramb, *Harwood*.

Mr. Norman Cocker, Manchester Cathedral—Overture to 'Otho,' *Handel*; Prelude and Fugue in B minor and two Chorale Preludes, *Bach*; Allegro (Symphony No. 2), *Vienne*.

Mr. Herbert Hodge, Bishopsgate Institute—Sonata No. 7, *Rheinberger*; Air with Variations in A, *Lyon*; Chorale Prelude, 'I give to thee farewell,' *Bach*; Capriccio in F, *Purcell* J. Mansfield.

Mr. Philip Dore, Queens' College Chapel, Cambridge—Toccata and Fugue ('Dorian'), *Bach*; Chorale No. 1, *Franck*; Two Versets on 'Ave Maris Stella,' *Dupré*; Minuet and Final (Symphony No. 4), *Vienne*; Pastorale, *Franck*; Fantasia on 'In dulci jubilo,' *Karg-Elert*.

Dr. J. Kendrick Pyne, Whitworth Hall, Manchester—Prelude and Fugue in G, *Bach*; 'Aspiration,' *Kitchener*; Sonata in F sharp minor, *Rheinberger*.

Mr. C. Hopkins Ould, Wesley Methodist Church, Fort William—Sonata No. 1, *Guilmant*; Introduction and Fugue on B A C H, *Liszt*; Andante Cantabile (Symphony No. 4) and Toccata (Symphony No. 5), *Widor*.

Mr. Edward J. Robinson, Pitt Street Congregational Church, Sydney—A Bach programme: Fantasia and Fugue in G minor and eight Chorale Preludes.

Mr. William Robson, St. George's Presbyterian Church, Stockton-on-Tees—Toccata and Fugue in C, *Bach*; Theme with Variations, *Tchaikovsky*; Evening Song, *Bairstow*.

Mr. F. A. Mouré, University of Toronto—Toccata and Fugue in D minor, *Bach*; Sonata in G minor, *Carl Piutti*; 'Evocation à la Chapelle Sixtine,' *Liszt*; Sonata in C major, *Rheinberger*; Symphonie No. 6, *Widor*.

Mr. W. W. Thompson, St. Dunstan's-in-the-East—'Ode Héroïque,' *Cyril Scott*; Rhapsody and 'Cradle Song,' *Grace*; Pièce Héroïque, *Franck*.

Mr. Wallace G. Breach, Tytherington Church, Gloucester—Prelude on 'In dulci jubilo,' *Bach*; Minuet and Trio (Symphony in G minor), *Sterndale Bennett*; Fantasia on Christmas Carols, *John E. West*.

Mr. Ernest F. Mather, St. Vedast Foster—Prelude on 'Old 104th,' *Parry*; Réverie on 'University,' *Grace*; Sonata No. 5 (first movement), *Bach*; Pièce Héroïque, *Franck*.

Mr. H. Percy Richardson, Cathedral Church of St. Nicholas, Newcastle-on-Tyne—Largo ('Sea' Symphony), *Vaughan Williams*; Prelude and Fugue in A minor, *Bach*; Prelude on 'Old 113th,' *Charles Wood*; Étude Symphonique, *Boss*.

Mr. Godfrey Sceats, St. Saviour's, Ealing—Four Advent Preludes from the 'Orgelbüchlein,' *Bach*; Double Fugue on the name B A C H, *Karg-Elert*; Choral Preludes by *Reger* and *Karg-Elert*.

Mr. W. J. Lancaster, Bolton Parish Church—Sonata in D, *Joimey*; Toccata-Prelude on 'Pange Lingua,' *Bairstow*.

Mr. Frank B. Porkess, St. Decuman's Parish Church, Watchet—Fantasia and Fugue in G minor, *Bach*; Chorale No. 3, *Franck*; Postlude in D minor, *Stanford*.

Mr. Philip Miles, All Saints', Eastbourne—A Bach programme: Prelude and Fugue in B minor, Pastorale, Sonata No. 5 (first movement), Toccata and Fugue in F, two Chorale Preludes, Passacaglia.

Mr. Cyril Pearce, St. Thomas's, Norwich—Preludes on 'Sleepers, wake' and 'In dulci jubilo,' *Bach*; Fantasy on two Christmas Carols, *John E. West*.

Miss Ada Petherick, Parish Church, Turnham Green—Fantasia and Fugue in G minor, *Bach*; Sonata No. 4, *Mendelssohn*.

Mr. Gilbert H. Grice, Free Christian Church, Longsight, Manchester—Sonata in D minor (first movement), *Bach*; Rhapsody, *Herbert Howells*; Choral Prelude on 'Rhosymedre,' *Vaughan Williams*.

#### APPOINTMENTS

Mr. Arthur C. Bennett, organist and choirmaster, Andover Parish Church.

Mr. H. A. Bennett, organist and choirmaster, Doncaster Parish Church.



Mr. Wilfrid Dunwell, organist and choirmaster, Mill Hill Chapel, Leeds.  
 Miss Doris Fenner, organist and choirmaster, St. Cuthbert's, West Hampstead.  
 Mr. Henry C. Hart, organist and choirmaster, Kentish Town Parish Church.  
 Mr. Frederic Lacey, organist and choirmaster, St. James-the-Less, Westminster.  
 Mr. G. McNaughton Harvey, organist and choirmaster, Wallasey Parish Church.  
 Mr. J. L. Slater, assistant-organist, York Minster.  
 Mr. B. M. Harvey, organist and choirmaster, Christ Church, Bootle.

## Letters to the Editor

### THE CONDUCTOR AND HIS FORE-RUNNERS

SIR,—In your January number Mr. Wyatt challenges my accuracy. He has overlooked a somewhat material point, namely, that he, in the 20th century, is impugning the statements, not of myself, but of writers from the 12th to the 17th centuries, or even later. He does not support his argument with those categorical references without which historical research is valueless. I must refer him to my earlier chapters for my attitude in this respect.

Two further quotations may be of help to those of your readers who have been interested in those chapters:

'Iubili [*i.e.*, Alleluia] nomen tribuerunt Antiqui. Ab aliis sequentiae dictae sunt quia sunt quaedam veluti sequela et appendix cantici Alleluia, quae SINE VERBIS [my capitals] post ipsum sequuntur.' Mr. Wyatt can find this and a dozen similar references in one of the authors whom I have mentioned. It is not unreasonable to believe that these were the sources of the almost literal statement in *Grove* (2nd ed., iv., 416): 'Sequentia originally was a long jubilus or melody without words.' Whatever the later meaning of the word 'sequence,' at first it had nothing to do with words. Paradoxically the Prose 'followed' the Sequence.

The second quotation is this, which touches upon a far-reaching question of philology quite as much as of music: 'Neuma canit sine p; cum p sit Spiritus almus.'—Yours, &c.,

WILLIAM WALLACE.

11, Ladbroke Road, W.11.

January 7, 1924.

### MUSIC IN WORSHIP

SIR,—I think the reasons for drawing upon the *English Hymnal* for illustrations, rather than *Hymns Ancient and Modern*, are:

(1.)—The latter book so often plays fast and loose with the 'old' tunes. Compare, if you will, such examples as:

8 <i>A. &amp; M.</i> with 259 <i>E.H.</i>	
439 " " 202 "	
86 " " 86 "	
201 " " 277 "	

(2.)—It is scarcely necessary to point out how impossible the plainsong tunes become as set out in *A. & M.* Compare:

15 <i>A. &amp; M.</i> with 264 <sup>2</sup> <i>E.H.</i>	
45 " " 1 "	
96 " " 94 "	

The 1889 edition of *A. & M.* is indicated here. The 1904 book is infinitely superior to the 'old,' but this very fine hymnal has not received the attention it deserves.

In answer to Mr. Marriner's aspersion, may I refer him to the Preface, which reads: 'It is not a party book, expressing this or that phase of negation or excess, but an attempt to combine in one volume the worthiest expressions of all that lies within the Christian creed,' &c., &c.

History repeats itself. Fifty years ago it was said, 'Ah! that book *A. & M.*, which is administering popery to our people in homœopathic doses.'—Yours, &c.,

Christchurch.

JOHN NEWTON.

SIR,—Mr. H. A. Marriner's letter in the last issue of the *Musical Times* surely advises a difficult task to those responsible for the careful selection of our church hymns and tunes, when the *English Hymnal* is so infinitely superior to *Hymns Ancient and Modern*.

The beautiful Bach settings to such hymns as *Wachet auf* and *Nun freut Euch*, mentioning two only, to say nothing of the delightful collection of plainsong hymns and melodies, and the Communion hymns, the majority of which are quite congregational, in the *E.H.*, bear no comparison with such a quantity of bad hymns and ironed-out tunes as are found in the *A. & M.* collection.

Our congregations sorely need healthy and robust hymns, full of melody, not sickly sentimentalism.

Many people are apt to cling tightly to the things they learnt in their youth without pausing to ask whether such are now worthy their riper experience.—Yours, &c.,

Frensham,  
Surrey.

VICTOR J. C. G. BALL.

SIR,—I have just finished a close perusal of *Hymns of the Kingdom*, edited musically by Sir Walford Davies, and if we have not at last the ideal hymn-book (there are only some two hundred hymns in the collection), I venture to say we are now nearer to it than we have ever been before.

Those of us who, while agreeing that the sentimental part-song type of tune so largely represented in the old *A. & M.* book has now fulfilled any purpose it ever had, yet refuse to bow the knee to the secular and other monstrosities which form so large a proportion of the much vaunted *English Hymnal*, will find in this new book a real *via media* between the two extremes, and *no fads*—folk-song, sugar, or any other variety! On the other hand there is evidence of real musicianship in the setting out and arrangement of practically every tune in the book.

I write this letter quite as an outsider, entirely unacquainted with any of the promoters of the book; but in the hope that it may perhaps cause an organist or clergyman here and there to obtain a copy, and above all to read and if possible act upon the inspiring suggestions set out in the Musical Editor's preface.—Yours, &c.,

Wells, Somerset.

M. P. CONWAY.

### DO COMPOSERS UNDERSTAND THE TRUMPET?

SIR,—Is the trumpet understood? Judging by a good deal of modern music I should say this is very doubtful. In the first place, why do composers write for seven different trumpets? A few players, and only very few, use a C trumpet, the instrument in general use being the B $\flat$ . Are composers aware of this? If so, why do they score for seven instruments, when with the very small exception mentioned only one is used?

On entering an orchestra a 'player finds parts for B, C, D $\flat$ , D, E $\flat$ , E, and F trumpets. He cannot take seven instruments about with him, and would not if he could; he has therefore to transpose everything a tone, third, fourth, and so on.

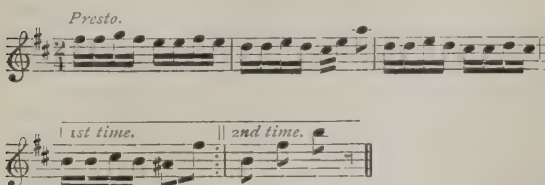
It happens very frequently, almost invariably, that the composer writes for three or four trumpets in one work, so that the player has to keep switching off from one transposition to another. Why this is so puzzles me. Why does the composer leave the transposition to the player? I suppose he can manage it, therefore why doesn't he do so, and write for the instrument in universal use. He would be better served in numbers of cases if he did. The difficulties of reading and execution are quite sufficient without the transposition.

Another point is the constant use of the mute. All modern writers seem to think that it is necessary every few bars. I suppose if they want or prefer a penny trumpet effect they can have it; they certainly get it. It kills all the brilliance of tone; and apparently they do not know that mutes throw the instruments out of tune, on some notes very badly.

Then, again, where is the sense in writing *ff con sordino*. A trumpeter can blow his hardest, and is hardly audible with the mute in use—at all events, against a full orchestra. No doubt the piercing quality of the high notes is wanted at times, but why so much?

In Lalo's *Le Roi D'ys* there are fifty-four consecutive bars of one recurring note, viz., B above the stave, in triplets. I don't know how it sounds to the listener. I know it is very difficult to play. I should think it sounds something like a siren or steam whistle. I wonder whether Lalo knew what he was writing. No doubt he was aware of the compass of the instrument, and he wrote half a tone from the top note. He couldn't know the difficulty, the high and tiring tension of the lips. It is something like writing pages of A's and B's for tenors to get on with. We know how much they would enjoy them!

Occasionally music is met with that is impossible. There are some passages for trumpets in a Suite by one of our foremost composers which I should say are unplayable. These consist of several recurring bars of eight semiquavers, in two-four time, *Presto* (I quote from memory, but correctly, I feel sure):



The Suite is taken at about the same tempo as, or perhaps a little faster than, the well-known quick-step in *William Tell*. At moderate tempo or even *allegro* there is not much difficulty—but *Presto*. . . ! It is like the rattle of a side-drum. A piccolo might manage it, but not a trumpet.

I think it would surprise some of our conductors if they asked their trumpets to play it and similar passages alone, without the cover of the full orchestra. In this instance it is taken too fast to render correctly, or to tongue it really as it should be tongued. The player simply scrambles in here and there, coming in well on the last note.

In another composition, *Kikimora*, by Liadov, the composer seems to have no use for any but top notes. He has written bar after bar of monotonous repetitions of one note, the highest on the instrument. Writers like Liadov may be gifted or talented in other directions, but they would not seem to know much about the trumpet.—Yours, &c.,

'TRUMPETER.'

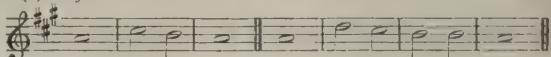
### THE DOH-MINOR: A WARNING

SIR,—I feel the letter in your January issue should not pass unanswered.

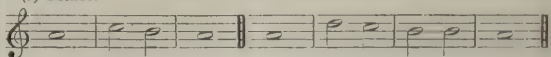
I have no personal or other interest in *Doh*-minor or *Lah*-minor, but as a teacher of sight-singing, ear-training, and harmony, all of which subjects must be linked together for purposes of study, I have an interest in discovering the most musical and the most logical method of presenting pitch-relations to the minds of young music students. Your correspondent quotes a short melodic extract with its translation into Sol-fa notation. Taking that as his text, he holds up to ridicule what is known as the *Doh*-minor method of representing in Sol-fa the minor key. I know nothing more of the extract or of its source than what is stated in the letter. From the Sol-fa translation supplied, those responsible for this regard it as belonging to C minor. Their decision is, I suppose, based upon a study of the complete piece, melody and harmony. That is the way a musician would instinctively approach the subject. If the Tonic Sol-fa College, intent upon demolishing a method with which it does not agree, can find condemnation only in short melodic extracts of a quasi-modal character, then its case must indeed be a weak one. Believers in the *Doh*-minor are not yet reduced to methods of this kind. Only recently there came before me a piece of evidence in support of the *Doh*-minor which to my mind is conclusive. In the *Cathedral Psalter Chants*, the first

Psalm for the sixth morning is set to the following chant by Hayes:

(a) Major.



(b) Minor.



The first six verses are sung in the major key (a), then five in the minor key (b), and the last verses and Gloria in the major key (a). The harmonies are simple, and identical in each key, allowing for the difference between major and minor. Can anyone who has a feeling for the mental effect of the different notes of the scale feel that when we pass from the major form to the minor form, and back again to the major, with similar harmonies in each form, that the *Doh* has been altered? Surely if the major form is

then the musical and logical representation of the minor must be:

{ D | m : r | D || D | f : m | r : r | D ||

To link up the minor version to the key of C and call it

{ L | d : te | L || L | r : d | te : te | L ||

seems to me opposed to musical feeling and to common sense. Surely this latter is the method which all who aspire to be musicians rather than Tonic Sol-faists should be warned against, even if it is true, as your correspondent states, that 'all the leading music publishing firms in this country adhere to it.'—Yours, &c.,

Sydenham, S.E.

FREDERICK G. SHINN.

January, 1924.

SIR,—Referring to Mr. Walter Harrison's letter (January number, page 64), one would like to know exactly what he means when he says, 'out of this simple phrase of ten notes, not one of which is out of the key, no less than four are chromatically altered in the *Doh*-minor version.' To what key does he refer?

If he considers the passage as being in E flat major there is nothing more to be said. But if he regards it as being in C minor, as presumably he does, it cannot be correct to call the intervals of a minor third, minor sixth, and minor seventh from the key-note 'chromatic.'

We shall all agree as to the construction of the minor scale, the difference of opinion being in the nomenclature of the various degrees.

It is my humble opinion that until the keynote is called *Doh* in both major and minor modes, the real differences existing between the two modes will never be thoroughly understood by the majority of students. The method is difficult only because it is new.—Yours, &c.,

Forest Gate, E.7.

LOUISE DUGDALE.

### VOICE FAILURE

SIR,—I have read with interest and considerable puzzlement, Mr. David Houston's letter in your issue for October last.

It seems to me that all these arguments about reeds and vocal cords, as well as false vocal cords, referred to by Mr. Hunt in the same issue, are swept aside by the established fact that Mr. White tested his Sinus tone-production theory, before proclaiming it as a fact, by restoring the voice of a man of twenty-eight years, who had had his vocal cords totally excised as a child. The restored voice was a normal man's voice, and as Mr. White alone has given us a constructive alternative in his Sinus tone-production, the vocal cord enthusiasts are placed at a disadvantage at the very outset—and Sir James Cantlie's teaching gives them the 'knock-out.'

Mr. White restored my voice after my throat had been pronounced incurable, an operation being suggested



according to the usual orthodox idea. I am therefore content to leave it to Mr. Houston, my friend, Mr. Ernest Hunt, and others, to theorise, Mr. White carrying on his beneficent work the while, based on sound, and above all, practical lines. *Magna est veritas.*—Yours, &c.,

‘Restharrow,’

W. H. CHISHOLM.

Longfield, Kent.

SIR,—With reference to the criticisms of Messrs. Hunt and Houston, which appeared in your October issue, I should like to make it clear that I have never adopted any militant attitude with regard to my theory of sinus tone production. After expending considerable time and money upon research, I discovered facts which I believed—and have since proved—to be of special value to the vocal world. These facts were published (at a pecuniary loss to me) so that my fellows might if they wished have the benefit of my labours. I have no wish to make converts of those who prefer the accepted ideas of vocal culture.

Taking Mr. Hunt's letter as being the more important, he remarks: ‘Mr. Lunn's illustration of the two pairs of lock-gates is illuminating.’ I would alter the qualification, and say it is misleading. Let us consider the matter. The object of the lock-gates is (a) to hold back a flow of water, and (b) to arrange for two distinct levels of water. The object of the vocal cords is the reverse, viz., to control and direct a column of air which must be moving. Then one pair of lock-gates, either the upper or the lower, must always be closed in order to effect their purpose, whilst in voice production both pairs of vocal cords must be open. Let Mr. Hunt open his two pairs of lock-gates, and he will soon find that Mr. Lunn's parallel does not hold good. It is obvious that there is not, and could not, be any variation in level with respect to the air in the body as there is in the water of a river. Further, the two sets of lock-gates are in all respects similar to each other in mechanism and structure, whilst the true and false vocal cords are dissimilar in every respect. Then, as I pointed out in your August issue, in the case of the river current it is the pressure on the first gate that shields the second, whereas Mr. Lunn would have us believe that the second gate shields the first from pressure, the false cords being above the true.

Last, but by no means least, it has never yet been shown that there is any air pressure on the vocal cords; any damage sustained by the vocalist in these regions is caused by muscular contraction, and not by air pressure at all. The small column of air which we use would be quite incapable of inflicting such damage. Mr. Hunt admits that neither the true nor the false cords can be seen whilst good vocal tone is produced. It is, therefore, purely a conjecture on his part as to whether the false cords are operative or not.

With regard to Mr. Houston's letter, as you inform me that you cannot spare space for my reply, I have no choice but to leave it, but would remark that any one who can state, as Mr. Houston does, that the vocal cords are one inch in diameter, can have but a very slight acquaintance with his subject.—Yours, &c.,

ERNEST G. WHITE.

Æolian Hall Studios,

New Bond Street, W.1.

[Many letters are unavoidably held over.—EDITOR.]

Dr. H. A. Harding has retired from the post of honorary conductor of the Bedford Musical Society, after twenty-three years' service. Our columns have frequently borne witness to the enterprise and success of the Society, and we are glad to see that the Doctor's services to Bedford's music have been recognised by his fellow-townsmen. At the Society's concert on December 18, the President handed him an address on vellum and a cheque for £100, the presentation being followed by musical honours. Dr. Harding is succeeded by Mr. A. F. Parris and Mr. H. J. Colson, who will act as joint-conductors.

*The Apostles* will be performed at the People's Palace on February 9, at 7.30, under the direction of Mr. Frank Idle, the soloists being Miss Stiles-Allen, Miss Dilys Jones, Mr. John Adams, Mr. David Evans, Mr. Arthur Rose, and Mr. Joseph Farrington.

E

## Sharps and Flats

My technique is my shield. My personality is my sword. . . I sit down at the pianoforte, well-armed, unafraid. With my shield I protect myself. But with my sword I strike.—*Moris Rosenthal.*

The music at the movies may not appeal to you, but at least it drowns out the gum chewing.—*New York Evening Telegram.*

I have often thought that music and all art have become impossible in England.—*Sir Thomas Beecham.*

I wish I could be as optimistic as that.—*Ernest Newman.*

It's a terrible responsibility to have a soul. I sometimes wish I didn't have one. Or if a soul, not a brain. But both! The combination is terrible.—*Marguerite d'Alvarez.*

There are three categories of people who have any liking for music: (1) the people who really know about music; (2) the people who think they know, and don't; and (3) the people who think they don't, and DO.—*Sir Hugh Allen.*

I owe much to broadcasting. My neighbours now have their wireless set and I can enjoy a Sunday nap in peace, instead of having to listen to the continual thumping of the pianoforte.—*Allen Gill.*

The composers of to-day? Atonality! All unimportant. A way out? They know nothing and try to capitalise the fact. Stravinsky? As bad as the rest!—*Moris Rosenthal.*

Beethoven's fifth Symphony is one of the great masterpieces of music; but after forty years the mention of it on a programme is enough to keep me away from any concert. Yet it must be played.—*James Agate.*

By his singing of *Arise, ye subterranean winds*, Mr. — gained such applause that he was determinedly encored, and sang *The Vulgar Boatsman*.—*Local Paper.*

After that, we suppose, the audience left him alone.—*Punch.*

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

First tenors wanted, male-voice choir. Wood Green district.—Write, GOODE, 58, Mayes Road, N.22.

Lady pianist, good sight-reader, wishes to meet vocalists or instrumentalists for mutual practice. Kensington district.—Write, N., 6, Wellington Terrace, W.2.

A few sight-readers wanted to form a madrigal party. Regular and keen. Weekly, near Victoria Station.—E. T. BATES, 11, Cheltenham Road, Leyton, E.

West London Choral and Orchestral Society, Whitefield's Institute, Tottenham Court Road, W.1, resumed rehearsals, Orchestra, January 7, Choir, January 9.

Wanted: basses, flute, cello, clarinet, and trombone.—E. PUDDINGTON, 90, Tantallon Road, Balham, S.W.12.

Experienced violinist wishes to join, as leader, good trio or quartet. Classical music. East district preferred.—M. S., c/o *Musical Times*.

Young lady pianist wishes to meet violinist for mutual practice. Lady or gentleman. S.E. district.—H. S., c/o *Musical Times*.

Experienced lady pianist desires to meet accomplished instrumentalists for chamber music. N.W. district.—G., c/o *Musical Times*.

Experienced string players are invited to co-operate in church music service. South Kensington.—W. MACK SMITH, 18, Colet Gardens, W.14.

Good jazz-drummer and violinist wanted immediately for small dance orchestra. S.W. district.—‘MUSICAL,’ 16, Lambton Road, Cottenham Park, Wimbledon, S.W.20.

Pianist (gentleman) wishes to meet violinist or 'cellist for mutual practice.—G. V. D., 259, Brownhill Road, Catford, S.E.6.

Good amateur viola players required for Civil Service Orchestra. Also second oboe and second bassoon. Queen's Hall pitch. Rehearsals, Law Courts, Thursdays, 5.30 to 7.30.—ERNEST J. STEVENS, 50, High Road, Chiswick, W.4. Telephone: Chiswick 1824.

Timpanist offers services to orchestral society (N. London district preferred) which possesses its own instruments.—W. H., *c/o Musical Times*.

Accompanist (gentleman) wishes to meet 'cellist or other instrumentalists for mutual practice. Good music only. Keen amateurs, also able vocalists interested, please write. Croydon district preferred.—C. P. COCKS, 'Trenance,' Morland Road, Croydon.

Young lady accompanist would like to form or join a trio, for mutual practice. Good music only. Also would like to meet pianist for two-piano forte work.—I. M. BOWELL, 12, Eaton Rise, Ealing, W.5.

Violin-violist would like to meet string players or pianist, Clapham Junction district, for practice of classical or standard music. Advertiser is experienced string quartet player.—'VIOLA,' 6, Hauberk Road, S.W.11.

Good amateur instrumentalists (all instruments) will be welcomed by the N. B. & M. Operatic and Musical Society. Rehearsals in the City on Thursdays at 5.30.—SECRETARY, 66, Watling Street, E.C.

Pianist (young gentleman) wishes to meet vocalists, with a view to practising accompaniments. Birmingham or surrounding districts.—K. A., *c/o Musical Times*.

Will volunteers willing to assist at fortnightly evening services at St. Paul's Church, Aldgate, E., kindly apply to F.R.C.O., 22, Shelley Avenue, E.12? Mixed choir. Bach, Mendelssohn, Stainer, secular, &c.

The Ladies' London Orpheus Choir has vacancies, especially for contraltos. Rehearsals, St. Andrew's Hall, W. Kensington, Tuesdays, 8.15.—Mrs. BRIER, 8, Erpingham Road, Putney, S.W.15.

Bass singer wishes to meet accompanist for mutual practice. If a lady who also sings, contralto preferred. Brighton or Hove district.—BASS, *c/o Musical Times*.

Vacancies in N. London Orchestra for French horn, viola, 'cello, double-bass, and drums.—Write, A. J. PICKETT, 4, Burghley Road, Kentish Town, N.W.5.

Leader and 'cello player wanted to complete string quartet, in East Finchley. Must be first-rate experienced players.—S. J., *c/o Musical Times*.

Pianist (lady, L.R.A.M.) wishes to meet 'cellist and/or violinist for mutual practice; classical works. Victoria district.—M. H., *c/o Musical Times*.

The Coleridge Glee Singers have vacancies for contraltos, tenors, and basses. Must be good readers.—SECRETARY, 38, Chestnut Avenue, Crouch End, N.8.

Wanted, good viola or 'cello player, also pianist, to join quartet. Good library. Sunday mornings, at 11. 6, Newton Street, Hyde.

Liverpool readers on the look-out for a pleasant method of improving their knowledge of music will find what they want in the Liverpool Music Study Circle, which meets on Mondays, at 7.30, at 107, Canning Street. An excellent syllabus of lectures, recitals, &c., has been arranged. The hon. secretary is Mr. John F. Ward, 91, Windsor Road, Tue Brook.

The fifty voices of the Railway Clearing House Musical Society, conducted by Mr. John E. West, gave some excellent music at Kingsway Hall on January 10. The programme included Brahms's *Alto Rhapsody* (with Miss Nora Scott as soloist), Morley's *My bonny lass*, Gibbons's *The Silver Swan*, Wesley's *I wish to tune my quiv'ring lyre*, Arnold Bax's *Boar's Head Carol*, Balfour Gardiner's *Sir Eglamore*, two of Stanford's Newbolt settings, and Mr. West's arrangement of *The bonnie banks o' Loch Lomond*. The whole programme, well sung, was of high quality.

Mr. Alan May will lecture on Elizabethan music (with special reference to the forthcoming Festival) at King's College, Strand, on February 11, at 5.30 p.m. Illustrations by the Choir of the Church of English Martyrs, Streatham. Admission free.

## BRITISH NATIONAL OPERA COMPANY AT COVENT GARDEN

### 'ALCESTIS'

The performance of Rutland Boughton's *Alceste* claims, for many reasons, special consideration. In the first place there is the interest of the Euripidean text, translated by Gilbert Murray, which attracts both for its great beauty of expression and for the new problems it set before the producer. Then there is Boughton's music, very beautiful at times and rising to something akin to greatness in the choric sections—which is all in accordance with Greek tradition and with the importance given to the chorus by the Greek tragedian. *Alceste* moreover is the third British opera which the National Company has produced in the few years which have gone since its creation, and we are thus reaping some of the benefits of possessing such a Company. When, however, we have subscribed wholeheartedly to all the good things that have been said about the text and the music of *Alceste* one disturbing factor remains—the production. Those of us who saw its modest first performance at Glastonbury could not but miss some of the points, of the thrills, the work afforded when it was given with a piano-forte instead of the orchestra in a little hall accommodating, perhaps, an audience equal in numbers to the ushers and ticket-collectors of Covent Garden.

The London production laboured under a load of misadventures. In the first place Mr. Percy Pitt, who conducted the rehearsals, was not well enough to conduct the performance, and had to be replaced at the last moment by the composer. Now there is no question of skill and ability. As a conductor Mr. Boughton may be as good as, or better than, Mr. Pitt. But an orchestra cannot possibly fall into the ways of a new conductor at a moment's notice. Then there was the illness of Miss Rennie, and the important part of the Handmaid had to be taken by Miss Davies, of Glastonbury. Miss Davies's singing was quite good in its way, but her range is somewhat restricted. It was excellent miniature work which, in the small hall of Glastonbury, proved very attractive and effective. At Covent Garden, unfortunately, it never got over the footlights. In its turn the staging was utterly unsuitable. Admetus's house at the back of the stage (on the steps of which most of the action takes place) left a wide gap between actors and orchestra. Greek plays are at the opposite pole from modern cinema horrors, in that they give the utmost importance to the word, while for cinemas all that matters is the action. But the absence of action implies closer contact between spectators and performers, and at Covent Garden the depth of the stage and indistinct pronunciation acted like a film of mist between interpreters and audience.

It was, of course, almost inevitable that some of the Glastonbury effects should go by the board. There the procession led by Thanatos and bearing the body of the dead Queen passed right through the hall, and one recalls the thrill of feeling these heroes and demigods getting nearer and nearer at each step—Thanatos the messenger of Death; Admetus, irresolute where even a hero may be irresolute, but a human, intensely pathetic figure; and those who had loved the hallowed victim, the representatives of a world which at the same time congratulates and blames the King for having allowed the sacrifice. This procession would have been impossible at Covent Garden without some radical change in the customs and traditions of the house.

For my part, I confess that had I been responsible for the production I would have insisted on carrying out all the changes that would have seemed necessary to bridge over the gulf between the spectators and the performers. It is preposterous that while theatre managers are ready with all kinds of suggestions and devices to add to the effect of a parade of mannequins in a revue, they should be so dull of hearing when they are asked to show a little more initiative and intelligence in the staging of great operas. In *Alceste* they had a good opportunity to strike a new line and attract a public tired of old conventionalities. The opportunity was lost through that moral laziness which is the besetting sin of opera.

Finally, something should be said of the orchestral scoring which, candidly, seemed wholly inadequate.



This takes the critic on to dangerous ground, for if a composer says, 'This is the effect I want,' then of course there is nothing more to add. But, at any rate, let the reasons be stated for the objections here set down. Mr. Boughton's harmonic scheme, his melody, his general outlook, are entirely of our own time. Like the wise man he does not believe in the enormities of the ultra-modern; he delights in four-part harmony. He is not a blind follower, and still less an imitator, of Wagner, but he employs the tools that Wagner—and many another besides—have used. Yet when it comes to scoring this excellent modern music he seems suddenly anxious to give it an archaic colour. He deprives certain branches of the modern orchestra of their inevitable complement (inevitable for modern music); he denies himself the use of instruments Beethoven would have used; he gives his drummer a sinecure, and thus robs himself of every means the composer has to secure effective contrast. Surely there is little consistency in this. Had he written his choruses in unison—in the Greek way—or given prominence to Greek modes, the orchestral limitations would have been accepted as a matter of course. But there can be no logic in dressing Peter in the modern way and then denying a similar garb to Paul. The impression we thus had, sometimes, was as if an old composer had scored the music of a modern—instead of a Handel Overture scored by Elgar, the *Dream of Gerontius* scored by Handel. Mr. Boughton seems reluctant to use any 'alloy' in his orchestra—to add, say, to the violins, the oboes, or the flutes, in order to give them a new tint, or to use certain instruments to support others, or to stress an accent or a phrase. I speak, of course, without ever having seen the score, but the strings sounded distinctly 'undiluted,' and the strings predominate to the point that we sometimes longed for the reedy sound of the oboes and *cor anglais* (as, for instance, in the poignant phrase of the Funeral March), or for the low, brooding notes of the clarinet (as in the exquisitely pathetic music of the Handmaid's tale of Alcestis's gentleness and suffering). This at least is what I felt during the performance, and it is quite probable that some evidence which could be used against my argument escaped me partly because, beside the usual claims on our attention, we were all trying desperately to understand what the singers were saying.

For the actual music of *Alcestis* there can be little but high praise. All the choruses are arresting, individual, and often moving. The solos are perhaps unequal, but the great beauty of the leading themes stands unchallengeable—the theme which we may associate with Admetus's sorrow, the touching pathos of the Eldest Child's music—above all, the very delicate music which accompanies the Handmaid's narration, which in the orchestra, alas, sounds more thin than delicate. If the characterization appeared now and again a little weak—this is particularly the case with Heracles—that is most likely the consequence of an incomplete orchestra. Heracles the slayer of monsters, the reveller who overcomes Death, surely deserves as large an orchestra as ever accompanied the songs of drunken monks in Russian opera.

The chief parts were taken by Miss Clara Serena (Alcestis), Mr. Walter Hyde (Admetus), and Mr. Robert Parker (Heracles). They all sang well enough, but Miss Serena alone took pains to make her words intelligible. The minor parts, adequately filled, revealed the same imperfect appreciation of the value of words, the only exception being Miss Doris Lemon, whose singing of the Child's music was admirable in every way.

#### 'GIANNI SCHICCHI'

The revival of *Gianni Schicchi* and its performance in English evoked much interest. Indeed any good comic subject set to good music is bound to appeal to the public just now, for we all feel the load of care that has been put on our shoulders since 1914. What we need is not the softening influence of tragedy, but the tonic of good comedy. There is surely a rich harvest for the enterprising manager with a *flair* for a great comic-opera of the present or of the past. A really adequate revival of *Fra Diavolo* might carry the town by storm. *Gianni Schicchi* is not like Auber's masterpiece. But it is genuinely comic, even if

its wit is the wit of a pessimist. A rogue, two moonstruck lovers, and a pack of fools—this is the world in which such exceedingly practical jests as the forging of a will are perpetrated. Of the rich humanity of Falstaff, of the frankly farcical humour of Fra Diavolo there is not a trace. But author and composer have done their work very ably. They have told a witty story in a witty way. They hardly give us time to weigh up the action. Incident follows swiftly upon incident, and when for a moment the action halts to give the composer the opportunity to indulge his lyrical vein, Puccini steps in smiling, friendly with his old tricks with a full-throated song about Florence and the surrounding hills, the beauty of May, the flowing Arno—all done so easily, gracefully, pointedly, that it would indeed be ungracious to recall how closely related musically is the beauty of Florence to the beauty of Puccini's other heroines—the ever pathetic Mimi and the exotic Butterfly.

The translation offered at Covent Garden is effective. Hardly any of the points of the original were missed. The production was exceedingly creditable. Mr. Herbert Langley made a lively and resourceful Schicchi. Miss Doris Lemon sang and looked like the young heroine eager to win at one stroke both wealth and love. Mr. Tudor Davies sang of Florence and Schicchi with such delightful ardour that his jest could not have been greater had the subject been down on the Welsh hills and Mr. Lloyd George. The minor characters were excellently enacted, and Mr. Percy Pitt conducted an acceptable orchestral performance of a clever, if not too subtle, score.

#### 'OTELLO' AND OTHER OPERAS

The performance of Verdi's *Otello* showed clearly two things. First, that the company does not lack singers of ability; second, that it does not by any means make the best of the resources it possesses. The orchestra is not as numerous as it should be—especially in the lower strings its weakness is lamentable. But there are ways of hiding, to some extent, such a flaw, either by inducing the string players to put more vigour into their playing, or else by moderating the exuberance of the other branches of the orchestra. And, with another rehearsal or two, Mr. Goossens no doubt would have got the right balance, as his father used to do before him, with the less competent body of players of the old Carl Rosa Company. The chief weakness of the production lay in a conception of the score more in keeping with the style of *Trovatore* than the style of *Otello*—unsteady rhythms, tendency to stress the wrong accents and the wrong notes. All this could have been avoided by a more thorough preparation. But it was a great pity that these details had been neglected, because the performance just missed real greatness. Take, for instance, Mullings, who sang the title-rôle. He is one of the very few singers who possess the physical qualifications the part demands—the range and the endurance. Moreover, he is what the celebrated Tamagno never was, an intelligent and admirable actor. What might have been a great achievement lacked just that discrimination between the relative value of different phrases which makes the difference between promise and achievement. Mr. Herbert Langley's Iago was all that could be wished, vocally and histrionically. Iago and Otello omitted a note at the close of the 'oath' duet, but this, we presume, was merely an accident. The choice of Miss Miriam Licette as Desdemona was not very wise. Miss Licette has great qualities, but the part demands a robustness in the middle and lower registers, which is not Miss Licette's strongest point. The other characters were all well represented. It is also important to note that there was a good attendance and much enthusiasm. With a little more care we should have seen one of those successes which often are the making of a season. By the way, the changing of the scene in the middle of the third Act is not a good innovation. The arrival of the Venetian ambassadors, however unexpected, need not cause the roof and rafters of the old castle to shake as if in an earthquake, nor the chorus to give their welcome before the lights have been turned on. Of the other performances given by the Company *Die Meistersinger* was notable chiefly for the fine Beckmesser of Mr. William Michael, and *Aida* for Miss Florence Austral's inspiring interpretation of the title-rôle.

In *Die Meistersinger* Miss Constance Willis (late of the 'Old Vic.') also gave us a capable interpretation of Magdalen. *Phobus and Pan* and *Hänsel and Gretel* had the same cast as last year, and the two Holst operas gave special opportunities to Mr. Joseph Farrington (Death in *Savitri*) and Miss Gertrude Johnson (the Princess in *The Perfect Fool*). The *Magic Flute* on the whole was more creditable to the men than to the women, and the chief honours went to Mr. Norman Allin (Sarastro), Mr. William Anderson (High Priest), and Mr. Ranalow (Papageno), with Mr. Tudor Davies a capable Tamino. These are chiefly the outstanding features of the productions so far given. It should be added that the conductors, besides those already noted, included Mr. Aylmer Buesst (*Hänsel and Gretel*), Mr. Julius Harrison (*Magic Flute*, *Phobus and Pan*), and Mr. Leslie Heward (*Savitri* and *The Perfect Fool*). F. B.

### MOZART AT THE 'OLD VIC.'

The annual Mozart Festival—and may it continue as long as the 'Old Vic.' has walls and we have ears!—which Miss Lilian Baylis provides for us ended on January 19 with *Don Giovanni*. It deserves more than a cursory record. We have heard a good deal lately about English opera and opera in English apropos of the scramble for Covent Garden, and it has been gravely said that the future turns on the possession of that repository of foreign memories during the coming summer. We wonder if those who allow their judgment to be thus clouded by the prestige of a single opera-house ever visit the 'Old Vic.' on Thursdays or Saturdays. And more particularly have they ever been there when the Mozart Festival was in progress?

Had they done so it is probable that they would be less disposed to pessimism about the future. For the 'Old Vic.' by sheer brains and hard work, has proved that not only can opera be given under such comparatively modest conditions as enable prices to be charged for admission which really bring it within the reach of the people, but that such limitations do not preclude a standard of achievement which in the case of Mozart opera attains undeniable excellence.

We do not mean to suggest that Mozart at the 'Old Vic.' is sung as he ought to be. Mr. Herman Klein asserts that the art of *bel canto*, which found its most perfect expression in Mozart's later operas, is as good as lost. If that be so we must not expect to find it preserved in Waterloo Bridge Road. But thanks in no small degree to Mr. E. J. Dent—whose admirable translations led a critic last year to write of a da Ponte Festival—at least we get very close to the Mozart tradition of setting and playing the operas. Take *Don Giovanni* for instance, in its wit and irony thoroughly typical of the 18th century, which refused to take life or death too seriously. The usual modern setting of this opera ends with the forced exit of the unrepentant Don, whom the devils remove to the place reserved for such libertines. But at the 'Old Vic.' no such concession is made to the *amour propre* of the leading tenor and the crude desire of the management for a drastic curtain. The original ending is given. The other characters clear up the intrigue. Anna agrees to marry Ottavio after a year of mourning, Elvira decides at length to enter a convent, Zerlina and Masetto go home to dinner. Leporello, in the same spirit of reason which was the distinguishing mark of that age, repairs to the nearest tavern to find a new master. But the *convenances* must first be observed. Leporello therefore, since it appears that Don Giovanni has gone 'to hell,' draws the moral:

'So to you, good friends before us,  
We will sing a moral chorus,  
Pray take heed and note it well.'

And the others join in with

'Sinner, pause and ponder well;  
Mark the end of Don Giovanni,  
Are you going to heaven or hell?'

This restores that atmosphere of comedy without which the opera is meaningless, or even revolting.

The same respect for tradition is shown in *The Magic Flute*, where the original division into two Acts is followed, and the many scenes are not separated by intervals while the

scene-shifters get busy. These only give us time to ponder on the curious mentality of Schikaneder, who was responsible for the thousand absurdities of the libretto for which a thousand reasons have been adduced to prove their beauties.

To deal in more detail with the actual performances, *The Marriage of Figaro*, which led off the Festival, was given five times—twice more than either of the others. Technically it was the best of the three. Mr. Sumner Austin, the life and soul of the Festival, was quite admirable as Figaro, and acted with the most infectious high spirits. He gave us the accustomed thrill in 'Non più andrai'—Figaro's one great opportunity in the opera—and fairly brought the house down. How Mozart would love the way the applause at the 'Old Vic.' continually bubbles up—to the annoyance of highbrows who object to clapping till the music is over.

Miss Winifred Kennard, another old favourite, was the Countess, and sang her invocation to the god of love with much charm. Miss Kathleen Lafia, who was new to the part of Cherubino, after overcoming some preliminary nervousness, established herself in the affections of 'Old Vic.' audiences by her singing of 'Voi che sapete.' Her voice is of clear, attractive quality, and she has an unaffected style that suited the part well. Miss Muriel Gough, also well-known to 'Old Vic.' opera-goers, and a thoroughly competent soprano, played Susanna. Amongst those who took the minor rôles, the amusing Antonio of Mr. S. Harrison should be mentioned. He helped to bring out the delicious humour of the scene in the Countess's boudoir, in which Mozart reaches his high-water mark in the broader comedy.

Chorus, and especially orchestra, were more at home in *Figaro* than in *The Magic Flute*, which was the second opera of the Festival, though if anything its popularity appears to be greater than either of the others, in itself a tribute to the sound taste which the 'Old Vic.' has instilled into its patrons. Certainly it was thoroughly enjoyable, but without asking for impossibilities we should have liked to hear it better sung and the music better played. Papageno (Mr. Sumner Austin) deserves all the praise we can give him. Miss Cecile Whitefield as the Queen of Night did not disappoint us. But on the first night Miss Winifred Kennard appeared tired, and rather uncertain of her voice, and if the Three Genii were adequate, the same cannot be said of the Three Ladies. One of them, we believe, had just stepped into the part, so there may be an excuse. Miss Mary Bonin, by the way, made an elfish little Papagena, and we ought to mention Mr. Ewart Beech's amusing Monostatos. Doubtless the obvious imperfections of the first night were eliminated afterwards. The staging of the opera, the celerity with which the incidents succeeded one another, and the simple, yet effective, mounting were in the best traditions of the 'Old Vic.'

We have kept *Don Giovanni* till the end only to suffer the fate that so often happens to those who come last. Another year it shall have precedence. It must suffice to say that it brought the Festival to an end amidst great enthusiasm, and established Mozart more firmly than ever in the affections of those who in humbleness of heart go to the 'Old Vic.' to learn and not to criticise. H. E. W.

### 'BETHLEHEM' AT THE REGENT THEATRE

Mr. Rutland Boughton's setting of the old Coventry Nativity play, *Bethlehem*, at the Regent Theatre, was a Christmas entertainment out of the ordinary, for our theatres have principally in the past considered that season to be properly dedicated to transformation scenes, fairies in 'tights,' red noses, and the like. Nevertheless, the unassuming, homely presentation of the sacred story found a willing public, and it ran throughout January. Those who were the least pleased were those who had seen *Bethlehem* in its original circumstances—that is, as a village production, sung and played by the 'local talent' for which it had been composed. In that 'upper chamber' at Glastonbury everything was harmonious and apt. Mr. Boughton's frankly Victorian treatment of the carols was in place—it was what the local choristers expected and understood. And such strains as the *Virgin's Lullaby*



—sung with all faultless grace by Miss Silk—made, in that little corner of the world, where it was always such a surprise to find anything at all musically good, an effect really fresh and affecting. The show at the Regent Theatre was, of course, very handsome and artistic, but the original rustic touch had gone. It was no improvement, surely, to have banished the carol-singing folk in favour of angels. Mr. Boughton's carol arrangements are so much more characteristically folkish than angelic. And we didn't at all care for the Regent Theatre's notions of Gothic.

The Glastonbury Virgin was a Perugino. Miss Gwen Ffrangcon-Davies at the Regent was a Burne-Jones. The shepherds watching their flocks by night were again delightfully of the English countryside. The good artists of the cast include Messrs. Johnstone-Douglas, Colin Ashdown, Frank Titterton, and Frederick Woodhouse. Mr. Appleby Matthews conducted. C.

## THE INCORPORATED SOCIETY OF MUSICIANS

The thirty-fourth annual conference of the Incorporated Society of Musicians was held at the Examination Schools, Cambridge, on December 31 to January 4, under the presidency of Mr. Allen Gill. The chief papers read were by Sir Hugh Allen on 'The Man in the Street,' by Sir Dan Godfrey on 'Municipal Music and its Influence upon Musical Education,' and by Dr. Adrian C. Boulton (in the place of Sir Walford Davies) on 'The Ideal Concert Programme.' There were discussions on 'The Place of the Amateur in Music' and 'Harmony of Yesterday and To-day.'

On the morning of January 3, M. Louis Vierne, of Notre Dame, Paris, gave a recital on the Harrison organ at Trinity.

### 'THE MAN IN THE STREET'

'There are three categories of people,' Sir Hugh Allen said, 'who have any liking or aptitude or ability for music: (1) the people who really know about music; (2) the people who think they know, and don't; and (3) the people who think they don't, and *do*! The last sounds contradictory, but it means that they sometimes know without realising it! The "Man in the Street" seems to belong largely to this third category. Those who have learnt a little, dabbled in or pattered about in music, are perhaps the second class, and the first are the elect, the I.S.M. and such like who create, perform, think, and teach music with inspiration and intelligence. The second may be likened to those on the door-step, and the first really inside.

'In music it is difficult for the expert to see things with the eyes of the non-expert. We may say that most people are susceptible to music, and enjoy it in some kind of simple-minded way. Of these a certain number are qualified by training and natural ability; are able to get down to bed-rock, and enter into the beauty and meaning of the finest music. A great body is working to qualify to enter the select group. Outside this is by far the biggest number, who have no opportunity or time or means for developing their abilities by instruction and practice, and who look on music as a thing to fill up the chinks of life with jolly sounds, requiring no mental effort to absorb, and entailing no responsibilities. This body is the "Man in the Street." He has in him vast material for a fine musical development if carried on the right lines of simple, good music. And he has, without knowing it, the means of doing incalculable damage to musical progress.

'The number of people who have learnt or are learning music is perhaps a million. The rest form the body of the "Man in the Street." He is under no law as regards music; he belongs to no school; is free of all standards but the one he likes to adopt; is tied by no conventions, and is responsible to no one but himself. He might be considered as virgin soil from certain points of view. He has not, except in a few cases, been trained to listen. When he does listen, how does it affect him? He has got an ear all right, and it is trained for ordinary affairs of life and could be made much of for music.

'What is the influence of music on the "Man in the Street"? If only he could be reached by as much good music as possible he would be willing to trust to his judgment, for he is curiously apt to like good things if they

are simple. If only he could get a standard, all would be well. This is being supplied in increasing quantity to children.

'Music is exceptionally under the public's control—more and more so as taste gets diffused. We rather overlook the fact that the wide promiscuous public has remarkable capacity for exercising an influence on music. The undeveloped mind which has no real musical intelligence likes being helped by being told that music represents something he understands. This undeveloped mind is especially subject to be imposed on and to fall a prey to commercialism.

'What is our attitude as musicians towards the "Man in the Street"? We always hope that he will be on our side. Composers want him to come and hear their works, when they must know that he is entirely unacquainted with their language. A great deal is being done in teaching children. The pianola, gramophone, and wireless are also influences, and some day a broadcasting set will be provided in every home. The Broadcasting Company is supplying a great deal of good music, and much other music. The danger is that people who do not like to listen-in to good music will bring pressure to bear on the Company.'

### 'MUNICIPAL MUSIC'

At the outset Sir Dan Godfrey claimed that it was the duty of Municipalities to take a deep interest in Music in all its aspects—and in Art generally—because it was incumbent upon them to do everything to elevate and refine the people. The question of profit or loss should not be made the first consideration. No direct profit was expected from public parks and pleasure grounds, which were for the benefit of the health of the people; and the same attitude should be adopted with regard to music.

Municipal music was no new thing, and nowadays it was more vital than ever before. It had been of long and slow growth, and at the present day there was on every hand active interest in the provision of music by civic bodies.

It should not be imagined that health resorts were the only place that provided Municipal Music. For example, one of the most flourishing Municipal enterprises was at Manchester—hardly a health resort!

At Birmingham the City Orchestra had been doing good work, and that city was well provided for educationally owing to the work done at the Midland Institute under Prof. Granville Bantock. The same account could be given of Liverpool, and Bath and Municipal Music were inseparable. A definite attitude had also been taken up by the Glasgow Corporation, who provided Saturday afternoon recitals, and organ recitals at various places in the city. Recently the Corporation had instituted a series of Evening Concerts in the City Hall. At Harrogate the Corporation spent something like £12,000 each season for concerts, which had been given for the past twenty-five years; at Leeds the Orchestral Concerts were well attended. Similar activity was going on at Eastbourne and Hastings. At Eastbourne amateur players had been introduced side by side with professionals. Eastbourne was to be felicitated upon the fact that it had been able to do this, and others might perhaps be able to follow the example, though personally, said Sir Dan, he had very serious doubts as to its real value.

The tradition so ably carried on in his day by the late Julian Clifford was being carefully fostered at Hastings. At Norwich, Municipal Music had been going on since the days of Sir Francis Drake. Bournemouth deserved every praise in the matter. There they had Symphony Concerts, festivals, and general work, and the young British composer was encouraged by granting him good opportunities for presenting his works. Sir Dan claimed that the day had passed when people stayed away from a concert because a British work was included in the programme.

He passed in review many other places, including London, and mentioned that the great difficulty was the increased cost of musicians' salaries. The only real solution was, he thought, the formation by the various Boroughs of permanent Municipal orchestras to give periodical concerts, and for the purpose of playing during the dinner-hour in factories or other business centres, thus applying the humanising influence of music to industry. This was a plan that might be adopted everywhere.

Touching upon municipal music in Germany, Sir Dan said that even compared with that country forty years ago we were much behind the times. When, as a boy, he passed six months at the town of Brunswick, there was a Municipal Theatre at which could be heard a concert one night, another night Shakespeare or Goethe, another night light opera, and another grand opera—and all at a very moderate cost. He mentioned this to show what could be done without profit-making!

Sir Dan also spoke of the great possibilities of the gramophone as a means of musical education in schools—given proper tuition. In cultivating the art of understanding, the use of the gramophone, in illustrating lectures in schools, was invaluable.

In conclusion, Sir Dan said it was the duty of the State, as represented by the Municipality, to see that there was proper amusement for the people, and if music were made that amusement it should combine education, for the more one knew of music the more one learnt. The future was in the hands of the young, and to the young they must look for the expression of public opinion which would force Municipal Music to be as universal as Municipal control.

#### 'THE IDEAL CONCERT PROGRAMME'

Dr. Adrian C. Boult said that the ideal concert programme was comparatively rarely achieved. The art of programme-making was one of the most elusive things in the world. It might be possible to imagine a programme made up of acknowledged masterpieces and yet arranged in such a way that one-half of the audience would call it a bad programme, and the other half would call it a good programme. It might be of interest to try to discover some of the reasons for this divergence of taste and the principles which governed the whole question.

The first principles, Dr. Boult explained, were Unity and Variety. The question then arose, How were these qualities to be applied? The principle of Unity was much the more difficult to maintain, and was often sadly lacking in this country. Our audiences were partly to blame. Their preference was usually on the side of Variety, and they seemed inclined to treat the concert like a succession of turns at a music-hall instead of following it almost as they did the scenes of a play, leading them forward from the first words to the ultimate conclusion. But this blame also reflected on the concerts given, for how was an audience to know what a well-built programme was if it never experienced one?

In concerts where smaller forces were engaged, from the string quartet to the recital of the single artist (and in this category may be included the unaccompanied choir), Unity was largely supplied by the nature of the forces employed, and for a not very musical audience Variety was the virtue to be cultivated. In a concert of an unaccompanied choir, as in a vocal recital, a large number of very short works must be assembled into groups which must themselves obey our two conditions.

Dr. Boult then dealt with the special problems of miscellaneous concerts organized by local associations. The personal wishes of performers should, he said, be disregarded so far as possible, and the music should be arranged with reference to its poetic and musical content. Chronology was worth considering, modern works coming more readily later in a programme. It was as well to alternate vocal and instrumental things. Items involving a large number of performers come best at the end. It was wise to have an interval, for the social side should not be neglected, but short concerts were best—those which could be taken in one gulp, so to speak, with no need for rest in the middle. Real enjoyment would come only when the mind was keen and active throughout a performance. Any work in which the audience could be invited to join should be welcomed; the mere physical act of standing up and singing was a tonic itself, to say nothing of the mental and moral stimulus.

There were two factors, said Dr. Boult, to a successful concert: adequate performance and sympathetic listeners. Both must be considered in relation to our two principles. Take listeners first. Some audiences, those at Amsterdam, for example, enjoyed a one-composer programme. With an audience like that of the I.S.M., which was keen on Unity,

the stiffest programme was welcome, and it disliked too great violence of contrast. London was changing remarkably. Time was when the famous Promenade Concerts ran on night after night in an unbroken stream of unblushing Variety. Now Unity was asserting itself, and the most crowded nights were Mondays, when Wagner was played, and Fridays, which were devoted to classics (including at least one work by Bach). The popular Saturday programme was also crowded, but Sir Henry Wood was gradually leading his audience on to the Unity of good music.

Dr. Boult said that a quite unmusical audience would accept the classics in a most remarkable way.

#### 'THE PLACE OF THE AMATEUR'

Sir Hugh Allen, in opening this discussion, quoted the remark that Handel was so great and simple that only professional musicians could misunderstand him. Dr. Markham Lee pointed out the wide knowledge and keen critical faculty of the modern amateur—largely fostered by mechanical reproductions. Mr. Frank Roscoe said that the amateur should strive with all his might to become a professional, and the professional should keep his soul alive by remaining an amateur.

#### 'HARMONY OF YESTERDAY AND TO-DAY'

Dr. Eaglefield Hull dealt with the technical aspect, and Mr. E. J. Dent with the historical aspect of this subject; it was regretted that Mr. Eugène Goossens could not be present to deal with the composer's side.

Sir Hugh Allen said that harmony must be defined as making things fit. But we had not yet found out whether modern harmonies fitted. That was for the future to tell, and was an important thing to remember. If harmony had done nothing else, it had provided more ground for conjecture and criticism than anything else, and the subject needed a whole Conference to itself.

#### ROYAL COLLEGE OF MUSIC

During the vacation a competition for the recently-established Wesley Exhibition took place, and as the conditions run on somewhat unusual lines, it may be of interest to describe some salient features of this award.

The Exhibition was founded by the bequest of the late Rev. Francis G. Wesley in memory of his grandfather, great-uncle, and father—Samuel, Charles, and Samuel Sebastian Wesley—with a view to encouraging among students of the College an art closely associated with the Wesleys, namely, extemporising. But the exercise of this art being nowadays something more than the prerogative of church organists, the conditions of the competition go farther afield, and provide for the improvising of 'bridges' between the numbers of a cycle or group of songs, and even for the extemporising of incidental music to a film shown on a screen.

On the occasion of this, the second competition for the Exhibition, the competitors were first tested in their ability to improvise on certain themes—especially on some selected from the organ works of the Wesleys.

They then repaired with the examiners to the Strand Cinema, where, by the courtesy of Mr. Boekbinder, the proprietor, a special film was privately shown. This film illustrated a short, romantic episode, full of variety and not too sudden changes of mood, affording scope for development of musical material as well as for atmosphere and characterisation. The film was first shown to the competitors together, and was then run through to each of them separately. Having thus had some warning of the length and moods of the various scenes, the competitors had to improvise incidental music simultaneously with the presentation of the pictures. The level of performance in this test—both in invention and execution—was high, and no little skill was also shown in the extemporisation on the Wesley and other themes. Taking all the circumstances of the competition into account, the examiners decided that the award of the Exhibition should go to Mr. Thomas Armstrong, who may count himself fortunate in that the distinction is worth £40 for one year, with a possible extension for another year.



At this early date of the term it must suffice to record that the College reassembled for the Easter term on January 14, when a large crowd of students and their relatives attended to hear the terminal address of the director, Sir Hugh Allen. These 'director's addresses' have been an informal means of opening the term ever since the foundation of the College, and though they are personal to members of the College, and therefore not amenable to public comment, it is permissible to say—and we could hardly say more—that the addresses of the present Director fittingly uphold the tradition laid down by Sir George Grove and Sir Hubert Parry.

### TRINITY COLLEGE OF MUSIC

It is encouraging to be able to state that the New Year for the College has opened brightly, the number of students again showing an increase. A prominent feature of the enrolment is that of the larger number of students who continue to enter for tuition in the theoretical musical subjects, in addition to pianoforte and violin playing, singing, &c.—a fact surely indicating a more fundamental interest in music on the part of the amateur.

The College class for training clergy and candidates for Holy Orders in the efficient rendering of the priest's part in the services of the Church, has also proved a most successful institution under the direction of Dr. George Oldroyd.

The inaugural address, delivered by Mr. W. W. Cobbett, a member of the College Corporation, on the subject of 'General Culture among Musicians,' was attended by an appreciative audience. The address was followed by the distribution of diplomas and prizes recently gained by students, and a short programme of music was performed.

A College student—Eric Harding Thimann—was one of the three successful B.Mus. candidates at the recent London University examinations. Mr. Thimann has held one of the three 'University degree' scholarships at Trinity for the past three years.

The result of the Scholarship competition in January, 1924, is as follows (all these scholarships are awarded for one year, except where otherwise stated): *Pianoforte*—Elga V. Collins, Helena A. Horgan, Norman W. G. Tucker; *Singing*—Violet Annear, Dorothy N. Fox, Richard F. Reader, Myrtle C. Stewart, Ted Warburton; *Organ*—George E. Ansell; *Double-Bass*—Jessie Mason; *Violoncello*—Gastone Marinari; *Clarinet*—Walter H. Scrutten; *Violin*—Harry Blech, Albert Bregman. For one term only—Helen M. Sharman (pianoforte); for two terms only—Alexandrina Stringer (singing).

## London Concerts

### THE BACH CHOIR

The Bach Choir's concert at Queen's Hall on December 18 gave no rest to those who like to get on terms with music while listening to it. Every work was either new or one that does not yield easy acquaintance. The *Pastoral Symphony* of Dr. Vaughan Williams, for instance, does not tell its secrets to a casual friend, but has to be wooed into self-revelation—and what chances have we for courtship? Here is a work which we are permitted to like or not to like, just as we may like, or not like, our Bartoks, Schönbergs, and French half-dozen. But these we may dislike, and freely say so. The *Pastoral Symphony* we may not dislike, or we lose caste. Wrapped up in it is a composer's self-confession, and it says, on every page, 'If you don't follow this, admit that the fault is in your understanding.' The same challenge, or apology, has been read into other works of our day that have failed to reach the multitude, but none of them speak it with truth as this simple-speaking, remote Symphony. The music has no bar of striving or stumbling. It is like a dream of sad happiness—a requiem for Pan, with no word of grief. It should have a small Bayreuth, somewhere in Kent or Surrey, and no overtures, tone-poems, or other unpoetical things should be let in to jostle it.

If the Symphony must have a setting, Dr. Vaughan Williams gave it the best that could be devised: Harold Samuel in a Bach Concerto and Byrd's *This day Christ is born*. This was the Choir's most dignified task; the most anxious was Holst's *Ode to Death*. This again is a work that ingratiates itself gradually even after a prepossessing start. It does for Walt Whitman just what music should do—not 'reproduce the spirit of the poem, &c.,' but get deeper into it and tell of the mystic lower strata that the average reader of the poem might not contemplate. The technical ingenuities of the music, too, take on a fresh interest at every hearing, and as the *Ode to Death* came twice in the programme, it rode into great esteem. Holst's *Festival Te Deum*, a very decided utterance, opened the evening. The finale was Three Carols by Mr. Peter Warlock, which came in as aptly as a *Finale* of an old-time symphony does. The second of them, sweet in tune and harmony (sweet as a bed of flowers rather than a bowl of sugar) was encored. Choral society conductors, if present, surely took notice. Criticism, on its best behaviour, nods benign approval. M.

### CAROLS

Even plain folk among us own the sway of music as the handmaid of sentiment, to put it no higher. At the traditional Christmas concert of the Royal Choral Society they assisted, as usual, in filling the Albert Hall to capacity. Sentiment put the trained singers on their mettle, sentiment induced the audience to join them with obvious sincerity in *Adeste Fideles* and *Noël*, and, by the same token, the usually callous critic found it irksome to produce the serviceable foot-rule of his calling. Occasion for its strict application was, however, infrequent. The Society has rarely given more sensitive exhibitions of unaccompanied part-singing than some secured by its conductor, Mr. H. L. Balfour. The *Coventry Carol* might have been breathed by the angelic host itself. Its primitive strains represent perhaps the ideal type, surpassing the gold, frankincense, and myrrh distilled by subsequent sophistication for the allurements of intellect. In Bach's harmonization of *In Dulci Jubilo*, *God rest you merry, Gentlemen*, *The Wassail Song*, and *Good King Wenceslas* expert expression was wedded to simple conception—only in *What Child is this?* was mortality seriously betrayed. The more complicated beauties of Holst's *Lullay, my Liking*, and the garland woven by Dr. R. Vaughan Williams were displayed with similar fidelity. Ballads of an appropriate burden were interpolated by Miss Dora Labbette, Miss Carmen Hill, Mr. Archibald Winter, and Mr. Herbert Heyner. Messrs. Berkeley Mason and R. Arnold Greir were at the pianoforte and organ. H. F.

### ARNOLD BAX'S SYMPHONY

As Mr. Holbrooke has frequently urged, second performances are as important in their way as the first. And as they usually do not obtain the same notoriety, all the more credit goes to Sir Henry Wood this winter at his Saturday afternoons at Queen's Hall. Among his various second performances of interest, that of Arnold Bax's Symphony in E flat minor on January 12 stood out. Has Mr. Bax ever been reproached with easy-going diffuseness? In this Symphony, and other pieces of its period, he certainly earns nothing of the sort. Here he is consciously concentrating with clenched fists and unyielding foothold.

We have in this Symphony music of a tense violence, and gather that a poetic soul has been affronted with something of singular monstrosity and woefulness in the doings of a wicked world. And what should that be, for a poetic soul of our generation, but the events of 1914 and after? We may wonder if the composer is not still too freshly quivering under the outrage to his sensibility to have made a final expression—this music is not 'emotion remembered in tranquillity,' but an immediate reaction to the shock, in a moment in which all raging retorts are good. The slow movement, a Lament of deeply sombre but rich colouring, is that in which pure music has most indubitably disengaged itself from the conflict. Elsewhere we may feel that his crowding thoughts and passionate feelings are not entirely

solved. The Symphony remains a work of a rare order of imaginativeness, not to speak of its abundant technical invention.

Emil Sauer, the pianist, was heard again at this concert after his long absence. He played in Chopin's E minor Concerto. The venerable artist was consummately elegant. It was pleasant to see the audience so taken with this aristocratic sort of pianoforte playing. C.

#### MR. GOOSSENS'S CONCERT

The first of Mr. Eugène Goossens's projected series of five chamber concerts was given at Æolian Hall on January 16. We are to have from them between now and next May works of Armstrong Gibbs (new String Quartet), Eugène Bonner (songs), E. Goossens (songs, pianoforte, and harp pieces), Arnold Bax (Oboe and String Quintet), Herbert Bedford (songs), Arthur Bliss (new String Quartet), and Stravinsky, Schönberg, Roussel, and Charles Lefebvre.

The first concert began with Goossens's *Philip II*. Overture, played by a small orchestra of the first quality, which later on gave us Bedford's *Hamadryad*, which had been heard at Queen's Hall a few weeks before. Darius Milhaud's *Catalogue de Fleurs*, for voice and small orchestra, was new. M. Milhaud has been struck (as who has not?), with the peculiar unctuous lyricism of a seedsman's catalogue—apparently very much the same thing in France as here. The text of this composition might almost be an extract from an actual trade catalogue—thus the seventh song: '*Eremurus Isabellinus*. It is guaranteed to bloom. The stem of this magnificent species sometimes attains six feet. Its flowers are of a fine colour between yellow and pink, and last well. Prices on application.'

Such is the reaction against the poet's praise of flowers in the past. They certainly overworked their roses and lilies, and so did their attendant composers, to the point that a truly modern youth can hardly bear the name of them, still less their traditional symbolism. Sing a song of the crocuses most suitable for growing in saucers, either alone or with other seasonable bulbs! It was a nice idea, only we couldn't help feeling that M. Milhaud had left most of the song out. Only the advertisement of a new line in hyacinths (No. 4), which was brief and rather pretty, made anything of a song-like effect. Possibly a bold kind of *parlando* was wanted, with humour. Miss Esther Coleman delivered the text (which, after all, is a joke) with a rather timid sort of grace. It was sung in French, of course, and everyone at a Goossens concert knows French, at least, as well as English; but to sing an elaborate joke tellingly in French is not so easy. Miss Coleman might, by the way, note that in '*œufs*' the *f* is mute.

There was an extraordinarily accomplished performance of Stravinsky's ballet suite *The Soldier's Fiddle* (*L'Histoire au Soldat*), a work not heard here since the Ansermet performance of 1920. This is more or less the Stravinsky of *Petrushka*, only a degree or two bolder, more direct, eliminatory, cutting, and rasping. The ballet is a rustic ballet, and Stravinsky with his cornet, trombone, and drums has set out to make music that should be the equivalent of the crudest sort of coloured wood-cuts on a broadsheet. The source of suggestion has been the sounds of the merry-go-round at a fair. We do not forget that the soldier's fiddle was, as the synopsis tells us, a cheap fiddle, and the soldier made no vain pretence to elegance of execution. He scraped on the strings with primitive zest. The noise all along is barbarous—but of what a sharply calculated barbarousness! This music, so far from flattering gentle tastes, outrages them at all points. But how can the fantastical wit of it be denied? The little score is written for seven virtuosos. They were: Mr. Reillie (violin), Mr. Watson (double-bass), Mr. Draper and Mr. Dubrucq (clarinet and bassoon), Mr. Barr and Mr. Stamp (cornet and trombone), and Mr. Wheelhouse (percussion). C.

#### EMIL SAUER

The reading of Beethoven's *Appassionata*, which M. Emil Sauer gave at his recital at Wigmore Hall, on January 19, might be explained by a plea that he is an elderly man and past the fire of youth, or another that he is naturally

incapable of the musical and emotional depths that are necessary for a proper playing of this work. The true explanation is, however, far simpler, and can be found in the reading he gave of Mendelssohn's *Rondo Capriccioso*. Than his playing of this, it is hard to imagine, and perhaps impossible to remember, a more exquisite performance, though we do not admit such ignorance of the work itself as the writer of the programme-notes, who, because it is not in the regular concert repertoire of the bigger pianists, says that 'it is possible that (he) would write of it entirely differently after to-day's performance than before it'! The quality of mind which M. Sauer here displayed has no one technical term; it was the quality of understanding the pianoforte in precisely the same way that Mendelssohn, when writing this admirable *Rondo*, understood it. He is simply a pure pianist, a man whose mind and fingers are exactly suited to the instrument itself, more than to the music, unless the music happens to be wholly suited to and conceived in the soul of the pianoforte. There is the supporting evidence of his technique, which is entirely under his control, perfectly even, and never gives the faintest suspicion of a fault—except in the use of the sustaining pedal. There is, too, his manner of classical restraint. Further, if anything else is necessary, there is the testimony of his handling of the rather unmusical ending of Chopin's first *Impromptu*; by his pianistic ability M. Sauer made it explicable, if not excusable. So, what can we expect with the *Appassionata*? That is not pianism, but music, and it is not part of M. Sauer's *métier*. His handling of the repeated chords that link the two last movements was alone enough to show this, for as mere loud chords they are not significant in repetition. The whole lacked continuity, rhythmic drive, darkness of colour; the rhythm was individual without being full of meaning. But turn to Rameau's *Gavotte and Variations*, to the *Rondo Capriccioso*, to the Chopin *Etudes* which were played as encores—and you have exquisite playing, playing of the highest rank, playing that shows the real value of the pianoforte. M. Sauer has not perhaps quite the Chopin hand: in the *Nocturne* (Op. 9, No. 2) the pianism was perfect; only the sentiment was lacking—and the same with Schumann's *Romance*. Here the attenuated Romanticism had the compensation of a lovely handling of the mere notes. The programme closed with pieces by the player and by Smetana, and with Liszt's *Mazeppa Etude* and *Rêve d'Amour* (as he called it in his book of words).

H. J. F.

#### SOME SINGERS OF THE MONTH

Miss Dorothy Silk sang some Bach and Purcell at Mr. Gerald Cooper's concert on January 11, and we were reminded of the singing which is an art—something altogether beyond the stumbling and stammering of everyday singing. Mr. Leon Goossens's oboe playing was as good, and everything else helped to make this evening bright and beautiful.

Miss Katharine Arkandy's singing at Æolian Hall was somewhat faulty, and it was explained that she was indisposed. We were the sorrier for this since there were signs that in favourable circumstances she might have won exceptional praise. At its best moments Miss Arkandy's voice was steely bright and so lightly poised and flexible that the vocal ornaments in the music were indeed ornamental. Her breath control was firm enough, and though she did not strive for big tone her slender voice had carrying power. The programme was an assembly of coloratura pieces. It included moderately interesting novelties by Braunsfels and Pfitzner.

Mr. Ingo Simon sang at Wigmore Hall a good programme which testified to his taste and ingenuity, and his singing was that of an artist. It was not faultless. It was marred by certain mannerisms and hybrid vowels. But it had the dignity and interest of a good chamber style, seriously calculated, not ardent (*Eritu* even was given with a certain discretion which took us far away from operatic associations). It was precisely this urbanity of the singer, this absence of electrical disturbance, which gave the right tone to some of the sensible English songs—songs 'with no nonsense about them.'

Miss Esther Coleman, at Æolian Hall, should have endeavoured to persuade us that she was more interested in



her songs (Brahms, Cyril Scott, Milhaud). She was steady, she kept to pitch against difficulties, and her voice was pretty up to a point. But the effect generally was lukewarm. In *Immer leiser* the singer was at sea.

Miss Norah Pasley, at Wigmore Hall, sang with a light soprano voice that was agreeable in the more modern items of the programme. Mr. Percy Judd, made a premature appearance, and ought to go back to study. His voice was dry, his singing unpersuasive. But he has assets in good diction and a straightforward platform manner.

Miss Helen Henschel, at Wigmore Hall, accompanied herself as usual with neatness, although the imposing newspaper article which, a day or two later, urged other singers to go and do likewise, was something near an absurdity. It is rather pleasant to hear Miss Henschel so intelligently contriving a double debt to pay, especially in folk-songs, but all the while we reflect that not the concert-hall, but the drawing-room, is the place where her accomplishments would be most appropriate.

In various directions there has been marked progress in the singing of the British National Opera Company at Covent Garden since last summer. Whatever the shortcomings, we must more than ever hope that the Company's existence is adequately secured, and will increasingly flourish—for in the long run its activities, maintained at the present level, must count enormously in developing English operatic singing. A destructive critic could—nothing easier—pick holes in a good many of the performances, but what it is much fairer and more useful to recognise is the abundance of true talent, quick wit, and honest intention, which (often with inadequate guidance, scamped rehearsing, and no traditions) are here busily at work, sometimes achieving capital things, and, still more, laying foundations for a better future.

Several of the younger members of the Company are quite touching in the way they assert themselves. If we were not so certain that they mean well we could call them aggressive in so boldly putting themselves forward instead of the parts they are playing. It simply is that they have not yet realised how to fit themselves into the frame. What more than anything hampers the inexperienced singer is the impossibility of hearing himself as others hear him. A properly produced voice escapes the singer, and it takes time to learn that tones apparently ineffective are very possibly one's best. Even singers of eminence may be uncertain. A celebrated bass told me that once when singing as one of the giants in *Rheingold* he felt so overwhelmed by the power of the voice of his fellow-giant that he was tempted to throw prudence to the winds and shout. Happily he resisted, and in reality he had no cause for any concern.

Several of the younger B.N.O.C. singers are over-impressed by the size of Covent Garden, and consequently exert themselves for big tone at the expense of finely modelled phrasing. There is too little artistic delicacy. We have heard far too rarely a true *mezzo-voce*, and singers who ought to know better adopt at moments a curious *parlando* style of their own, from which music is nearly dropped. But whatever we miss at these performances, we are grateful for much that is done, and heartily believe that the B.N.O.C. deserves of the community still more than it gets. A permanent English opera company means everything for the future of singing in England. Present confused standards and inadequate technics are the fruit of the old quasi-monopoly of Covent Garden by foreign languages and foreign singers.

H. J. K.

The Ealing Philharmonic Society sang Stanford's *Blue Bird*, Elgar's *After many a dusty mile*, Balfour Gardiner's *Cargoes*, Holst's Hampshire folk-song *Swansea Town*, and other folk-song arrangements, on January 17, under the direction of Mr. E. Victor Williams. The orchestra played a *Brandenburg* movement, Elgar's *Serenade in E*, a Mozart *Rondo*, and Grainger's *Mock Morris*. Both choir and orchestra acquitted themselves with great credit.

Two lectures will be given at King's College, Strand, on February 14 and 21, at 5.30, by Dr. E. W. Scripture, on 'What the voice looks like' (illustrated by experiments and lantern slides) and 'The Psycho-analysis of the Poet.'

## THE BALANCE OF EXPRESSION AND DESIGN IN MUSIC

On January 8, Sir Henry Hadow gave the second of his three lectures on the above subject, before the Musical Association, at the College of Preceptors.

He began by pointing out that there were two theories in regard to music. One was that it was the youngest of the arts, and was therefore just beginning to face problems which the other arts had had to encounter years, even centuries, ago. The other was that it was the oldest of the arts, as we found at the beginnings of human history evidences of susceptibility to music, and even some means of expressing it. Though contrary, both propositions were true. It all depended upon whether we regarded music as a separate entity, with laws and methods of its own, or whether we regarded it as an accessory to something else—to the words of a poem, or to the rhythms of the dance.

The beginnings of our music could be illustrated by two tributaries, the Greek and the Hebrew. There were certain examples of Greek music still extant, such as the *Hymn to the Muse* and the *Hymn to Apollo*. There was a glamour about anything which contained the word Greek. We thought that anything Greek must be the best possible of its kind, and we were not far wrong. Yet when we came across specimens of Greek music we were woefully disappointed, for of all the wearisome forms of music in the world these were the worst. So far as we could see, there was no sense, no music, no delight at all in the *Hymn to Apollo*. That was a thing needing investigation. How was it that the Greeks should have excelled in sculpture and poetry, in philosophy and politics, and other occupations of the human spirit, and yet have failed so lamentably in music?

Greek music aimed at something totally different from what we mean by music to-day; it was a method of reciting poetry. If we thought of it from that point of view, many of the difficulties disappeared. The whole aim and object of Greek music was expression; there was no evidence of what we called musical design in it at all. In its origin it was intended entirely for the recitation of verse, and the Greek musical instrument was used in the first place solely for doubling the voice, without an idea of playing an independent part. The Greek writers on music all regarded the instrument as being secondary to the voice. The whole aim was directed towards fixing the actual up and down movements of the speaking voice.

We all had our favourite landmarks in the history of music, and perhaps one of the most important was the time—if we could ascertain it—when tune was first detached from the words for which it was originally written; when it went out into the void and became an entity itself; when it could be used by itself or appended to another set of words than those to which it belonged. Of the existence of a tune in itself, a tune which was not necessarily verbal, there was no evidence in Greek at all. The criticisms we got of Greek music by Greeks, all were rhythmical, not musical; they dealt with merely the emotional effect of the particular kind of thing sung.

Music must have held an extraordinarily meagre position in the everyday life of the people. Some dances no doubt had instrumental accompaniment, but not many of them; the greater portion of the dances were choral. But there was enough evidence, so far as it went, to indicate that in Greek music the whole effect was produced by the treatment of words. The idea of music as a detachable thing had not yet come into existence.

But turn to the Old Testament—it was saturated with music. The Jews held themselves debarred from pictorial representation or sculpture, and therefore the whole of their artistic nature was concentrated upon music. The Old Testament was full of it. There was the great Music School which David established at Jerusalem, with a choir of four thousand voices and an orchestra of harps, &c., which varied in size. At a big ceremonial there would be a hundred and twenty trumpets, and to balance these the whole of the orchestra must have been considerable. There was not only Temple music; there was obviously much secular music as well—music for the marriage-feast, for the vintage festival, and so on. One could not read the

Song of Solomon without being sure that it was intended for music. There was music in every line of it. A paper on 'Synagogue Music,' by the Rev. F. L. Cohen, at the Anglo-Jewish Exhibition of 1887, told us all that scholarship had discovered up to the present. From this we learned that the expressions such as Gittith, Alamoth, &c., prefixed to some of the Psalms referred not to instruments, as had been supposed, but to melodies. The preposition which is translated 'upon' in our version should be 'to the tune of.' These tunes were evidently detachable, and could be treated as things by themselves, which was an enormously important matter.

When musical historians told us we owed so much to the Greeks, we were probably a little beside the mark. There was more evidence of Hebrew influence than they were ready to admit. At any rate, the Greek and Hebrew streams flowed into our civilization, and after a long, dark period, began once more to influence and affect the course of our mediæval music.

The next very important landmark was when harmony and rhythm came into existence. Without going into the origin of this, it might be said that *Sumus is icumen in* pointed to a generation of skilful achievement which we had lost. Now the discovery of harmonic, and especially of polyphonic, treatment cut two ways. It very much enlarged the scope of design; the musician could make ever so much more beautiful designs in music with many parts than with only one. It was not so obvious, but equally true, that discoveries in polyphonic elaboration could have enormous effect upon the emotional content of music. The emotional effect of an unexpected chord or a beautiful, unexpected succession of chords, or still more of a beautiful and unexpected modulation, was a matter of common experience. The discovery of polyphony not only had its effect in the weaving together of the texture of the music, but also an equally important part—although that was not sufficiently regarded—in the gradual emotional development of the art.

Then there was another stream which flowed into that period of our musical history. Not only was there the feeling of design coming into existence as a thing of itself; not only was the feeling of expression beginning also to make itself felt more keenly than before, but there was also the sense of familiarity. Once you get detachable tunes, then these become the common property of the citizen, just as people like old favourite tunes nowadays. Composers soon found that familiarity was in itself an asset, a means of expression, and they began to use folk-songs round which to weave their more elaborate music. Thus Masses were written round folk-songs. There did not seem to be any particular regard for the words. The balance had swung into the composer thinking entirely of musical design, of making an effect of pure beauty.

As time went on, scholars came after the artists and composers, and employed more and more ingenious elaboration, getting farther and farther away from anything like music, until at length the thing was brought to a *reductio ad absurdum*. That was what must happen if you left emotion, and regarded music as a pattern of sounds. Then a gradual change came, and, beginning with the madrigalists, composers began to make their music more expressive. As harmony and the power of striking harmonic colour developed, so the resources of music as expressing emotion became more and more vivid, to which must be added the enormous influence caused by the discovery of new instruments. There could be no doubt that the gathering together of the instruments of the orchestra in Beethoven's time, or that the development of the orchestra in the 19th century, had given music a greater power of stirring the emotions.

So from time to time through the history of music the balance had gradually swung from side to side. There were two different ideals which in some form or another were combined in almost all music, although examples could be found separate in some periods of our musical history. Greek music was almost entirely built on expression; it had little sense of musical design. The feeling for pure music in its beginning was Hebraic. These streams converged; then gradually one got ahead of the other; but they ran side by side through the whole of musical history.

The attainment of the fiftieth year of the Musical Association was celebrated by a dinner at the Connaught Rooms, on January 8. There was a large and distinguished company, numbering a hundred and twenty-five. Sir Hugh Allen presided, and, in responding to the toast of the 'Musical Association,' proposed by Sir Henry Hadow in an interesting and felicitous speech, adumbrated certain ways in which the Society's work might be enhanced and extended, especially if, as he strongly urged, it should receive increased support from the musicians of to-day. Other toasts were spoken to by Sir Frederick Bridge, Mr. J. B. McEwen, Mr. James Swinburne, and Mr. J. Percy Baker. Schubert's Quintet in C, with two 'cellos, was admirably played by the Mandeville Quintet.

#### 'WEE MEN' AT BIRMINGHAM: RUTLAND BOUGHTON'S MUSIC

The 'Wee Men' are the mischievous imps of Scottish folk-lore, and one night they are on the prowl for a baby girl; the eldest old-man of the tribe is to be forced to take a bride. The Blue Lady with her baby flees from them; she leaves the baby safe behind the protecting rowan over the lintel of the door of the cottage of Grandpa Grumps the village cobbler. But a cantankerous customer, wishing to do him harm that night, removes the rowan, and the 'wee men' enter and make off with the precious baby. The baby's name is James, however, which proves to the 'wee men' that he cannot be a girl; but before their mistake has been discovered they have endowed him with 'the wings of imagination, the bowl of pathos, and the feather of laughter.' We learn just before the end that the baby's surname was Barrie, and a solution of a literary problem as convincing as most has been propounded to us. The authoresses of a children's play of considerable charm are two Scottish ladies, Misses Brenda Girvin and Monica Cosens, and the incidental music is by Rutland Boughton. Produced at the Repertory Theatre, Birmingham, on December 26, for a five weeks' run, the little musical play met with a good deal of enthusiasm from children of all ages, in spite of an infusion of Scottish dialect well enough done to be a trifle baffling to the Birmingham public, but scarcely well enough done to pass for the real thing.

A 'Rowan' duet for Grandpa and his niece Patsy early in the cottage scene has an attractive lilt; it is an interpolated number, and not by Mr. Boughton. The composer of *The Immortal Hour* is never at a loss, however, when dealing with fairies and other unseen people, and the airy lightness of his music to the scenes in which these play a part is just the sort of thing which carries conviction. He has his own formulas for the unseen, of course, and those who know his Fiona Macleod settings do not need to be told what these are, but they are here tempered very finely to the mood of a play designed to appeal to the child mind. A March of the Wee Men is conceived in a vein at once simple and grotesque which is extremely captivating when heard in association with the action devised to accompany it. The score does not suggest that the composer spent much time in polishing it, but Mr. Boughton's first-hand thoughts are nearly always his most apt, and in this music he accomplishes what he set out to do.

The production was in the hands of the Repertory Theatre's dramatic company, and what the singing lacked in style and vocal beauty was well compensated for by the zest put into it. Mr. Cedric Hardwicke as the Oldest Wee Man was particularly good, and Mr. Scott Sunderland gave a delightful study of Grandpa. Miss Phyllis Shand's Patsy was vivacious and girl-like; Mr. Hedley Briggs, as a Puppy in kilts, had a part to baffle any actor, yet got some sort of dramatic credibility out of it; and Miss Eileen Beldon and Mr. Melville Cooper were among others who did good work. Mr. Appleby Matthews directed an orchestra which left something to be desired at the first performance, but improved as the season went on. The scenery and costumes by Mr. Paul Shelving were generally tasteful. His 'wee men' belied their name, and though he had to take what he could get, they were not the 'wee men' of tradition. The dancing was not a strong feature of the production. GLADYS WARD.



## Music in the Provinces

**ABERYSTWYTH.**—The first College concert of a new session, on January 11, included a lecture given at the pianoforte by Sir Walford Davies, on *Musical Subjects*, in which he dealt particularly with the importance of listening. Grieg's Sonata in A minor, for 'cello and pianoforte, and Mozart's Trio in G, were played, and a small choir sang Arcadelt's *Bow down Thine ear*.

**BARRY.**—The County School gave its fourth annual symphony concert on December 19. It was a conspicuous triumph for a secondary school music-making, for the boys' orchestra played Mozart's *Jupiter* Symphony, Boëllmann's Symphonic Variations for 'cello and orchestra, with Mrs. Christopher Whitehead as soloist, and Mendelssohn's *Fingal's Cave* Overture. Mr. Christopher Whitehead conducted. A Beethoven String Quartet and a Bach Violin Duet were also performed.

**BIRMINGHAM AND DISTRICT.**—The City Orchestra's Sunday concert, on December 23, was in aid of the *Mail* Christmas Tree Fund, the members of the Orchestra on this occasion giving their services. Mr. Appleby Matthews secured a finely rhythmic reading of the *New World Symphony*, the *cor anglais* solo being beautifully played by Mr. Whittaker. Edward German's *Welsh Rhapsody*, perhaps the composer's best work in the orchestral medium, and a selection from Ponchielli's opera, *La Gioconda*, were included in the programme. In Bach's *My heart ever faithful*, Miss Gladys Aird-Briscoe was a tasteful, if somewhat conventional, singer. Mr. Alan Head's singing on the following Sunday may be similarly described. Saint-Saëns's *Le Rouet d'Omphale*, Sibelius's *Swan of Tuonela*, and Beethoven's C minor Symphony were ably conducted by Mr. Appleby Matthews. A feature of the concert on January 6 was Miss Mary Abbott's playing of Tchaikovsky's Pianoforte Concerto in B flat minor. Her sound technique, supported as it is by considerable gifts for vital phrasing and tone gradation, enabled her to compass the difficult work with astonishing success. On January 13, at the Futurist Theatre, Max Bruch's G minor Violin Concerto, played by Mr. Paul Beard, proved greatly to the taste of a large audience. Mr. Beard's lovely, velvety tone drew every ounce of romanticism from the well-known work. Two Bach songs, *My heart now is merry*, and the big bass aria from the *Christmas Oratorio*, were skillfully sung by Mr. Leslie Bennett. Beethoven's *Rondino* in E flat for wind instruments left much to be desired in the matter of tonal ensemble, though Smetana's *Bartered Bride* Overture was brilliantly played by the orchestra. Conducted by Dr. Adrian C. Boulton, the Festival Choral Society, in conjunction with the City Orchestra, gave a performance of *The Messiah* on December 26. Several of the rarely-heard numbers—e.g., 'Their sound is gone out,' 'The Lord gave the Word,' and the bass solo, 'Thou art gone up on high'—were included. The conductor's reading proved singularly impressive. Messdames Lilian Stiles-Allen and Clara Serena, and Messrs. Robert Radford and Walter Hyde, were the soloists. A concert in the 'Classical' series brought the De Reszke Singers, who gave part-songs by Elgar, Liszt, and others. Bratza, and a new pianist, M. Dushko Yovanovitch, also played. At the 'Mid-day Concert' on January 4, Mr. Walter Heard played several flute solos. Admiration for his skill was, however, submerged in dislike of the trivial works chosen. Mr. Karl Melene sang tastefully in Somervell's music to Tennyson's *Maud* cycle, but the settings are hardly appropriate to the beautiful poems. Three members of the Philharmonic Pianoforte Quartet played Alfred Wall's Trio in B flat on January 11. Judged by this work, the composer possesses considerable constructive gifts. The slow movement, based on a Hebrew tune, is singularly attractive; the other movements also suggest a gift for fine, sweeping melody. With the collaboration of the 'cellist the unfinished Quartet of Lekeu was given.

**BOGNOR.**—The Bognor Bach Choir gave its second concert on December 17, with a well varied selection of works by Parry, Stanford, Vaughan Williams, Boughton, Debussy, Hahn, &c. A group of folk-songs were joined in by the audience. Voting on the items produced an

interesting result—the top of the poll was shared by Vaughan Williams's *Wassail Song* and a two-pianoforte arrangement of *L'Après-midi d'un Faune*. Mr. Norman Demuth conducted.

**BRIDGWATER.**—At the November meeting of the Musical Club, a Bach programme included a Trio in G for flute, violin, and pianoforte, a Sonata in A for flute and pianoforte, and another in G for violin and pianoforte, the Organ Toccata and Fugue in D minor, transcribed for pianoforte by Tausig and played by Mrs. T. J. Sully, and songs from the *St. Matthew Passion*.

**BRIDPORT.**—The Orchestral Society, twenty-six strong, under Mr. Alex Stone, on December 11 played Haydn's sixth Symphony, two of Brahms's *Hungarian Dances*, the *Rosamunde* Entr'acte music, and an Idyll, by Battison Haynes, for solo and orchestra.

**BRISTOL.**—The Philharmonic Society opened its twenty-third season on December 8 with the Handel-Elgar *Overture*, and a concert performance of Rutland Boughton's *Bethlehem*. The choir was about a hundred and sixty strong, with an orchestra of forty. The principal singers were Miss Dorothy Silk, Miss Helen Anderton, Mr. Glyn Eastman, Mr. Robert Percival, Mr. Frederick Woodhouse, Mr. Stuart Smith, and Mr. Seymour Dossor. Mr. Arnold Barter conducted. A new chamber-music party, consisting of Mr. Maurice Alexander, Mr. F. Tratman, Miss J. Reece, and Mr. H. Parsons, gave a concert on December 10; their programme included Mozart's String Quartet in B flat. Staple Hill Choral Society, of which Mr. S. A. Harris is conductor, sang Elgar's *Light of the World*, Brahms's 'All flesh doth perish' and 'Blest are they that mourn,' from the *Requiem*, Bach's *Lord, our Redeemer*, and Parry's *Jerusalem*, on December 17. A song, pianoforte, and 'cello recital was given at Clifton on December 28 by Miss Dorothea Price, Madame Eileen Cooper, and Miss Evelyn Pullen. Miss Pullen sang music by Harry Story, Rachmaninov, Koreschenko, and Arnold Bax. The instrumentalists played Sonatas by Handel and Grieg.

**BUDLEIGH-SALTERTON.**—Mr. Hugh Fowler's Musical Society sang unaccompanied part-songs and madrigals of the 16th and 17th centuries on December 13, and were supported by an orchestra in carols written and composed by blind artists. Mr. G. H. Norman played flute solos.

**CARDIFF.**—Cardiff and District Male Choir sang pieces by Vaughan Thomas and Protheroe on December 16, conducted by Mr. Ted Lewis. Pupils of Mr. Percival Hodgson played three Bach pieces for strings, and music by B. J. Dale and Albert Sammons, on December 15.

**CHATHAM.**—The Royal Marine Band played Gade's second Symphony and Coleridge-Taylor's incidental music to *St. Agnes' Eve* on December 10, Lieut. Charles Hoby conducting. On December 17 the band played Mozart's *Italian Symphony* and music by Coleridge-Taylor and Rimsky-Korsakov. The chief items at the Royal Engineers' orchestral concert on December 18 were Roger Quilter's Suite, *As you Like It*, Tchaikovsky's first Symphony, and Meyer Helmund's *Serenade Rocco*. Lieut. Neville Flux conducted. On January 5, the Co-operative Choir, conducted by Mr. F. C. Newnham, sang part-songs and madrigals, including *Strike the lyre* (Cooke), *When evening's twilight* (Hatton), and *The sun doth arise* (Luard-Selby). The Royal Engineers Orchestra played numbers from German's *Much Ado about Nothing*, the Overture to Karl Reissiger's opera, *Libella*, and the *Unfinished Symphony*, on January 8.

**CWMAMAN.**—The Choral Society, conducted by Mr. S. Lewis, sang the *St. Matthew Passion* on Christmas night, Sir Walford Davies assisting at the pianoforte. The choir was augmented by the Aberaman Choral Society, and there was a good orchestra.

**DERBY.**—The 'Municipal and County Chamber Concerts' have brought Madame Suggia, and, later, the Birmingham Orchestra to the town. Mr. Appleby Matthews conducted, and the programme included Holst's *Fugal Concerto* for flute and oboe (Messrs. Heard & Whittaker), and a *Brandenburg* Concerto, with Mr. Paul Beard as violin soloist.

EDINBURGH.—At his pianoforte recital on December 8, Eugène d'Albert played Bax's *Mediterranean*, Delius's *A Dance for the Harpsichord*, and other music by John Ireland, Debussy, and Grainger.—At the Nelson Hall concert, on December 11, the Edinburgh String Quartet gave a recital of chamber music by Mozart.—On December 12 the Amateur Orchestral Society, numbering seventy players and conducted by Mr. Paul Della Torre, played the *New World Symphony*, two *Chansons* by Elgar, and Berlioz's *Rakoczy March*. Miss Isa Anderson sang Hamish MacCunn's *Lie there, my love*.—On December 15 Glasgow Orpheus Choir gave two concerts in Usher Hall, conducted by Mr. Hugh Robertson. They sang the Fairy Chorus from *The Immortal Hour*, psalm tunes, and part-song arrangements of Scots songs.—On December 16, the Reid Orchestra, conducted by Prof. D. F. Tovey, played Beethoven's *Pastoral Symphony* and Schumann's *Allegro appassionata* for pianoforte and orchestra, with Miss Mary Grierson as soloist.—The Scottish Orchestra, on December 24, played music by Mozart, Svendsen, and Stanford, Sir Landon Ronald conducting.—At the Paterson Orchestral Concert on January 14, the Scottish Orchestra played the *César Franck Symphony*, Parry's posthumous *English Suite* (Mr. Horace Fellowes playing the violin solo), Ravel's *Mother Goose Suite*, and the dances from Borodin's *Prince Igor*. Mr. Maurice Besly conducted.

EXETER.—The Ladies' Choir, conducted by Madame Isabel Hickson, sang Stanford's *Meg Merrilees*, *The Shepherd's Sweet Lot* (Luard-Selby), and Ireland's *Aubade*, on December 11. The choir was joined by a few male voices in Vaughan Williams's *Just as the tide was flowing*. Macfarren's *Break! break!* and 'Praise the Lord,' from *The Hymn of Praise*.—At the December meeting of the Chamber Music Club, the chief numbers were Brahms's Pianoforte Quintet in F minor and the *Liebeslieder Walzer* for two pianists and vocal quartet.—Exeter String Orchestra, founded by Mr. Edward Petherick and conducted by Mr. A. J. James, does very good work in the city, and at the first concert of the season in the new Civic Hall, on December 20, the programme included Holst's *St. Paul's Suite*. Mr. Walter Belgrove sang songs by Stanford and Aitken.

EXMOUTH.—Pupils of Southlands School gave performances of *Eager Heart* in December, with music from the *Christmas Oratorio*, Dr. Bullock conducting a choir of thirty voices and an orchestra of fourteen players.—At the annual performance of *The Messiah* by the Choral Society, on December 19, Mr. Raymond Wilmot, the conductor, was presented with a cheque for £50 in recognition of his devoted work over a period of twenty-seven years.

GLASGOW.—This month's record is a summary of the activities of the Scottish Orchestra. On December 5, Mr. Maurice Besly directed performances of Elgar's *Enigma Variations*, Ireland's *A Forgotten Rite*, and the Overture to *Prince Igor*. The programme also included Somervell's *Highland Concerto*, Miss Jessie Munro playing the pianoforte part. The composer conducted.—Dr. Adrian C. Boulton conducted a performance of *The Planets* on December 11. He made his last appearance at Glasgow for this season at the joint concert given on December 15 in collaboration with the Choral Union. Holst's *Hymn of Jesus*, Beethoven's eighth Symphony, and Smetana's *Vltava*, were in the programme.—On December 23, the programme comprised Tchaikovsky's Violin Concerto, with Mr. William Primrose as soloist, Elgar's arrangement of Handel's Overture in D minor, Dvorák's *Carneval Overture*, and *Finlandia*. Sir Landon Ronald conducted.—Christmas Day afforded a varied selection, including Humperdinck's Overture to *Hänsel and Gretel*, *Two Poems* by Frank Bridge, and Schumann's Pianoforte Concerto, with Mr. Herbert Samuel as soloist. The pianist also played Bach's *Partita* in C minor.—Sir Landon Ronald conducted on December 29, when the principal items were Schubert's tenth Symphony, and Butterworth's Rhapsody, *A Shropshire Lad*. Mr. Norman Allin was the vocalist.—On New Year's Day, Beethoven's fifth Symphony was played.—Madame Guilhermina Suggia was the soloist at the eighth classical

concert, on January 8, and played the violoncello part in Haydn's Concerto in D, and Böellmann's *Variations Symphoniques*. Mr. Maurice Besly conducted.—Mr. Besly also directed the concert on January 13, when the programme comprised Bach's Trio in C minor, Elgar's *Serenade* for strings, and a *Fantasie Espagnole* by Lord Berners. Miss Marcia van Dresser sang Mahler's *Songs of the Wayfarer*.

HUDDERSFIELD.—The *Christmas Oratorio* had never been heard at Huddersfield before the Glee and Madrigal Society performed it under Dr. C. H. Moody on December 19.

HULL.—Nicholas Gatty's *Prince Fereol* was played here by the Carl Rosa Opera Company on December 31, and was very well received. Mr. Hubert Bath conducted.

LEEDS.—The Christmas concert of the Leeds Choral Union, conducted by Dr. Coward on December 17, was as usual a performance of *The Messiah*.—Two churches offered the *Christmas Oratorio*—West Leeds Bach Choir at St. Bartholomew's, Armley, under Dr. T. E. Pearson; and Leeds Parish Church, under Dr. A. C. Tysoe.

LIVERPOOL.—Mr. Eugène Goossens conducted the Vickers Orchestral Concert on December 8, when the programme included Schubert's sixth Symphony, the *Siegfried Idyll*, and Lalo's *Aubades*. Princess Catherine Yourievsky sang Russian songs.—At her song recital on December 12, Miss Ellen Watson sang songs of Schubert and Wolf, and Bax's *Christmas Carol*. Mr. Reginald Harvey, Mr. G. F. Mason, and Mr. F. W. Hague played a Schumann Pianoforte Trio.—At Crane Hall, on December 12, Mr. Joseph Greene played Schumann's Pianoforte Sonata in F sharp minor, Norman Peterkin's Dance Rhapsody, and Bartók's *Allegro Barbaro*.—The Philharmonic Society, after a year's preparation, gave a great and memorable performance of Bach's B minor Mass on December 18. Sir Henry Wood conducted, and the solo singers were Miss Carrie Tubb, Miss Margaret Balfour, Mr. John Adams, and Mr. Horace Stevens.—At a recital of Bach music given by Miss Gladys Sellick (pianoforte) on December 14, transcriptions of a Flute and Pianoforte Sonata and the G minor Fantasia and Fugue for organ were played.—The *Christmas Oratorio* was sung at Ullet Road on December 23 with a small orchestra. Dr. J. S. Wallace conducted.—The group recently formed by Dr. Wallace, under the name of the Tudor Singers, gave a recital at the Bon Marché, on December 28. Dowland's *Awake, sweet love*, Byrd's *Come to me, grief, for ever*, two of Vaughan Williams's *Mystical Songs*, and his *Turtle dove*, and Holst's *Lullay, my liking*, were important items.—Members of the local branch of the British Music Society enjoyed a recital on January 10, given by the Tudor Singers, who were heard in Vaughan Williams's *Ring out your bells* and *The springtime of the year*, and Morley's *Arise, get up, my dear*.—The Royal Air Force Band, formed three years ago under the direction of Flight-Lieut. J. H. Amers, R.N., played at the Capitol on January 13. Holst's Suite in F and some numbers from *Peer Gynt* being the chief items.—Mr. Eugène Goossens was the conductor at the second Vickers Orchestral Concert on January 13. The ballet music from *La boutique fantasque* and music from Wagner's operas were played, and the Cymric Vocal Union sang Stanford's *Sea Songs* (with Mr. Howard Fry as soloist) and an *Old Welsh Hymn*.—Mr. Szulc was the conductor at the Philharmonic Society's concert on January 15. The well-varied programme included a symphonic poem, *Returning Waves*, by Karłowicz, Brahms's *Variations on a theme by Haydn*, Mozart's Violin Concerto in A, with Miss Anna Hegner as soloist, and Weber's *Euryanthe Overture*.

MANCHESTER.—Apart from the usual *Messiah* performances the holiday season brought forth plenty of good music. Mr. Brand Lane's mammoth popular orchestral programmes conducted by Sir Henry Wood were such as are heard here only at this season of the year; but Madame Suggia at the Bowdon chamber concert; Mr. Isaacs and Miss Lucy Pierce in pianoforte recitals; the Cathedral Choir in a carol service on Christmas Eve; Miss Muriel Robinson's programme of rarely-heard Christmas and New Year songs drawn from Bach, Schumann, Wolf,



Humperdinck, &c.—all these contrived to alleviate the lot of such as had to endure (for purposes of recording), say, four performances of *The Messiah* in one week.—Hamilton Harty and the Hallé Band probably both found their greatest delight during the holiday season in playing an appropriate programme to an audience of two thousand five hundred juveniles, who in this way may have heard for the first time (gramophone records apart) what orchestral music sounded like.—The first Harty chamber concert of the year brought together the leading wind players of the Hallé Band, and enabled us to gauge the solo capacities of those whom we hear orchestrally at every Hallé concert. The Beethoven and Thuille Quintets revealed fine sensibility as to balance and ensemble, but the greater delight was found in the solo work, notably in Bach's E minor Sonata for flute and pianoforte, in which Mr. Joseph Lugard and Mr. Harty were associated.—At the Hallé concert on January 11, Miss Beatrice Harrison played the Dvorák B minor 'Cello Concerto, and, for the first time at Manchester, Harty played the Respighi orchestral transcription of 16th century Italian airs and dances. This 'arrangement' justified itself; others heard this season have not. Despite its modern treatment, the feeling for the grace and charm of the old music was preserved and even intensified.—On January 17, Brahms's Symphony No. 4, and Mozart's Violin Concerto in A, played by Mr. Arthur Catterall, were the most interesting features in the twelfth Hallé concert. The *Carnaval des Animaux* of Saint-Saëns, although played here for the first time, hardly merits mention, much less comment. Not even at a children's concert of orchestral music should it find a place. No wonder the composer did not release it for publication. Harty's Brahms interpretations pass from strength to strength, and one's enjoyment of the larger orchestra is intensified on such occasions.

MOUNTAIN ASH.—Protheroe's dramatic cantata, *St. Peter*, was performed on Christmas Day, Mr. Hugh Ellis conducting.

NEWCASTLE.—The Bach Choir, under Mr. Edgar Bainton, gave Bax's *Mater ora filium* and Dale's *Before the paling of the stars* on December 15.—A Bach Suite in B minor, Tchaikovsky's fourth Symphony, and the *Egmont* Overture were played by the Symphony Orchestra, under Mr. Hamilton Harty, on the afternoon of December 12, and in the evening the Oriana Choir, conducted by Mr. Arthur F. Milner, sang an excellent selection of madrigals and modern part-songs.—The Copenhagen String Quartet played the Elgar Quartet for the Chamber Music Society on January 13.

NEWCASTLE (STAFFS).—Mr. S. E. Lovatt conducted the Male-Voice Glee Union on January 10 in Goss's *O Thou whose beams*, Schumann's *The lotos flower*, Elgar's *Feasting I watch*, MacDowell's *From the sea*, Mr. Lovatt's arrangement of the *Gathering song of Donald the Black*, and *The old folks at home*, as arranged by Dr. Vaughan Williams in recollection of the 'harmonies often improvised by members of the British Expeditionary Force.'

OXFORD.—Mr. Maurice Besly conducted the Orchestral Society on December 8 in Cherubini's *Anacreon* Overture, Beethoven's eighth Symphony, three movements from Holst's *The Planets*, and an Idyll composed by Mr. Besly, *Mist in the Valley*.—In the Town Hall, on December 30, Ifley Choral Society sang Holst's *I vow to thee, my Country*, Vaughan Williams's *Toward the Unknown Region* and *Wassail Song*, Parry's *Since thou, O Fondest*, and Maurice Besly's *Noel and Shenandoah*, and the Ifley Quartet sang Brahms's *The Angel's Greeting* and *As Torrents in Summer*. Mr. Reginald Jacques conducted. He had hoped to have the support of an orchestra, but as the band parts arrived too late for adequate rehearsal, recourse was had to pianoforte accompaniment only. The occasion was the first appearance in this environment of this small but enthusiastic body of singers, who have done good work within their own borders and are now seeking a wider public.—To enable a young student to continue pianoforte study at the R.C.M., a concert was given on December 16, when Dr. Ernest Walker played pianoforte music, including Balfour Gardiner's *London*.

PLYMOUTH.—On December 11, the concert of the Orpheus Choir was given with the help of Miss Rosina Buckman, Mr. Maurice d'Oisly, and Mr. Backhaus. The choir, conducted by Mr. David Parkes, sang *Song of the Bards* (Julius Harrison), a choral scena, *The Rising Storm*, by Mathieu Neuman, Cyril Jenkins's *Sea Fever*, and Dunhill's *Full fathom five*.—Millbrook and District Choral and Orchestral Society performed *St. Paul* on December 19. Mr. P. P. Wedlake conducted.

PONTYFRIDG.—*The Redemption* and the *Christmas Oratorio* were performed by the Tabernacle Choral Society on Christmas Day, Mr. Alun Drummer conducting.

READING.—The New Berkshire Symphony Orchestra of fifty performers under the direction of Dr. E. O. Daughtry, gave its first concert on January 9, with a programme that included Mendelssohn's *Italian Symphony* and *Hebrides* Overture, and Balfour Gardiner's *Shepherd Fennel's Dance*.

TAUNTON.—The Choral Society, conducted by Mr. Reginald Ward, assisted by an orchestra, performed B. J. Dale's *Before the Paling of the Stars* and Parry's *Pied Piper of Hamelin*. The orchestra played Beethoven's fifth Symphony and Mendelssohn's *Ruy Blas* Overture.

TEIGNMOUTH.—The Choral Society has started a new era this season with a young and ambitious conductor, Mr. J. Smith. On December 13 the choir sang Brahms's *Liebeslieder Walzer* for voices and pianoforte duet. The pianists also played Schumann's *Andante* and *Variations* for two pianofortes. With Mr. Walter Belgrove as soloist, Vaughan Williams's *Fantasia on Christmas Carols* was admirably performed. There was a capable string orchestra, which played also Parry's *Lady Radnor's Suite* and some Bach. Walford Davies's *O Little Town of Bethlehem* completed the choral work.

TORQUAY.—Mr. E. W. Goss has been appointed music-director of the Municipal Pavilion, and is gradually restoring the standard of orchestral music to its former high level. Fortnightly symphony concerts are now being given. On December 20 the programme included Smetana's symphonic poem, *Vltava*, Holst's *Fugal Concerto* for oboe and flute, with Messrs. Gleghorn and G. Ellis as soloists, and Beethoven's *Pianoforte Concerto* in C minor, with Dr. Harold Rhodes as pianist.

TRECYNON.—Rossini's *Stabat Mater* was performed on Christmas Day, Mr. Dan Edwards conducting.

TREORCHY.—The Rhondda Musical Festival was held on Christmas Day and Boxing Day. The choir numbered three hundred voices, and was assisted by a capable orchestra. The works performed were *St. Paul*, Parry's *Job*, and Verdi's *Requiem*. Mr. J. T. Jones conducted, and the soloists were Miss Cecilia Farrar, Miss Muriel Brunskill, Mr. Robert Naylor, and Mr. Frederick Taylor.

YORK.—Mr. H. A. Bennett conducted the Symphony Orchestra on January 16, in an excellent programme that included Parry's *English Suite*, Bantock's arrangement of a Suite by Giles Farnaby, the Byrd *Fantasia*, arranged by Dr. Fellowes, a Bach Concerto, and Holst's *St. Paul's Suite*.—At the Cathedral, Dr. Bairstow gave the Brahms *Requiem*.

## IRELAND

At the Scala, Dublin, on December 16, the Dublin Symphony Orchestra played some acceptable items, and the vocalists were Miss Eileen Gunning and Mr. Hughes Macklin.

Messrs. Hugh S. Robertson and Julius Harrison have been selected as adjudicators at the Ballymena Musical Festival, May 3 to 9.

Miss Culwick's Choral Society gave a delightful concert at Dublin on December 18, Madame Borel contributing some songs, and Miss Rhoda Coghill some pianoforte solos.

At the conferring of degrees in Trinity College, Dublin, on December 19, Miss Rhoda Coghill graduated Mus. Bac.

Humperdinck's fairy opera, *Hänsel and Gretel* (first produced in 1893), was given by Mr. Walter McNally at the Theatre Royal, Dublin, on Boxing Day, and had a successful run of a fortnight—produced by Mr. T. C. Fairbairn, under the direction of Mr. Vincent O'Brien. Quite delightful was the *Hänsel* of Miss K. Destournell, as was also the *Witch* of Miss Joan Burke.

It has been decided that this year's Oireachtas (Festival of Irish language and music) will be held at Cork for the first time, but the date has not yet been fixed.

Mr. Cyril Scott, pianist and composer, gave an enjoyable recital at Ulster Hall, Belfast, on January 5, his *Lotus Land* and *Water Wagtail* being enthusiastically received. Miss Gertrude Johnson contributed three groups of Mr. Scott's songs with rare charm. On January 11, Mr. Scott appeared at the Gaiety Theatre, Dublin, in conjunction with Miss Jean Nolan's song recital, and delighted a large audience; his *Irish Famine Song* receiving an irresistible encore.

On January 7, under the auspices of the Royal Dublin Society, the Catterall Quartet gave a delightful programme, the *pièce de résistance* being Elgar's Quartet in E minor—its first hearing at Dublin—admirably played and vastly appreciated. Elgar is still to be reckoned with notwithstanding the carplings of ultra-moderns and lovers of cacophony. On January 14, Prof. Esposito and Mr. Clyde Twelvrees gave an interesting pianoforte and 'cello recital under the same auspices.

Among the bequests of the late Edward Martyn, founder of the Palestrina Choir, was one of £5,000 to Mr. Vincent O'Brien, organist.

At La Scala, Dublin, on January 13, the Dublin Symphony Orchestra gave the last concert of the season, the two attractions being Mr. H. P. Killikelly and M. Jean Bertin.

On the same evening, at the Theatre Royal, Dublin, the Army School of Music Band (No. 1), conducted by Herr Fritz Brase, gave a fine programme, the *Magic Flute* Overture being exceptionally well played. Songs were contributed by Mr. Joseph O'Neill, accompanied by Lieut. Arthur Duff.

## Obituary

We regret to announce the following deaths:

GEORGE SAINT-GEORGE, on January 5, in his eighty-third year. Not often does a musician distinguish himself in the triple capacity of composer, executant, and musical instrument maker, as did Mr. Saint-George. Born at Leipzig, of English parents, on November 8, 1841, he went at an early age to Prague to study the violin, and afterwards to Dresden, where Julius Otto and Rühlmann instructed him in composition and pianoforte playing. Afterwards he came to London, and married Miss Jessie Bryce, the vocalist, and, some ten years after her death, Miss May Chanot (daughter of the late Frederick Chanot), who became his devoted nurse during the four years of his last illness, caused by a fall. While at Prague he became acquainted with the viol d'amour, which fascinated him to such an extent that he studied not only this but also other members of the viol family, especially the viol da gamba, and eventually became the fortunate possessor of a beautiful viol d'amour by Guidanti and a viola da gamba by Barak Norman, entirely in its original condition (see reproduction in E. van der Straeten's *History of the Violoncello*). The beauty of form in these instruments induced him to apply himself to the luthier's art, in which he acquired great mastery, which—apart from some violins and violoncellos—resulted not only in the skilful repairing, but also in the production of viols d'amour and da gamba, with elaborate original designs in coloured wood, inlaid in the finger-board and tail-piece, and of purfling for the back and belly, the peg-boxes being surmounted by carved heads of animals. In his later years he also made a few fine lutes. His instruments were not only attractive in appearance but possessed also a fine quality of tone—as a viol da Gamba made for his late son, and only child, Henry, a skilful performer thereon, and a viol d'amour, used by

his pupil, Miss Kate Chaplin, in *The Beggar's Opera*, amply prove. It was not only these instruments but also the old music that he dearly loved, and many fine masterpieces had their first revival on the instruments for which they were originally written, at concerts, in conjunction with his son and the writer. Some of the most notable of such works were Bach's sixth *Brandenburg* Concerto, for two violas, two gambas, and bass; Sonatas by F. W. Rust and Ariosti (with his own accompaniments), and pieces by Huberti for viol d'amour, and a Canon (three movements) for two gambas, by Fux. As a composer Mr. Saint-George is best known by his charming little Suites for strings, but many of his melodious and effective solo pieces and songs are undeservedly neglected. His Overture *Le Réveil du Printemps* was given by Sir August Manns at the Crystal Palace. The loss of his genial personality will be keenly felt by all who had the privilege of his acquaintance.

E. VAN DER STRAETEN.

WILLIAM LUDWIG, on December 28, in London. Born at Dublin, in December, 1847, he studied under his father (who was second tenor at the pro-Cathedral) and under Richard V. O'Brien, and joined the Carl Rosa Opera Company in 1874. Of splendid physique, a magnificent actor, possessing a glorious voice, and being a genuine artist, Ludwig—whose real name was Ledwidge—quickly won fame in various rôles. In 1883 he created the part of Frollo in Goring Thomas's *Esméralda*, and sang in the first performance of Sir Alexander Mackenzie's *Colomba* (April 5, 1883). His impersonation of Vanderdecken in the *Flying Dutchman* will not readily be forgotten. He also appeared with conspicuous success in oratorio, notably in *Elijah* (with Joseph Maas), and in Rubinstein's *Paradise Lost*. He toured America in 1886-88, and again in 1906-09. Having rejoined the Carl Rosa Opera Company, he created the part of Hans Sachs in *Die Meistersinger*, at Manchester, on April 16, 1896. His last operatic appearance was at the Theatre Royal, Dublin, at Christmas, 1910. As a concert singer he was immensely popular, and he made a speciality of Irish folk-songs—indeed, his singing of *The Croppy Boy* was an epic. Owing to an incurable throat malady, Ludwig retired in 1911, and spent his last years in London. W. H. G. F.

The Abbot of Solesmes, DOM JOSEPH POTHIER, at the ripe age of eighty-eight. Born at Bouzémont, near St. Dié, on December 7, 1835, he joined the Solesmes Benedictines in 1859, becoming sub-Prior in 1862, and Professor of Theology in 1866. From 1893 to 1895 he was Prior of Ligugé, and was Prior of San Wandrille from 1895 to 1898, becoming Abbot in the latter year. His efforts in the cause of the reform of Church music led to the *Papal Motu Proprio*. His *Mémoires Gregoriennes*, published in 1880, has been adopted as the text-book for the study of plainchant according to the Solesmes reform. Between the years 1883 and 1903 he published numerous liturgical chant-books, and in 1889 he instituted the well-known *Paléographie Musicale* (a quarterly review) now in its thirty-fifth year. In 1904, Pope Pius X. appointed him President of the Commission for publishing the new liturgical chant-books, replacing the Ratisbon publications. This Gregorian Commission sat at Appeldurcombe House (Isle of Wight) in September, 1904. His life-work accomplished, Dom Pothier spent his remaining years as a faithful follower of Dom Gueranger. W. H. G. F.

DOUGLAS REDMAN, on December 14, after a long and painful illness. He was born in London in 1862, and commenced his musical career as a choir-boy in H.M. Private Chapel, Windsor, later becoming a student at the Royal Academy of Music. He held appointments as organist of St. Alban's, Birmingham; St. George's, Botolph Lane; and Brixton Parish Church. He founded the Brixton Choral Society, and later the Brixton Oratorio Choir. His powers as a choral conductor were exceptional, and as an all-round teacher he also achieved conspicuous success. His personality was one of singular charm, and his passing will be sorely felt by all who knew him.

W. H.



GUSTAV DANNREUTHER, at New York, on December 19. He was born at Cincinnati, on July 21, 1853, and studied under Joachim, at Berlin. After a few years in London, he went to America in 1877, and thereafter played a prominent part in New York music, where he was professor of the violin at Vassar College. He was a brother of Edward Dannreuther.

FREDERICK ROBERT GREENISH, whose death was announced in the December *Musical Times*, spent the active part of his musical life at Haverfordwest, where he was honorary organist at St. Mary's. He took his Mus. Doc. degree at Oxford in 1891. (It is worth recording that the performance in the Sheldonian Theatre of his *Exercise* was the last of the kind, the custom being shortly afterwards abolished.) He was Justice of the Peace at Haverfordwest, and High Sheriff. During his retirement at Warlingham he took a prominent part in church work, musical and otherwise.

## Miscellaneous

### NEW CHORAL SOCIETY FOR THE CITY

It is proposed to start a Choral Society for workers in the City, the strength aimed at being three hundred. Dr. Harold Darke will conduct. Rehearsals on Tuesdays, from 5.30 to 7 (commencing on February 5), at St. Michael's, Cornhill. *The Dream of Gerontius* will be studied with a view to performance at Queen's or Central Hall in the autumn. Subscription, 7s. 6d. (not including music).

Mr. Munro Davison, assisted by pupils, gave a recital of Christmas music at the Northern Polytechnic on December 16, with a delightful programme drawn from Bach, Holst, Parry, Mendelssohn, Walford Davies, &c. These Christmas recitals have now been carried on without a break since 1898.

The Easter Vacation Schools of the English Folk-Dance Society will take place at Harrogate and Exeter from April 21 to 26. Full particulars of the secretary, E.F.D.S., Mr. Benham Gavin, 7, Sicilian House, Southampton Row, W.C.1.

The Cambridge University Musical Society announces a fine list of concerts, among them being two performances of the *B minor Mass*—at the Guildhall, Cambridge, on February 15, at 8.30, and at Ely Cathedral on the following day, at 2.30.

Carols were sung at the Royal Exchange on December 19, by Lloyd's Choir, Mr. Geoffrey Toye conducting. Nearly four thousand people listened.

At his recital at Wigmore Hall, on February 9, Mr. Harold Craxton will play, and speak on, the test-pieces set for pianoforte at the Elizabethan Festival.

We regret being obliged to hold over 'Musical Notes from Abroad.'

## Answers to Correspondents

Q.—Please give me the true *tempo* of *grandioso* when it occurs at the *Coda* of a work. I am told that it should be exactly the same as that of the previous movement.—A. I. W.

A.—The term has less to do with *tempo* than with style, but obviously the necessary breadth and stateliness can rarely be obtained without the adoption of a slower pace. The case can often be met by a change of *tempo* so slight as to be barely discernible, and no doubt your informant had this point in mind.

Q.—Does any lending library exist from which books for organists and choirmasters may be had for periods of fourteen to twenty-one days?—'INGTON.'

A.—We know of no music libraries that lend books on music. Many Public Libraries include works of the kind you mention, and we have seen such volumes on the shelves of *The Times* Book Club.

Q.—Is there any association of professional musicians or others which has on record a list of undesirable organist posts, viz., in country parishes, the acceptance of which would be disappointing and the expenses of removal a waste of stipend?—'BLACK LIST.'

A.—We hope and believe there is no such list. Who is to decide as to the undesirability of a post? Nobody should accept an appointment without making inquiries as to teaching and other prospects. Most country parish organistships make no pretence to be other than part-time jobs. As such they provide pleasant spare-time occupation for many keen and not inefficient musicians. Work of this kind can rarely be judged on a purely financial basis.

Q.—Do you consider shouting during games and street cries injurious to boys' voices?—'PNEUM.'

A.—Yes; but it is so good for the boys that we should not attempt to gag them, except for an hour or so before practice, or on the day of an important bit of singing.

Q.—Is it not strange that in listening to good choirs we do not oftener hear the pure harmony 'coming through'? I have just heard Evensong in a Cathedral, and in only a few 'Amens' was there an atmosphere of *ensemble*. Why is this?—'CLEF.'

A.—Because the few 'Amens' were the only items that were well sung. When we don't hear 'the pure harmony coming through,' the choir is not a good one.

Q.—What is the meaning of the *pause* in Bach's Chorale Preludes? It is a *breathing point* in the tune, I know, but is there any way of marking it in playing these pieces?—'PAUSE.'

A.—In the Chorale Preludes the pause merely indicates the end of a line of the melody. There is no way of showing it in performance when the counterpoint is elaborate, because the flow of the movement must be maintained.

Q.—I hear that gramophone records of accompaniments to well-known songs have been made or are about to be made. Can you give me any information? Are such records likely to be of practical use?—'SOUND-BOX.'

A.—Captain H. T. Barnett, in his little book, *Up-to-Date Gramophone Tips*, mentions such records. Write to him for particulars. His address is 12, Whittington Chambers, King's Road, Southsea. Records of the kind may prove to be useful, but one obvious drawback lies in the fact that the singer will have to accompany the record, as a change of pace in the latter will involve a change of pitch as well. The only way out is for singers to keep good time. If the gramophone can make them do this, it will add one more to its list of miracles.

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Slowly. ♩=84.

ORGAN. *mf* G<sup>♯</sup> & Sw. coupled.

*poco a poco cresc.*

Soprano. full voice: even tone.

Thee, Lord, be-fore the close of day, Ma -  
Te lu - cis an - te ter - - mi - num Re -

Alto.

Thee, Lord, be-fore the close of day, Ma -  
Te lu - cis an - te ter - - mi - num Re -

Tenor.

Thee, Lord, be-fore the close of day, Ma -  
Te lu - cis an - te ter - - mi - num Re -

Bass.

Thee, Lord, be-fore the close of day, Ma -  
Te lu - cis an - te ter - - mi - num Re -

*f*

- ker of all things, Thee we pray For Thy dear  
- rum Cre - a - tor pos - ci - mus Ut pro tu -

- ker of all things, Thee we pray For Thy dear  
- rum Cre - a - tor pos - ci - mus Ut pro tu -

- ker of all things, Thee we pray For Thy dear  
- rum Cre - a - tor pos - ci - mus Ut pro tu -

- ker of all things, Thee we pray For Thy dear  
- rum Cre - a - tor pos - ci - mus Ut pro tu -

lov - ing kind - ness' sake To guard and guide us  
- a cle - men - ti - a Sis prae - sul et cus -

lov - ing kind - ness' sake To guard and guide us  
- a cle - men - ti - a Sis prae - sul et cus -

lov - ing kind - ness' sake To guard and guide us  
- a cle - men - ti - a Sis prae - sul et cus -

lov - ing kind - ness' sake To guard and guide us  
- a cle - men - ti - a Sis prae - sul et cus -

*molto f*



in Thy way.\_\_\_\_  
- to - di - a.\_\_\_\_

in Thy way.\_\_\_\_  
- to - di - a.\_\_\_\_

in Thy way.\_\_\_\_  
- to - di - a.\_\_\_\_

in Thy way.\_\_\_\_  
- to - di - a.\_\_\_\_

*ff* brighter tone.

*menof*

Gt & Sw.

Sw. alone

*p* rich tone \*

*p*

Ban-ish the dreams that ter - ri - fy, And night's fan-tas-tic  
 Pro-cul re - ce - dant som - ni-a Et noc - ti - um phan-

*p*

Ban-ish the dreams that ter - ri - fy, And night's fan-tas-tic  
 Pro-cul re - ce - dant som - ni-a Et noc - ti - um phan-

*p*

Ban-ish the dreams that ter - ri - fy, And night's fan-tas-tic  
 Pro-cul re - ce - dant som - ni-a Et noc - ti - um phan-

*p*

Ban-ish the dreams that ter - ri - fy, And night's fan-tas-tic  
 Pro-cul re - ce - dant som - ni-a Et noc - ti - um phan-

\* † *p* Ch.

*pp*

com - pa - ny: Keep us from Sa - tan's ty - ran -  
 - tas - ma - ta Hos tem - que nos - trum com - prim -

*pp*

com - pa - ny: Keep us from Sa - tan's ty - ran -  
 - tas - ma - ta Hos tem - que nos - trum com - prim -

*pp*

com - pa - ny: Keep us from Sa - tan's ty - ran -  
 - tas - ma - ta Hos tem - que nos - trum com - prim -

*pp*

com - pa - ny: Keep us from Sa - tan's ty - ran -  
 - tas - ma - ta Hos tem - que nos - trum com - prim -

\* Between the signs † the voices are to sing unaccompanied; the organ part is only added for the purposes of practice.



Four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts have lyrics: - ny: De - fend us from un - chas - ti - ty. - e Ne pol - lu - an - tur cor - po - ra. The piano accompaniment features a melody in the right hand and chords in the left hand. A dynamic marking *mp Sw.* is present.

- ny: De - fend us from un - chas - ti - ty.  
- e Ne pol - lu - an - tur cor - po - ra.

- ny: De - fend us from un - chas - ti - ty.  
- e Ne pol - lu - an - tur cor - po - ra.

- ny: De - fend us from un - chas - ti - ty.  
- e Ne pol - lu - an - tur cor - po - ra.

- ny: De - fend us from un - chas - ti - ty.  
- e Ne pol - lu - an - tur cor - po - ra.

*mp Sw.*

Piano accompaniment section. The right hand features a melody with a crescendo. The left hand provides harmonic support. Dynamic markings include *f* and *cresc.*

*f* *Gt. & Sw. with 16 ft* *cresc.*

Piano accompaniment section. The right hand features a melody with a crescendo. The left hand provides harmonic support. Dynamic markings include *f* and *cresc.*

full voice: even tone.

Pro - tect us, Fa - ther, God a - dor'd, Thou too, co -  
 Prae - sta, Pa - ter pi - is - si - me Pa - tri - que

Pro - tect us, Fa - ther, God a - dor'd, Thou too, co -  
 Prae - sta, Pa - ter pi - is - si - me Pa - tri - que

Pro - tect us, Fa - ther, God a - dor'd, Thou too, co -  
 Prae - sta, Pa - ter pi - is - si - me Pa - tri - que

Pro - tect us, Fa - ther, God a - dor'd, Thou too, co -  
 Prae - sta, Pa - ter pi - is - si - me Pa - tri - que

*molto f*

- e - qual Son and Lord, Thou Ho - ly Ghost, our  
 com - par un - i - ce Cum Spi - ri - tu Pa -

- e - qual Son and Lord, Thou Ho - ly Ghost, our  
 com - par un - i - ce Cum Spi - ri - tu Pa -

- e - qual Son and Lord, Thou Ho - ly Ghost, our  
 com - par un - i - ce Cum Spi - ri - tu Pa -

- e - qual Son and Lord, Thou Ho - ly Ghost, our  
 com - par un - i - ce Cum Spi - ri - tu Pa -



Ad - vo - cate, Whose reign can know nor bound nor date.  
- ra - cli - to Reg - nans per om - ne sae - cu - lum.

Ad - vo - cate, Whose reign can know nor bound nor date.  
- ra - cli - to Reg - nans per om - ne sae - cu - lum.

Ad - vo - cate, Whose reign can know nor bound nor date.  
- ra - cli - to Reg - nans per om - ne sae - cu - lum.

Ad - vo - cate, Whose reign can know nor bound nor date.  
- ra - cli - to Reg - nans per om - ne sae - cu - lum.

*molto f* *ff*

*ff* *poco a poco dim.*

A - - - - - men A - - - - - men A - - - - - men A - - - - - men

*ff* *dim.*

A - - - - - men A - - - - - men A - - - - - men A - - - - - men

*ff* *poco a poco dim.*

A - - - - - men A - - - - - men A - - - - - men A - - - - - men

*poco a poco dim.*

men A - men A - men  
 men A - men A - men  
 dim. p  
 men A - #men A - #men  
 men A - men A - men  
 p  
 men A - men A - men  
 men A - men A - men  
 A - - - - men A - - men A - - men  
 A - - - - men A - - men A - - men

A - - - - - men.  
 A - - - - - men.  
 A - - - - - men.  
 A - - - - - men.  
 A - - - - - men.  
 A - - - - - men.  
 A - - - - - men.  
 A - - - - - men.  
 A - - - - - men.  
 A - - - - - men.



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- Air { THE LORD HATH HEARD ("Lord, rebuke me not").
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- Recit. { THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
- Aria { COME, JESU, COME ("Come, Redeemer").
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# The Musical Times

AND SINGING-CLASS CIRCULAR

MARCH 1 1924

(FOR LIST OF CONTENTS SEE PAGE 271.)

## A TALK WITH SIR ALEXANDER MACKENZIE

The resignation of Sir Alexander Mackenzie from the post of Principal of the Royal Academy of Music closes an unusually long period of office. How fruitful that long term has been for the Academy, and therefore for the musical life of the country, we tried to show in an article that appeared in the *Musical Times* of July, 1922, when dealing with the Centenary of the institution.

Sir Alexander has been Principal for thirty-six years, an exceptionally long term of office, as is said above. It is a short time, however, in which to take over an institution with a chequered past of sixty odd years and a doubtful future, and to turn it into a success both solid and brilliant. Yet, as everybody knows, that is the history of Sir Alexander's directorate in a sentence.

How he set about the task is best shown by a quotation from Mr. Frederick Corder's recently published *History of the Royal Academy*:

On February 22, 1888, occurred the most important event in all the history of the Academy: Alexander Campbell Mackenzie was elected Principal of the institution. Although to some extent a 'dark horse' in the musical profession, owing to his long residence in Italy, his quality as a musician was well known and only his personality unfamiliar. From the first day of his appointment this latter was unmistakably revealed. He assumed the reins of government with a firm hand and a grip that never relaxed, no matter what other calls there might be upon his energies. One can hardly, even at this distance of time, disclose the troubles and obstacles which he had to encounter; I personally, who came upon the scene in September of the same year, was an edified spectator of many a conflict and of his invariable triumph, and my admiration of his masterfulness and unswerving integrity grew and grew.

This passage opens the book's penultimate chapter, headed 'Success.' Many encomiums on the Mackenzie regime have been and will be written, but no testimony can be warmer, or carry more weight, than these few lines written by one who has seen its working from the inside, and who has himself been so long an honoured figure at the institution.

We are glad to be able to supplement our previous article with some matter from Sir Alexander himself, kindly given to us in an interview a few days ago.

Naturally he was disinclined to talk much about the Academy as he found it.

'The matter was pretty thoroughly discussed at the Centenary,' he said. 'I prefer not

to go into the old story of financial difficulties, loss of support and patronage, and so forth. It is far more pleasant to refer to the fact that when I came in 1888 I found some excellent teachers at work, and I am glad to be able to add that they stayed with me for a good many years, and so did much to strengthen my hands at a difficult time. Looking back at those early days, I am inclined to regard as one of the most important steps forward the founding of the Associated Board of the R.A.M. and R.C.M., which took place in 1889, one year after I came here. It did much to resolve discord into harmony, and cleared the road to progress in many respects. The good feeling between the two schools has ever since remained undisturbed. As to the state of the Academy to-day, *circumspice!* You have only to look around and see what a hive the place is, buzzing with activity and swarming with pupils studying every conceivable branch of music under the most modern conditions. You will find nothing haphazard or go-as-you-please in our methods, despite the wide field covered. Everything is systematised, and directed by enthusiastic experts. The musical training that can be got here has no superior on the Continent. I don't say this rashly. The great Continental conservatoires have each their special merits, but I am convinced that for breadth of outlook, liberal scope, and enterprise, we more than hold our own with any teaching institution across the Channel. And we set some of them an example in keeping our students in touch with contemporary works. Judging by frequency of performance, I can't help thinking that we here know as much about modern French music, for instance, as the Parisians themselves.'

Sir Alexander was optimistic concerning the present outlook for musical education in this country.

'The importance of music and its benign influence on general education and character is now recognized as it was never before,' he said. 'Musical education is improved in all manner of ways, but, above all, in the fact that it begins in the right way and at the right end—that is, in the careful and thorough teaching of the children. The training of the ear and the development of the child's appreciation of music are two examples of modern departments that are yielding extraordinarily successful results. As to the all-round musical education of the young, I maintain that it is difficult to over-estimate the value of the work done during the past thirty-five years by the Associated Board, both at home and in the Dominions.'

We asked Sir Alexander for his views on the prospects of English music.

'The future of our music is just what the Nation chooses to make it,' he replied. 'This country is rich in fine natural talent, and the schools are doing their duty in the training of it. Are the public doing theirs in supporting it as it deserves? We need not worry about recognition of our music and

musicians from outside; that will follow if we ourselves do our duty by it. Matters are improving in this respect, but there is still a lot of the old prejudice in favour of the foreigner merely because he *is* a foreigner. Of course we want to hear the best the Continent can send us, but . . .,' he paused. 'Such terms as "protection" and "free trade" have an ugly sound when applied to art,' he went on, 'but I can't help thinking that since the musical free trade we are supposed to enjoy at present is almost entirely on one side, we might do worse than put the protection screw on for a while, until a more reciprocal state of things comes about. For example, this country is ready with a warm reception for French music and musicians, but France knows, and apparently desires to know, next to nothing of ours. Our policy of the ever-open door is, of course, far better and more fruitful than Chauvinism, but I wish we could somehow arrive at a less one-sided state of things.'

'In this connection I am interested to learn that the Federation of Music Clubs has taken a first step in the way of mutual engagements, whereby a String Quartet from Paris will play some French music in London and the Philharmonic Quartet will give a British programme in Paris. With two countries so close together as France and England arrangements of this kind ought to be of constant occurrence. They would be of great benefit to both, politically as well as artistically. I should rejoice to see a development of this idea, for the recognition and acceptance of British music and musicians has been and always will be one of the fixed ideas of my life.'

We found Sir Alexander keenly interested in the educational and other possibilities of the gramophone, the pianola, and wireless telegraphy.

'The rising generation can hardly realise the importance and value of the scientific developments of to-day,' he said. 'Young people naturally take these miracles as a matter of course, yet when I was young the mere sending of a telegram was an event, and a rather expensive luxury. The application of science to the reproduction of music, as in the gramophone, the pianola, and wireless, has already proved its value in musical education, and will no doubt do so even more in the future. But a great responsibility lies on those whose task it is to choose the music sent out by the various mechanical processes for public consumption. The result may be a blessing or a curse. There must of necessity be all sorts of music to suit all sorts of tastes, and the last thing I should do would be to suggest anything in the way of rigid limitations. I have always been an eclectic, able and ready to enjoy the best of every period and style, from a symphony to a comic song and dance. If I draw a line at all it would be at "jazz," which has been planted on an easy-going public that didn't ask for it, and that as a whole doesn't want it. I have given a good deal of thought to the question of popular music, and I am convinced that the taste of the so-called masses is grossly underrated. There is too much superficial

talk about catering for the 'man in the street.' Now that we have music broadcast daily to hundreds of thousands of people, it is time we thought of the man and woman in the home. As a body they don't want rubbish, and I am sure that many of them resent it as a reflection on their taste and intelligence.'

How will the rapidly growing facilities for reproducing and transmitting music affect the economic side of the musical profession? We reminded Sir Alexander that a good many jeremiads on this subject had lately been released. But he was disposed to take a cheerful view.

'Art and Science' he said 'have always gone hand in hand, and I cannot believe that the marvels of Science can ever be anything but a help to its sister, Music. The picture theatre has already opened up a large field of employment for our profession. Broadcasting must in the long run prove a powerful influence for good in spreading a desire for music. The programmes sent out are improving, and there is every sign that the B.B.C. is anxious to make them better still. This policy, if adhered to, must eventually be of the greatest service to the art, and therefore to the artist. Nothing will do away with the pleasure people take in the *performance* of music; hence there will always be a demand for teachers. People sometimes talk as if such institutions as the R.A.M. were turning out every year thousands of performers who would find it impossible to make a living. So far as we are concerned at the Academy I am sure that is a mistake. The majority of our pupils are future teachers, many of whom come from overseas, and return to continue the good work at home. I know that, spread over the years, the results have been splendid. Others of course come here because they are fond of music, and wish to take it up as a fascinating study, purely as amateurs. A relatively smaller proportion of our students aim at a professional career as concert soloists, and our trained orchestral players seem to find employment readily when they leave us.'

Sir Alexander expressed himself with vigour against the charge of being reactionary, that is so often levelled at those in control of training institutions.

'I have had the word thrown at me, partly because in examining would-be entrants I have asked them to play standard works by, say, Bach or Beethoven, rather than ultra-modern or impressionistic pieces. The latter are all right in their place, but if I want to find out at a short sitting whether an aspirant has musical ability I can't do it from hearing feather-dusting effects up and down the keyboard! As a busy man I have to look at such matters in a practical way. One can gauge a pupil's ability better in twenty bars of a Beethoven Sonata than in twenty minutes of vague atmospheric meanderings. The latter kind of music can, and does, of course, come later as a part of their training. As to any reactionary tendencies, here or elsewhere, it is quite evident that such reaction as there is at present is *against* the extreme modern



school and in favour of a return to the saner methods that produced the great music of the past.

'A few years ago a view of this sort would have been scoffed at as "fossilised"; to-day it is held on all sides, and even in some quarters where one wouldn't expect to find it! Here, again, it is largely a matter of practical politics. We hear complaints of the prohibitive cost of orchestral concerts and rehearsals, and of the neglect of new orchestral music, yet young composers persist in writing works that call for all kinds of extra instruments, and of such complexity that their adequate rehearsal is a financial impossibility. Can we wonder that those responsible for such concerts so often prefer to stick to standard works?'

Reverting to the Academy, he said:

'I am proud of the fact that the Academy has been able to add yet one more link to the chain of 'home-bred' Principals. It guarantees a blend of progress and unbroken tradition that means much to a great training school such as this. I am sure its future welfare is safe in the hands of my friend McEwen, and I am no less certain that he will receive from his colleagues the loyal support they have always given me, and to which I have owed far more than I can express.

'Of the kindness I have received from all and sundry outside the Academy it is of course impossible to speak in detail. I should like, however, to make one special reference. Ever since I began work in London I have been greatly indebted to the house of Novello, and I gladly take this opportunity of acknowledging the helpful kindness of the Littleton family. My acquaintance with them dates from 1881, when I brought my first little Cantata, *The Bride*, from Italy, and was asked to stay with my late friend, Alfred Littleton. *La belle dame sans merci* was written at the Littleton home, Westwood House, Sydenham, in 1883, and from the year 1881 to the time of my taking office here (1888), when I was a bird of passage between Florence and London, I received from the family the generous hospitality and friendship without which I could hardly have accomplished that which friends are kind enough to give me credit for. The Novello Oratorio Concerts were founded in 1885, and I was appointed conductor. These concerts gave first performances of many important works. I single out for mention Liszt's *St. Elisabeth*, because its performance gave me and others of his English admirers an opportunity of renewing our friendship with the composer. He had repeatedly declined tempting offers to visit London, but he readily accepted the invitation of Henry Littleton to be present at the performance, and to stay at Westwood House. It was his last visit to England.

'I should like to end by acknowledging here, with grateful thanks, the many kind and affectionate letters I have received since my retirement was announced. I am still in the midst of work, so I cannot do more at present than express my deeply-felt thanks in this way.'

The above represents but a small part of a long and extremely interesting conversation. As so often happens in an interview, the best things cropped up casually, and were followed by an admonitory 'but that's not for publication, remember!' We have duly remembered, yet looking back on our two hours' chat we cannot but think of the rich material Sir Alexander has up his sleeve if ever he feels disposed to write his memoirs. Perhaps he will feel so disposed, for when reference was made to his coming leisure, he replied by saying that there were 'a good many things' that he wished to get done. His host of friends will wish him many years of happy ease in which to do them.

## THE CONDUCTOR AND HIS FORE-RUNNERS

BY WILLIAM WALLACE

### VII.—THE DAWN OF MODERN CONDUCTING

(Concluded from February number, page 116.)

The practice of leaving the direction to the first violin aroused objections on all sides. It was ridiculous for a violinist to move the neck of his fiddle up and down while playing, as lute-players had done with theirs before him, or to stop playing and beat time with the bow. That smacked of *Charlatanerie*, as Mattheson said. One style of conducting was described as 'convulsive dumb-show,' another as 'pure caricature.' Mozart complained of bad rehearsing at Paris, and declared that if things went wrong he would *take the violin* from the 'leader' and conduct himself. This was in 1778. The beat with the bow had this advantage, that it was silent. It could not be used without damage if the prevailing fashion were followed of beating with the stick.

Says Quantz, Flute-Player in Ordinary to Frederick the Great:

The Concertmeister or Director is he who makes movements and gestures in the performance. Time, movement, fire, light, and shade, must be given partly with the bow, partly with the head, and partly with the whole body.

But, further:

The Kapellmeister [at the clavier] must conform with this observance, and particularly must his movement be still more pronounced, so that often with the head, the hands, and feet must he work, for it is frequently necessary to abandon the direction at the clavier, and with both hands to saw (*durchsäbeln*) the air.

This—shall we call it nuance?—out-Hamlets Hamlet. A pretty show they must have made of it, with the first violin giving one beat and the frenzied clavier-player calling to mind Pistol's 'All Hell shall stir for this!'

A curious light is thrown on musical conditions towards the close of the 18th century by Dr. Burney in his account of the Handel Commemoration performances in 1784, given in Westminster Abbey. There were 525 performers, comprising a chorus of 274 and an orchestra of 250, with one 'conductor.' The voices were 59 sopranos, 48 altos, against 83 tenors and 84 basses. These had to wrestle with 48 first and 47 second violins, 26 violas, 21 'cellos, and 15 double-basses. The wind section included 6 flutes, 26 oboes, 26 bassoons, 1 double-bassoon,\* 12 trumpets, 12 horns, 6 trombones, and 4 drums.

A pair of the last were called the Tower drums, lent by the Ordnance from the Tower stores: they were captured by Marlborough at Malplaquet in 1709.

It will not do to challenge Burney's enthusiasm and good faith, but we are somewhat sceptical about the balance of tone being all that he describes. Even if the violins and oboes played the voice parts, the trebles and altos must have been overwhelmed by the solid phalanx of tenors and basses.

The 'conductor' was Joah Bates, Esq., a musician of considerable parts to have controlled from his seat at the organ this large body of chorus and orchestra, not a few of whom sat with their backs to him, and this with *only one full rehearsal*. Come, come, Dr. Burney!

He says that 'almost' every performer was in full view of the conductor, but in the plan of the platform and in the copper-plate of the view of the whole body, with the fabulous double-bassoon 'featuring' in a space almost as large as that given to the organ, it is quite clear that more than half the 'cellos and double-basses, as well as all the principal singers, could not possibly have seen the beat, if there had been one.

To be sure Burney does mention 'eminent and respectable professors of great experience,' whose duty seems to have been that of 'conveying signals to the several parts of that wide extended Orchestra,' whose 'parts were not the less useful for being *silently* performed.' This *silently* would appear to indicate that these professors acted as sub-conductors without batons, but this is contradicted by Burney's own words:

This Commemoration is not only the first instance of a band of such magnitude being assembled together, but of *any* band, at all numerous, performing in a similar situation, without the assistance of a *Manu-ductor*, to regulate the measure.

He dwells upon the point:

Foreigners, particularly the French, must be astonished at so numerous a band moving in such exact measure, without the assistance of a *Coryphaeus* to beat the time, either with a roll of paper, or a noisy *baton*, or truncheon. Rousseau says, that 'the more time is

beaten, the less it is kept,' and, it is certain, that when the measure is broken, the fury of the musical-general, or director, increasing with the disobedience and confusion of his troops, he becomes more violent, and his strokes and gesticulations more ridiculous, in proportion to their disorder.

He says that 'the most sudden and *surprising* effect of this stupendous band, was, perhaps, produced by simultaneous tuning,' and we can well believe that it was so, especially when we are told that twelve oboes played a solo as one man, and that a bassoon solo was

... performed by twenty-four bassoons, of which the unity of effect was truly marvellous. The violoncellos were very judiciously ordered to play only the under part of the strain.\*

Another performance on a large scale was that of Handel's *Messiah*, given in the Domkirche, at Berlin, in 1786. The chorus had 37 sopranos, 24 altos, 26 tenors, and 31 basses. The orchestra contained 38 first and 39 second violins, 18 violas, 23 'cellos, and 15 double-basses. There were 12 flutes, 12 oboes, 10 bassoons, 8 horns, 6 trumpets, 2 trombones, along with percussion, organ, and harp. The conductor, in our sense of the word, was Johann Adam Hiller, who at one time held the appointment of conductor of the Leipsic Gewandhaus Concerts, and from this we may assume that he was not content with one rehearsal only.

In this, as in the Abbey Commemoration, it is likely that the violins and oboes played voice parts and supported the 'perilously' weak trebles and altos.

Reference may be made to the 'kolossal' production, sixty years later, of Haydn's *Creation*, at Vienna, in 1843. This shows, in numbers at least, that chorus and orchestra were approaching the balance and proportion of modern times. There were 200 sopranos, 150 altos, 150 tenors, and 160 basses, in all 660. In the orchestra there were 59 first and 59 second violins, 40 violas, 41 'cellos, and 25 double-basses. With them were 13 flutes, 12 oboes, 12 clarinets, 12 bassoons and 4 double-bassoons, 1 ophicleide, 12 horns, 8 trumpets, 9 trombones, and 13 percussion, in all 320, with a first and a second conductor, chorus conductor, and leaders of the first and second violins. As is usual on the Continent, the chorus was placed in front of the orchestra, but with this odd variation that five first violins and seven 'cellos were separated from the rest of their respective forces by the tenors and basses.

The tyranny of the *continuo* held the clavier a permanent prisoner in the orchestra, and stood in the way of freedom in instrumentation. In one of the orchestral plans quoted by Schoenemann, a single double-bass was placed at the conductor's left, in front of singers and orchestra, grinding out the bass.<sup>30b</sup> In this plan the first violins were to the conductor's right. In another plan the conductor,

\* The double-bassoon was made by Stanesby, junr. (or Stainsby) for Handel in 1727. It was played by F. Lampe in 1739 (see Cecil Forsyth: *Orchestration*, p. 247, n.). At the Abbey it was in the hands of Ashley, a bandsman in the Guards, who sat below the 'conductor,' with his back to him.

\* Charles Burney, Mus. D., F.R.S.: *An Account of the Musical Performances . . . in Commemoration of Handel, 1784*. London, 1785, 4to. Pohl, in his *Mozart und Haydn in London* (Vienna, 1867), says (Pt. II., p. 137), that 'ladies in the audience were requested to come without hats, without feathers, and very small hoops, if any.'



at the clavier, has the 'cellos behind him. The first violins were behind the seconds, and the solo singers were to assist the viola when they were resting. We are not told what the viola thought about this.\*

It is likely that arrangements had to be made to obtain the best results from the instrumentalists available.

The pitch was taken from the harpsichord—not our A, but C for 'cellos and violas, and G and D for the violins. No definite rule was laid down as to the players sitting or standing. Violinists were cautioned not to insert non-existent grace-notes, and not to leave them out when others were playing them.

As for nuances, from Mazzochi's introduction in 1640 of the *crescendo* and *diminuendo* marks, an interesting chapter might be written about their evolution.

Towards the end of the 18th century, as Schoenemann shows so completely, every writer on music seems to have felt it his duty to discuss at length the method of the Kapellmeister, and from the constant repetition of advice on all hands we may infer that there was ample need for it. Space will not permit of references to his voluminous researches, but his quotation from Junker (1782) on the Primary and Special Duties of the Kapellmeister is worthy of notice. One chapter is headed, 'Von der Politik des Kapellmeisters'—on Tact, in other words. It is strange to read that the conductor must not be abusive or insulting. Mattheson proceeds in the same strain. The conductor must not be behindhand with genuine praise; interruptions should be made gently and courteously; he should be sociable, companionable, and obliging.

Such hints were lost upon a compatriot who in our own day, and not so long ago, with true Teutonic want of tact so belittled, from the conductor's desk, the orchestra of the Paris Opéra, that the musicians in a body rose and left.†

Although he could be severe enough in criticising the 'Manu-ductor,' Burney remarked of a rehearsal by Hiller, already mentioned:

The instrumental parts went ill, but as this was the first rehearsal, they might have been disciplined into good order if M. Hiller had chosen to bounce and play the tyrant a little; for it is a melancholy reflection to make, that few composers are well treated by an orchestra till they have first used the performers roughly and made themselves formidable.‡

But perhaps Hiller was afraid to 'bounce' in presence of so 'formidable' a critic.

Before we leave Burney we may note what he says about music in Italy. At Turin he heard three separate orchestras in different galleries playing without a conductor. At Milan, in the Duomo, the choir consisted of one boy, three sopranos, two tenors, and two basses. The Maestro di Cappella beat time, and sometimes sang. In another place the conductor was so fussy that 'the violins especially are never suffered to sleep.'

Exhibitions of bad temper seem to have been the special privilege of the great. Lulli would smash a violin, pay its owner for the damage, and then carry him off to dine with him. Handel would brook no interruption by prima donnas or virtuosos. Gluck was insupportable: a true tyrant, who flew into a passion at the faintest glimmer of a mistake. It is related of him that on one occasion he crept under his desk and pinched the calf of the double-bass so that the player gave a yell and came to earth along with his instrument.

The description of Beethoven as a conductor is well-known, and need not be repeated here (see *Grove*, vol. i., p. 226). Reference, however, may be made to some performances of his works. When the C minor was given for the first time at the Paris Conservatoire, Habeneck, one of the most profound admirers of Beethoven, cut the rapid passages for the double-basses as too difficult. At Leipsic, in 1826, the *Choral Symphony* was performed from the band-parts alone, the conductor never having seen the score. We are told of performances of the C minor and the *Pastoral* which were 'infamous,' and there was a breakdown in a performance of the *Choral Fantasia*.

Although Berlioz was explicit in his instructions about the beat, he could not have been far behind Beethoven in excess of movement, for according to Seidl (quoted by Schoenemann), he leapt into the air, ducked down under the desk, threatened the bass-drum, wheedled the flute, dragged tone from the fiddles, and thrust at the double-basses. We can but faintly picture his fury when, at the first performance of his *Messe des Morts*, Habeneck the conductor, at a point where the beat was imperative, coolly pulled out his snuff-box and took a pinch.

The first reference to conducting in modern style, according to Schoenemann, appeared in 1807, when Gottfried Weber wrote:

I know of no more bootless strife than that over the instrument which is the most historical for producing polyphonic music—none more than that over the baton. That is my firm conviction.

But the stick did not come so easily or so quickly into its own. There was opposition. The banishment of the harpsichord left the uncertain and slipshod singers without a prop. They had depended wholly on the instrument to keep them in tune and time, and to give them their cues. Its disappearance merely hinted to them to study their work better. No doubt the stick was too mechanical in one hand—in another, an unruly

\* Schoenemann (*op. cit.*) quotes orchestral plans obtained from various sources, showing great diversities of arrangements. In his *Dictionnaire* (plate G, fig. 1), Rousseau gives the plan of the Dresden Opera under Hasse. There are two clavichins, one for the conductor and the other for the accompanist. Kling, in his *Vollkommene Musik-Dirigent* (pp. 271, et. seq.), gives modern plans. Volbach (*Das Moderne Orchester*, Leipsic, 1910) shows an arrangement with the bulk of strings to the right, and the brass at the back on the left. A. Lavignac, in his book on Wagner (London, 1898), shows the Bayreuth orchestra in section and in plan. Up to 1914, at Queen's Hall, there were no less than thirty varieties of planning, to suit the whims of the horde of foreign conductors.

† Michel Georges-Michel: *Ballets Russes*, in *Les Œuvres Libres*, vol. xiii., p. 291.

‡ Charles Burney: *The Present State of Music in Germany*, &c., London, 1775, 2nd ed., vol. ii., p. 76. See also *The Present State of Music in France*, &c., London, 1773, 2nd ed.

member, distracting enough to those who had yet to become accustomed to its use.\*

The *Choral Symphony* seems to have been treated with some indignity, for in addition to the Leipsic performance there was another, described by Wagner (*My Life*, English translation, London, 1911).<sup>16</sup> He said that Pohlenz, who used a blue baton, started to conduct the first movement, but was ordered by the double-bass to sit down, and did not resume the beat till the choral part. What the rest of the performance was like we can surmise from this incident. When Spontini was to conduct, he asked Wagner to procure for him a stick of ebony with a fairly large knob of ivory at each end. This he gripped like a field-marshal's baton. He was very short-sighted, but would not wear glasses as he said he conducted with his eye!

In a summary of this kind, which might be extended indefinitely, it is hoped that the reader, accustomed to the finish and perfection of our orchestras, will have gained some idea of the conditions that prevailed while this most sacred Art was quietly stealing into the hearts of men. Rome was not built in a day: neither was Music. The contemporary criticisms that have been quoted, blistering in their opprobrium, present to us a picture of music which we to-day can but faintly envisage.

A ship without a navigator or compass will founder; there is no aspect of life that can dispense with leadership, no matter how insignificant or obscure the leader may be.

From small beginnings, the conductor has grown into his present dominant position. Witnessing, as we do, and experiencing his minute—we might well say, his ultra-microscopic introspection—we have to reckon also with the widened intelligence and enlarged technique of the players, and with the mechanical improvements in their instruments. So the question arises, If Mozart and Beethoven were to come to life to-day, would they recognise their own music as played by a modern orchestra? We who look back on the early efforts to obtain all that the composer meant and desired may congratulate ourselves that we have not to deal with a handful of men knowing 'something' of their instruments, but with highly-trained and expert forces who give us great thoughts, all with singleness of endeavour. They enable us to hear these thoughts in their opulence of sound, and to them are our thanks.

[With this issue Mr. William Wallace ends his valuable series of articles on the historical side of conducting. We are glad to be able to announce that he has acceded to our request for a second series dealing with the modern and practical side of the subject. Mr. Wallace is peculiarly well qualified to treat of conducting, partly as a result of his own practical experience, but even more because he has long enjoyed and made the most of his unique opportunities for observing the methods of many eminent conductors. We hope to begin the new series of articles during the summer.—EDITOR.]

## LUDVIG VAN BEETHOVEN

BY ALEXANDER BRENT SMITH

### PART I

For many years there have been grave questionings about Beethoven's position upon the hill of Parnassus. Until the beginning of this century he sat enthroned beside Shakespeare and Michael Angelo upon the highest peak. Then one day an eminent critic startled an unthinking world by declaring that the Violin Concerto showed some signs of wear. No one knew exactly what he meant, but all of us felt that we could hear within the palace walls the beating of the wings of the Demon of Revolution. This critic's words passed Russian-scandal-wise throughout the music-loving world. Beethoven's pre-eminence was questioned—not publicly, but, with true revolutionary tactics, in dark corners and secret places. For several years the murmuring and grumbling has grown in intensity, and now the younger generation, throwing discretion and secrecy to the winds, has set up its banners bearing the awful and hideous words, 'Beethoven is dull.' To-day, Beethoven's shame becomes their glory. One young man (probably a descendant of Sim Tappertit) announced that he would not cross the road to hear a work of Beethoven, even if he was paid. Another conspirator confessed that Beethoven's music drove him mad (his subsequent compositions have proved that his opinion of his mental condition was only too correct).

This accusation against Beethoven, though serious, does not mean that his case is hopeless. I have heard similar accusations made against Sir Walter Scott, and, 'curiouser and curiouser,' Jane Austen. How anyone can wade through the ephemeral rubbish that circulates through the libraries, and yet find Jane Austen dull, is to me incomprehensible. Perhaps those glaring yellow notices which booksellers affix to the best-sellers, notices bearing the persuasive but meaningless words 'two hundred and tenth thousand,' predispose the reader to an imaginary enjoyment. Why could not the same persuasive methods be applied to the classics? How I should like to see *Pride and Prejudice* surmounted by a yellow card bearing the words 'Three hundred and fiftieth thousand'; or *Emma* coaxing the traveller to take her with the words 'Just the thing for a long journey'; *Persuasion* might be labelled 'Very choice' or 'Sure to please.' But to return to Beethoven, the charge is made against him that he is dull, and we cannot ignore it.

Beethoven is awkwardly placed by reason of his two-fold appeal and his consequent two-fold rejection. He was a composer who was intended by Nature to work instinctively and emotionally, but who by diligent application attempted, not wholly successfully, to intellectualise himself; a Shakespeare turning himself into a Schopenhauer. Bach is not so unfortunate. He is an intellectual, and by his intellect he is judged. Chopin is not

\* For an account of *The Baton in England*, see the *Musical Times* for June 1, 1896, p. 372.



so unfortunate. He is an emotional composer, and by his emotion he is judged. Thus a definite section of the public admires whole-heartedly the very different music of these two single-minded composers. Beethoven, however, falls between two schools—the sophisticated, which considers (rightly or wrongly) that his emotional, instinctive music is rather threadbare, and the unsophisticated, which considers (rightly or wrongly) that his intellectual theses are long and unbeautiful meanderings. Thus both sections of the public, for opposite reasons, charge Beethoven with being dull. And the pity of it is that Beethoven, both as a would-be intellectual and as an emotional composer, has his undeniably dull moments. These are due almost entirely to his lack of mental discipline and concise thinking. His initial inspirations and his developments are magnificent, each principal melody is as full of character as a Shakespearean creation, yet his texture is rarely without some tangles and knots. His seams and joins are too evident. We can frequently count the stitches, and, on some occasions, can see the glint of a hasty safety-pin. Let us set down some of his failings. They are:

- (1.) Tonic and dominant obsessions;
- (2.) Prolixity;
- (3.) Trite or interminable *Codas*;
- (4.) Bad joins.

Let us now consider these failings in detail. Anyone who has tried to compose knows the difficulty of introducing a new theme. The simplest method (much used by late 18th century composers) is to work up to the dominant of the new key and sound a few bars of cautionary rhythm. Beethoven was always ready to accept this method—subject of course to his own use of it. For instance, in the *Waldstein* Sonata the second subject is due to appear in E major. To establish this, Beethoven begins preparing for it on the dominant for twelve bars. Still worse is the return of the first subject in the same movement. But nearly every sonata will furnish at least one example of this verbosity. While discussing his use of the dominant, I would mention another result of his lack of mental discipline—the sameness of his accompanying harmony. Bach has much greater harmonic variety, and this variety is due not to a determination to avoid the obvious, but to his contrapuntal training, which more than anything else helps to extend a composer's vocabulary. Beethoven's impatience as a young man with the rules and teaching of Albrechtsberger—for which he repented in later life in counterpoint and fugue—is chiefly responsible for his texture becoming undeniably thin. From his earliest work until his last, he founded nearly all his melodies upon the alternations of tonic and dominant. With this harmonic scheme, simple as it is, he worked miracles of beauty such as none others before or since have equalled.

What wonderful clarity he obtains in the first movement of the *Septet*! What immensity he

suggests in the Introduction to the seventh Symphony! What contrasts of light and darkness he effects in the ninth Symphony by the juxtaposition of the minor ninth (dominant) and the major sixth (tonic). Perhaps if he had kept more colours on his palette, he would not have shown us the variety and strength of his Rembrandesque colouring. The tonic and dominant system is quite indefensible, but of all those who made use of it, he stands pre-eminent. That his second-rate imitators cheapened and vilified his simple philosophy is a misfortune as undeniable but as undamaging as that some bishops and pastors of the Church imitate but poorly the example of its Founder.

A second result of his lack of mental discipline is his habit of repeating and embellishing melodies without really increasing their interest. He let his mind—the most generative mind that music has ever known—dwell upon and brood over his themes so intently that he produced several alternative treatments. Then, lacking the necessary hardness of heart to reject his fancies, he gave a sample of all, to the disadvantage of the general scheme. There are but few enthusiasts who do not find the manifold repetitions in the *Andante* of the fifth Symphony a little wearying and tiresome. The discipline which a composer exercises over the children of his fancy must be as stern and judicious as that which a good parent exercises over his children. But the composer's parenthood is fraught with greater responsibility, for whereas a parent's over-indulgence may be nullified by the less-biassed and more wisely-judged treatment from aunts, uncles, and experienced schoolmasters, a composer's over-indulgence to the children of his fancy meets with no satisfactory corrective. This wise discipline Beethoven seemed incapable of administering, consequently the spoilt darlings of his fancy are liable to become as wearisome as the too loquacious spoilt darlings from whom we all occasionally suffer. This over-indulgence towards his themes is mainly responsible for those trite and interminable *Codas* which he tacked on to his greatest works. If we may deduce a man's character from his work, we may feel sure that nothing so ill-became his visits as his leave-taking; that his last remarks, trivial commonplaces, almost obliterated the splendid impression he had previously made. It is as though a philosopher, having transported us with the freshness and splendour of his thinking during the evening, had remarked on leaving that it was sad that he had to go, but that the best of friends must part. Many of his *Codas* are magnificent, but too frequently we are left with the impression that he had used up his best material and was spinning out platitudinous farewells. The *Codas* of the variations in the *Septet*; the first movement of the *Sonata* (Op. 26); the C minor Variations; the C minor Symphony; the D minor Symphony; all fall distinctly below the Beethoven high-water mark. We have only to compare our memories of Beethoven with those of

other composers to realise how little his *Codas* have impressed us in comparison with the rest of his work. If we were asked which consecutive dozen bars of any work of Brahms we would be proudest to have written, we should almost certainly choose portions of his *Codas*, and probably the vote would go to the *Coda* of the D minor Violin Sonata (first movement).

For the fourth charge against Beethoven—bad or clumsy joins—we must hold his general character responsible rather than his lack of mental training. The untidiness of his dress finds a counterpart in his music. Very different is the dapper little Mozart, scrupulously neat in spite of his poverty. How clearly Beethoven's disregard of detail shows itself in the opening bars of the G major Concerto! One section ends, another section begins. Like men who have quarrelled, they meet but extend no connecting hand of friendship. No less clearly too his impatience with an ill-fitting garment is displayed in his sudden discontinuance of the development of the Sonata, Op. 109. He finds that his ideas do not fit: that the key changes have led him astray. Enraged, he flings the ill-fitting key aside, retakes the first subject, and is at his ease again.

But what do all these charges against Beethoven amount to? Little more than the obvious truth that in the setting of his thoughts he was the product of his period. In no way do these charges touch the quality of his work any more than the length of correspondence in *Sir Charles Grandison*, or the formality of the conversation in *Pride and Prejudice* in any way affect the real qualities of Richardson or Jane Austen. The real greatness of Beethoven's matter can be estimated by the difficulty, even the impossibility, of parodying it. A few bars of skilful parody will conjure up Wagner, Spohr, Mozart, or Elgar, but nothing short of a perfectly proportioned work of genius would give the impression of Beethoven. Each of his melodies is so individual, so unmannered, that though we might copy the style and setting of any chosen melody, it would no more suggest the original than a skilful turning of pentameters would produce the spirit of Milton. The greatness of these men lies in something beyond their words or their notes, and no one less great than they can produce anything to match their spirit.

## PART II

That Beethoven was aware of his technical limitations is evident from his application of the severer forms of writing to the works of his later years, generally known as his third period. To many people the work of his last period is dry and un-Beethovenish. We can understand a friend of his asking him in his later years to write something in the style of his Septet, and we can equally sympathise with Beethoven's indignant refusal. To every man whose work is public property, statesman, painter, poet, composer, there are three motives which stimulate his will to achieve—the desire to astonish the many, the desire to serve mankind, and the desire to please himself. The

first desire—the desire to astonish the many—is the first temptation of the great artist. It may be by a flashy, epigrammatic speech at the Union; by a brilliant concerto in the concert-room; or it may be by a spectacular and miraculous descent from a pinnacle of a temple. Everyone can find a ready instance. The second desire—the desire to serve mankind—is the noblest and best loved period in a man's career, whether it be the statesman exhausting his strength for his country's good; the composer straining his nerves for his fellows' happiness, or the preacher, fatigued but not disheartened, labouring for the spiritual progress of the world. The third period is the period of retirement from the public's gaze; when kings and councillors of the earth, retiring into solitude, devote their closing years to study and meditation in the inaccessible and desolate places of the earth. But it is not only kings and councillors of the earth who build themselves palaces in the unfrequented by-ways of the land. All men who reach the peaks of eminence in philosophy or art are unconsciously building themselves palaces of thought, separated from the dwellings of their fellow-men by leagues of thinking which no man but themselves is strong enough to traverse. In vastness, in dignity, in isolation, and in majesty, these palaces of thought are similar to those palaces of stone and marble of which we obtain teasingly brief glimpses as we pass them in the train. What treasures do these palaces conceal? Are the balustrades of the grand staircase one of the many rare examples of the work of Grinling Gibbons? Shall we find upstairs one of the many splendidly carved-oak bedsteads in which Queen Elizabeth died?

So also do these immense palaces of thought excite our curiosity and admiration, not because of their size only, but because their eternal remoteness and their peculiar architecture casts a spell upon us. Into these palaces of thought no one, not even a wife, a mother, or a child, can ever set a foot—unless we except those two remarkable women Elizabeth Barrett Browning and Madame Curie. The very sight of a volume bearing the words *The Dynasts*, *King Lear*, or *Prometheus Unbound* quickens our sluggish pulses; we are Lilliputians watching the passionate struggles of the giants of Broddingnag. We approach them half in fear, half in awe. Our judgments and our standards must be altered to focus them aright. The smallest creatures of these works are greater than the biggest we have known; a single phrase will choke our receptivity, used as we are to highly-diluted thoughts. How was it possible that anyone but the builders could inhabit such palaces of thought? Is it likely that Shakespeare's wife could accompany him as he soared with Ariel over the Island of Prospero, or watched Othello die? We can picture Shakespeare, deep in a chair before the open hearth, staring with unseeing eyes into the crackling fire of wood. His wife is bringing in an evening meal. She mistakes his silence for idleness or despondency, and tries to cheer him with



desultory chatter about domestic trifles. 'You know, Will,' she says, 'I don't think that mutton will last till Saturday. Don't you think you had better go down to the butcher's and order a piece of stewing beef, or would you prefer a roast?' No answer. Again she plies him with her well-meaning questions, until slowly and reluctantly he draws his spirit back to earth again, as a sleeper unwillingly withdraws his spirit from a strange and entrancing dream.

Beethoven in his last works is the perfect example of a man isolated by physical infirmities and mental pre-occupations from his fellow-men. All these works have a common distinguishing feature, namely, a preference for counterpoint instead of the early Beethovenish harmony. Counterpoint, double-counterpoint, fugues, and imitations spring up in nearly every work. We should naturally expect Beethoven's fugues to be interesting, but they are interesting in a way different from what we should expect. I think that, knowing Beethoven's power of development, we should expect that he would carry us off our feet with the splendid, inexorable progress of his subject. But that is not what we find. His fugues are too sectional, too self-conscious, too inclined to sprawl, consequently they do not attain an irresistible momentum. Nor has Beethoven the fugue-writer's instinct for fixing upon prolific parent themes. A good fugue-subject in the hands of a good fugue-writer should produce several phrases of distinction and beauty capable of sustaining or monopolizing the musical attention.

Beethoven's contribution to the art of fugue was very different from what we should have anticipated, and yet it was the natural result of his musical training and habit of thinking. He brought to this form of composition a mind unused to the accepted fugal methods, and consequently he avoided those tricks and *clichés* which are a very present help to the troubled composer. Anyone who has attempted the composition of fugues knows only too well the difficulty of negotiating the entry of the third voice. Bach had a harmonic system which he was able to fit to any rhythm or style, and most composers since then have flattered him to the best of their ability. Not so Beethoven. Those patterned harmonic sequences are not to be found in his scheme. The necessary connections are made in his own manner; his episodes are widely irrelevant, but gloriously personal.

His fugal development did not come to him so easily as his symphonic developments. Frequently he has to fall back upon tricks to conceal his inability to think. His treatment of the fugue in Op. 106 is not justified by its effect, though Beethoven lengthily pleads its justification. However, nothing justifies the intellectual tricks of fugal-writing except the result. Inversions, diminutions, *cancrizans* exist only on paper; their beauty can be only accidental. Augmentation is different, but then augmentation is not a trick—it is as though the composer had got into top-gear

and had gained greater pace with a slower pulse, an effect which Handel achieves with such marked success in the chorus, *Let all the Angels of God*.

Beethoven does not use these devices as a born fugue-writer does, but he uses them *faut de mieux* with a distinctly patchy effect. He himself appears to have felt his inability to hold the attention of his audience by his logic, so we find him in the 'Great' String Fugue interpolating delicious little bits of true Beethovenish music.

For the general public these works are not, and never will be, Beethoven. For them he lives eternally in the early and middle periods when Beethoven the singer predominated over Beethoven the philosopher. Probably this is a just view, the opinion of the people being, as frequently, the judgment of God. Of course it is doubtless true that some people do, and ever will, find him dull, just as some holiday-makers who ride in gaily-decked charabancs with a barrel of beer in their company, will find the Golden Valley in the Cotswolds dull compared with the excitements of foolish flirtations and the stimulation of alcohol. Before we value any criticism we must discover the worth of the critic. Bearing this in mind, we can regard the remark, 'I find Beethoven dull,' as a pitiable confession rather than as a valuable criticism.

## Ad Libitum

By 'FESTE'

### SHORT CUTS AND ROYAL ROADS

Is the young musician having things made too easy? When you and I were youngsters we took our instruction almost entirely as powder, to use a homely figure: there was little or no jam to help it down. To-day the jam is so plentiful and the dose of powder so tiny and so cunningly hidden, that children swallow it easily and encore it. The composers, publishers, and teachers who have compounded the deception pat backs, and proceed to compound some more.

Now, I am aware that this sort of thing is regarded as a triumph of educational methods. Nevertheless I am going to take the unpopular line and say that, carried to the present lengths, it is not a triumph but a surrender.

Take the very beginning of things—the learning of the staff. I have seen this not very terrible ordeal disguised as games, with complicated and expensive paraphernalia, the worst example being one in which huge wooden staves and notes were used, preferably on a lawn. The children built up the staff and overcame its mysteries by moving notes about on it. This, which I saw described in an American musical journal a few years ago, was an extreme case, but it is worth mentioning in order to show the lengths to which the 'make it easy' enthusiasts are ready to go.

Yet, after all, is the staff so desperately difficult a problem for an intelligent kiddie who is fond of

music? You and I are average musicians, I hope. How many of us needed any help beyond a little bit of diligence and our memory? There were snags, of course. We began with the spaces, and got on like a house afire with the treble lot. F-A-C-E — why, it spells 'face!' Delightful! A-C-E-G was less attractive, but it was not unfriendly, for the letters made a kind of word that could be pronounced. But the lines E-G-B-D-F, G-B-D-F-A: here our infant intelligence was not met half-way. We had to get our little teeth into the job and memorise them, wondering why the grown-ups who invented music and made so brilliant a start with F-A-C-E did not carry on the good work by thinking of three other nice convenient words.

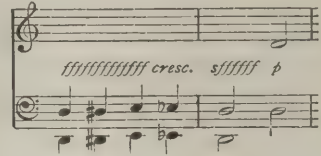
Now the point is that when you and I overcame this first obstacle we did far more than learn the notes on the lines. We took a good step forward in developing our mind, and an even bigger one in developing our character. Before we were many years older we found life was full of G-B-D-F-A's in school and out of it. Even in the matter of music alone there soon came a day when the elementary stage was left behind, and, both at the keyboard and at the desk, we were up against technical difficulties that could not be overcome without downright hard work. If we overcame them, as most of us may modestly claim to have done, the grit that helped us was the fruit of the tiny seed that began to germinate when we refused to be beaten by G-B-D-F-A. The best and kindest thing we can do for the child is to admit the difficulty of this first step, and encourage him to beat it.

I believe, too, that much of the great mass of music now put forth for teaching purposes is on mistaken lines. It under-rates the pupil's intelligence, and too often it is not childlike but merely babyish. If educational composers and writers will cast their minds back to their own childhood they will remember that when they were (say) ten they rather liked being treated as if they were twelve, but they hated anything in the way of games or lessons that seemed to suggest they were still only seven. Now, I think we shall find that any child old enough to read ordinary simple English, and sufficiently musical to learn and sing an average melody of about the degree of difficulty of *Early one morning* or *The Blue-bell of Scotland*, is well beyond the babyish stage. Yet a glance at some recent collections of songs for children shows that the writers of both words and music seem to be far from clear as to whether they are catering for prattling infants or twelve-year-olds. We have texts in nursery-rhyme style without the delightful inconsequence and associations of those rhymes, set to music quite unsuitable for infants to pick up. Sometimes it is not clear whether the songs are to be sung *to* or *by* children. A case of a bad misfit lies before me in the shape of a collection entitled *Six Silly Songs for Sensible Children*, 'Words and

Music by Ernest Austin's friend Ernest Bryson, and Ernest Bryson's friend Ernest Austin.' The fact of the melodies being set forth in Tonic Sol-fa as well as in Staff Notation shows that the collection is not for infants. But what child old enough to read Tonic Sol-fa wants to sing such words as:


There was a little sparrow who sat upon a cat,  
And pecked all its whiskers away—  
Said the pussy to the birdlet, 'You pickey-peckey brat,  
Do you think you're finding needles in the hay?'

And where is the humour, for child or grown-up, of this bar of the introduction?



Again, the cover contains a 'Prelude' explaining the value of various notes. Thus: 'Semibreve. An egg-shaped border with a space inside. We have not asked you to sing any, because they use up such a lot of breath.' Then the sensible child is told that a quaver is 'Son of a crotchet, with tail. (These are often mistaken for tadpoles.)'

The 'Prelude' ends:

All these notes above require rests, just as we do. When the semibreve is resting, he hangs a little black oblong blotch to the fourth line of the staff (or staff) to show that he's 'out.' The minim uses the same blotch, but in his case it sits on the top of the third line. The crotchet generally uses a pretty curly thing like this , and when the quaver and semiquaver are resting, they leave their tails behind them on a stick, and pointing to the left. . . . When everyone is resting for a whole bar, they borrow the blotch from the semibreve.

Is this an easy way of learning time-values? Regarded as humour, is it likely to appeal to the youngster old enough to be able to read Sol-fa? Will it amuse the parent? I fancy 'The Two Ernests' are hazy as to whether their knockabout turn is for sensible children or the parents. Such directions as 'With suppressed indignation,' 'Inquisitively, but don't overdo it,' 'With bravado, but don't let them think you're bluffing,' seem to have been written with an eye on the parent. The rhymes are infantile, the music fairly grown-up, and the dedication implies that the singers are of letter-writing age, seeing that they are asked to 'be sure and write to the composers, at the publisher's office, and say how much they like them'—the songs, not the composers, of course. I am a warm admirer of Mr. Austin's work as a composer of pianoforte music for young people of various ages, but I think he has made a bad shot here. He should stick to music, in which he shows a capital sense of humour and a real understanding of the young. When he leaves music for the written word he is out of his element. Sensible children have no use for silly songs. They enjoy nonsense, but nonsense is notoriously difficult to write, and the brand must be a long chalk better than this sample.



I began to speak of music written for teaching purposes, but these songs caught my eye and made me leave the track. Getting back, I want to put in a word for teaching-pieces of a less jammy character. Do present-day teachers ever make use of Clementi's Sonatinas? I expect not. Yet, at the risk of being greeted with derisive howls, I venture to say that they might do worse. You and I were brought up on that kind of fare. Did you find it as dry as up-to-date educationists say it is? Speaking for myself, I can honestly say that I enjoyed the best of the Sonatinas. They gave me in a very easy, sound, and pleasant form my first lessons in musical construction, and I am sure I profited more from them than the average child of to-day does from the overworked vein of programme music—the stacks of *Dolly's Birthday*, *Pussy's Lullaby*, *The Tin Soldier's Tea Party*, and so forth. Moreover, Clementi and his like wrote music that was the best of technical preparation for the classics, whereas much of the modern teaching music is a preparation for no school whatever. The need is for a lot more music of the type of Ernest Austin's Sonatinas on national airs. The majority of children are growing up firmly convinced that any music which has no fanciful title or programme is dry and exercisey. This means that when they come to the great things in music, either as listeners or players, they will have to make a drastic re-adjustment of their ideas. The 'pieces' that should have prepared them for their heritage have tended rather to make them blind to most of its beauty. The 'make it easy' method, with its absence of discipline and its shirking of mental and moral effort, ends by making things hard, and the short cut (not for the first time) proves to be the longest way.

The fact is, of course, there are no short cuts or royal roads to real musicianship, and the sooner the child has that hard truth driven into his young skull the better. A good teacher will get results more quickly than a bad one because he will see that no time is wasted. Time saved is time gained, and this is the nearest approach to a short cut that we need concern ourselves with.

But what of the adult who wishes to take up music from the start? His fingers are stiff, and his mind unapt to grasp a system of notation full of inconsistencies and complications. I am led to discuss his hard case because readers have lately sent me particulars of various systems for the use of would-be musicians in a hurry. Here, for example, is an advertisement an American friend clips from *The Popular Science Monthly*. It tells us all about 'The New Niagara Method' of learning the pianoforte. The title of the method is alarmingly strenuous, so I hasten to point out that it is merely derived from the address of the inventor—The Niagara School of Music, Niagara Falls, N.Y. The advertisement opens up a rosy prospect for would-be players who are not would-be practisers:

No matter how little you know about music—even though you 'have never touched a piano'—if you can just remember a tune, you can quickly learn to play by ear. I have perfected an entirely new and simple system. It shows you so many little tricks that it just comes natural to pick out on the piano any piece you can hum. Beginners and even those who could not learn by the old-fashioned method, grasp the Niagara idea readily, and follow through the entire course of twenty lessons quickly. Self-instruction—no teacher required. You learn many new styles of bass, syncopation, blues, fill-ins, breaks, and trick endings. It's all so easy—so interesting, that you'll be amazed.

We know all about those new styles of bass. They occur frequently in dance music, but unfortunately they give one the impression that they are there for the good reason that the perpetrator couldn't manage the old style of bass.

'No need to devote years of study to learn the piano nowadays,' goes on the encouraging Mr. Wright. 'No tiresome scales, no arpeggios to learn, no *do-re-mi*, no difficult lessons or meaningless exercises.' How is it done? Well, there's nothing new under the sun, even at Niagara Falls, N.Y. What is the following recipe but that of the 'vamping tutor' that has long been a familiar object of the seashore?

You learn a bass accompaniment that applies to the songs you play. Once learned, you have the secret for all time—your difficulties are over, and YOU BECOME MASTER OF THE PIANO.

—or, rather, a master of the piano so long as the songs you accompany happen to be so obliging as to fit your accompaniment! For Mr. Wright does not want you to be bothered by copies. If you can just remember a tune he says you can quickly learn to play 'by ear.' BE POPULAR IN EVERY CROWD, he goes on:

One who can sit down at any time *without notes or music* and reel off the latest jazz and popular song-hits that entertain folks, is always the centre of attraction. . . . Every lesson is so easy, so fascinating, that you just 'can't keep your hands off the piano.'

I once lived next door to some people who must have been students of the Niagara method, judging from the way they just couldn't keep their hands off the piano.

But we needn't cross the Atlantic for bright ideas in the way of dodging difficulties. I have received particulars also of two home-grown methods. Here is 'Naunton's National Music System.'

The advertisements of this system hold out promises so lavish that I sent for the preliminary lesson, known as Special No. 1. It consists of a book of music that you can play at once. No clefs, sharps, flats, or accidentals. No worry or drudgery whatever.' The music ranges from *Yankee Doodle* to well-known hymn-tunes, 'with brief instructions how to play them in one lesson.' We begin with a picture of the pianoforte keyboard, divided into bass and treble, with 'Lock of Piano' in the centre:

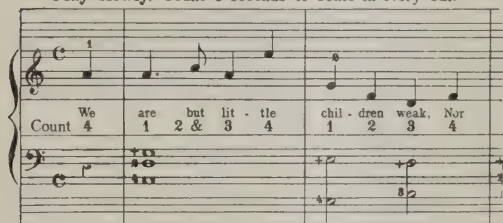
The diagram shows how we divide the piano in the centre, or where the lock is. The top half of the instrument is for the right hand, and the lower half for the left hand, leaving in the centre one white key (known as D in the old style of music).

The division of the keyboard into strictly-defined right- and left-hand sections, with poor D left as a sort of No Man's Land, is quaint. I like, too, the idea of the note being 'known as D in the old style of music,' a style which, old as it is, is not antiquated, and will be in use when Nauntionism is no more. Next we are shown how to read:

The black lines of our system correspond to the black keys of the piano keyboard, and the white spaces in our music correspond to the white keys. Therefore, in our system, when a note is printed on a line it means that the black key corresponding to that line must be struck. If we print a note between the lines it means the white key corresponding to that white space must be struck.

This is simplicity itself, and if music were never more than an affair of easy tunes of limited range, accompanied by an occasional chord, nothing more would be needed. But even so, the stave used in this system is so extensive as to be bothering to the eye. Twenty lines are used, a widish space in the middle showing the spot occupied by the note known as D in the old system. You take your measurements from him. Here is a facsimile of the opening phrase of one of the pieces:

Play slowly. Count 4 seconds or beats in every bar.



I gather that by the time the pupil has had the fifty lessons that make up the course he will be able to read and play from the ordinary notation as well as from the Nauntionian. As the pupil thus has to master the old system after all, in order to make use of the standard musical publications, it seems to me that he might as well have got on with it at the start.

A synopsis of the fifty lessons appears on the cover of Special No. 1. At the end of the third quarter's lessons appears the following:

At this stage of your progress you will be a most proficient and pleasing player, much in request at all social gatherings for your ability to play at sight pieces, accompaniments, &c., and from memory, being always able to entertain others. There are still greater heights of music however, and lessons 38 to 50 lead you into the highest paths of Musical expression.

After your fourth quarter's lessons:

Your playing is now of the truly brilliant order. You play with the full orchestral effect that you have noted as being a feature of the playing of the finest pianists. Your capacity is such that you can make the Piano as expressive as the voice, portraying the moods of the music, whether fantastic, capricious, defiant, sombre, or sad. You possess the power to sway the emotions of your hearers.

The lists of pieces of music mentioned in the synopsis introduces some composers whose names are new to me. The piece of resistance in the fiftieth lesson, for example, is a *Rhapsodie Originale*, by F. Hurstmonceux. Then there are also works with similarly high-flown titles (*Sonata Appassionata*, *Sonata Romantique*, &c.), by Felix Dubois, Giavoni Carino, José Martinez, Rupert Courtney, Claude Castlereagh, Paul Morowski, Lilian St. Clair, &c.

The last thing I want to do is to poke fun at anybody who brings the joy of music to a host of people who would otherwise be deprived of it. If Mr. Nauntion contented himself with claiming to enable hitherto untaught people to give a rough-and-ready performance of simple music, I should wish him luck. Clearly there is room for something of the sort. But when he claims that his system can make you 'a thorough musician,' or that it will enable you to play 'the most difficult of compositions,' he is talking nonsense.

As to the time-saving qualities of the system, it seems to me that everything taught in this first lesson could be acquired easily from the old notation, and almost as quickly—not quite, because the pupil with the old system would be put on to read, whereas Mr. Nauntion gives him nothing but familiar tunes, so that the playing is really 'by ear.' The amazing thing is that thousands of people take the course. A chartered accountant's certificate shows that in the quarter ended March 31, 1914, the number of lessons issued was 50,460! All our academies and colleges combined can't show such a roll as that! Nor such an income. Some of the testimonials are ridiculous, but here is one that somehow touches me:

SIXTY YEARS OF AGE, AND CAN PLAY

40 PIECES CORRECTLY

DEAR SIR,—I enclose stamps for that grand piece of music you so kindly sent me, and many thanks for the rest of the music sent to me. I am getting on grand. Sixty years of age, and I can play forty pieces of music perfectly. I remain, A MOST GRATEFUL PUPIL,

Yours truly,

(Signed) Mrs. E. AITKIN HUSSY.

Bless the old lady's heart! I like to think of her playing her forty tunes, and getting on grand. She has the root of the matter in her. I wish she had started on the old lines fifty years ago. If she gets all this pleasure from stumbling through the works of Hurstmonceux and Martinez, what would not the great masters have yielded up to her! Of all the testimonialisers, she is the only one I can sympathise with. Too many of the others are parents whose children 'play very nicely.' Were they mine, they would be smacked into wrestling with G-B-D-F-A, or forbidden the pianoforte.

I have also received a copy of 'Pianokode,' a method that claims to be 'Understood in an hour.' It requires no knowledge of music, and it 'uses no flats, sharps, staves, accidentals, minims, crochets, quavers, semiquavers, clefs, rests, dotted notes.





weakness of American-built organs is apt to lie in the *ensemble*. The ingenuity of builders in devising varieties of tone-colour, no doubt stimulated by the needs of the cinema theatre, is immense.

Dr. Noble has insisted on preserving at St. Thomas's the English tradition of solid diapason tone on the Great organ not enclosed in a Swell box. The *crescendo* possible from the rest of the organ enclosed in its several Swell boxes has an amazing effect, because it is a *crescendo* which really increases through the whole course of opening the box. It was wonderfully exemplified for me in the case of a French horn stop, which ranged from the velvety tone of its *pianissimo* to something like the blast of the orchestral instrument blown *forte*. All that I heard of the organ at St. Thomas's served to endorse the testimonial which Dr. Noble gave to its builder as a man who brings to his work the ideals and the personal qualifications of the artist.

My next contact was made with organists in bulk. I had the pleasure of meeting organists of many ranks and both sexes at a meeting of the Organists' Association, of which Dr. Noble is president. The members meet periodically for an informal dinner in one of the quiet restaurants (such restaurants still exist) at New York, and discussion of all sorts of matters of common interest takes place after dinner. Such Associations are on much the same lines as English ones, but in America they have probably an even greater usefulness. In America there is none of that tradition—which still obtains in the English provinces at any rate—by which the local organist is regarded as the natural leader of musical enterprise. So much of our musical life in this country has clustered round Cathedral establishments and the greater parish churches that it is difficult for us to realise conditions without their influence. Our organists have to be conductors of choral societies and sometimes of orchestras, teachers, lecturers, judges of competitive festivals, generally stimulators of every kind of amateur effort in music. It is because they have accepted that position and laboured in it often with the smallest of material rewards that we have any music at all outside the big towns. In America there is still probably much less of such amateur effort, largely because American urban life has not been built up round ecclesiastical settlements. It has grown principally round commercial enterprises, and it is not until commercial enterprises reach a certain stage of prosperity that their promoters have a thought of any kind for art. When they arrive at that stage, however, their thought takes a very practical turn, and from the proceeds arise the great orchestras, Boston, Chicago, Philadelphia, and others which are the pride of music in America. The organist, meantime, is just the organist—a man who plays an instrument at church or public hall or theatre. His position depends on his personal attainments as a performer; he has no hereditary title to prominence. Mr. Stokowski, the brilliant conductor of the

Philadelphia Orchestra, indeed, began his American career as organist of St. Bartholomew's, a fashionable Church on Park Avenue, New York, but he was an importation from England, and his early career at the R.C.M. and at St. James's Church, Piccadilly, had fostered his extraordinarily versatile proclivities. England produces from the organ-loft men like Henry J. Wood, Hugh P. Allen, and Walford Davies, the people who get things going and keep them going by the exercise of gifts by no means only musical. American music is certainly in need of men of that type, but it is doubtful whether they are to be expected to emerge from the organ-loft. America is producing, however, fine organ players, and it is to be noted that a fine player, like a good workman in any other profession, can earn a decent living from his organ appointment without having to supplement it by seeking all sorts of odd jobs. He can concentrate on his art, and there is a growing appreciation of good organ playing, which has been much stimulated lately by the visits of famous French organists, like MM. Dupré and Bonnet. Commercial firms compete in the erection of huge auditoriums for organ music. At Wannamaker's 'Department Store,' at New York, for example, weekly recitals with programmes of a high type are given by various American organists, and, when occasion offers, by foreign visitors.

I was asked repeatedly about English organists, who are outstanding amongst the younger men as recital-givers, &c. 'Why don't they come over and play here sometimes?' was a frequent question when I had named a few of our younger organists, who, in my opinion, are quite as able performers as their more peripatetic French contemporaries. Really something ought to be done about it. Why should a magnificent solo player like — (I forbear to mention the name I have in mind; the blank, indeed, might be filled up in several ways) for ever waste his powers in playing daily services and training choir-boys?

As to the interesting group of American organists whom I came across both at the National Association's gathering and elsewhere, I should not dream of singling out one for special mention were it not that his colleagues insisted on singling him out. 'Have you heard Lynnwood Farnam play?' was so frequent a question that I grew ashamed of having to answer it in the negative. One day, happening to meet Mr. Farnam at the house of a lady who delights in bringing the right people together (the great gift of New York hostesses), I told him that I had no hope of getting to his Monday night recitals since Mondays were devoted to the Metropolitan Opera House. He kindly invited me, therefore, to enjoy a private recital at the Church of the Holy Communion, and spent a morning playing to me Bach and Franck and other things. A beautifully finished execution, a certainty and decision of phrasing, that of the pedals exactly corresponding with the hands in fugue subjects and such passages, together with great resource in devising



effects of tone-colour, were qualities which particularly impressed me. His organ is a splendid specimen of the work of Cassavant Brothers, of Quebec, and Mr. Farnam was as earnest in his praise of these builders as Dr. Noble was in regard to Skinner. Fortunately I was not tempted to make comparisons, because the buildings are so very different. The Church of the Holy Communion is a very humble edifice indeed as compared with St. Thomas's—it does not favour the effects of vanishing *diminuendos*, or the delicate wafting of sounds which we associate with 'Cathedral atmosphere.' It is a plain little 'down-town' Church, and it is rather a surprise to find it containing an instrument of such power and resource, and retaining the man, who of all the younger generation seems specially regarded as 'the hope of his side.'

### NEW LIGHT ON EARLY TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

XXX.—RICHARD EDWARDS

In 1567, Dr. Thomas Twyne (Fellow of Corpus Christi College, Oxford, in 1564) wrote a lengthy and eulogistic epitaph on Richard Edwards, describing him as 'the flower of all our realm and Phoenix of our age.' His musical powers are thus alluded to:

Thy tender tunes and rimes wherein thou wontest to play,  
Each princely dame of Court and town shall bear in mind alway.

But Edwards is immortalised by Shakespeare (*Romeo and Juliet*), who quotes his song, *In Commendation of Musick*; and he is equally immortalised by reason of the words and music of his lovely madrigal, commencing:

In going to my naked bed, as one that would have slept,  
I heard a wife sing to her child, that long before had wept.

Prof. Wallace writes:

Edwards was by far the best poet that had graced the Court since the days of Cornish, and was his superior in both conception and expression. As lyricist, he was the highest achievement England had yet attained. His songs in manuscript, and those collected under his name in *The Paradise of Dainty Devices*, mellifluous and lilting as bird-music, were such as he sprinkled his plays with, and may generally have been intended for such entertainments. Both as lyricist and dramatist he added glory to the Chapel Royal as a centre of dramatic entertainment, and composed a number of plays or interludes which were acted by the Children before her Majesty.' (*The Evolution of the English Drama up to Shakespeare*, Berlin, 1912.)

Notwithstanding all this praise of Edwards, the biographical details are scanty until about the year 1560, when he was appointed by patent as Gentleman of the Chapel Royal (May 27, 1560)—the earliest ascertained fact in his career, according to Prof. Wallace. Fortunately, the present writer has succeeded in rescuing from oblivion a few interesting notices of this remarkable Tudor composer hitherto unpublished.

Richard Edwards was born near Yeovil, in Somersetshire, about the year 1522, and was sent to Corpus Christi College, Oxford, which he entered on May 11, 1540, and had the good fortune to be placed under Dr. George Etheridge, as tutor—Etheridge being regarded 'one of the most excellent vocal and instrumental musicians in England' (Pitts), being also an eminent physician and Greek Professor. After four years' study Edwards became a Fellow of Corpus Christi College on August 11, 1544, and was admitted B.A. on November 3 following. However, in 1547, on the foundation of Christ Church College, he took his Master's degree there, as is referred to by Dr. Thomas Twyne in his *Epitaph of Master Edwards*:

O happy house! O place of Corpus Christi, thou  
That plantest first, and gavest the root to that so brave  
a bow.  
And Christ Church, which enjoyedst the fruit more ripe  
at fill,  
Plunge up a thousand sighs, for grief your trickling tears  
distil.

Curiously enough, in previous accounts of Edwards, there is a complete blank from 1547 to 1560, and the inference has been assumed that he did not join the Chapel Royal till 1560. This is not so, as will be seen; and as a fact he received livery as a Gentleman of the Chapel Royal at Queen Mary's Coronation in 1554.

From the Register of Oxford University it appears that Edwards was an Inceptor of Theology on February 6, 1545, and he was ordained a priest on taking his M.A. in 1547. He was appointed Perpetual Curate of St. George's, Botolph Lane and George Lane, London, on September 16, 1549, but resigned that post in 1552 on being presented to the Rectory of St. Helen's, Worcester. Yet it seems fairly certain that he was a Gentleman of the Chapel Royal under Edward VI., in 1552, for doubtless the name 'George Edwards of the Chappell,' to whom a fee was paid in 1552 (Stowe MSS., Brit. Mus., 571, f.36b) is a scribal error for Richard Edwards. In the official list of the Chapel Royal, for the Coronation of Queen Mary, on September 17, 1553, there were thirty-one suits of livery ordered, and among the Gentlemen Richard Edwards appears, with Richard Bowyer as Master of the Children. Probably owing to non-residence, he had to resign the Rectory of St. Helen's, Worcester, on July 12, 1555, as is stated in Bishop Pate's Register, and was succeeded by John Bullingham, who was deprived six months later.

At the accession of Queen Elizabeth, Edwards was given a Coronation livery, and he acted as Deputy-Master of the Children of the Chapel Royal from 1560 to July 26, 1561, when he succeeded Richard Bowyer as Master for life. On December 4, 1561, he received a commission empowering him to impress choristers for the Chapel Royal.

During Queen Mary's short rule Edwards composed a Mass and some Latin Motets, including *Terrenum sitem regnum*, the MS. of which is now at Peterhouse. He also composed *O the silly man* (madrigal), an organ version of which is in the Mulliner MS., No. 76, folio 77b. Dr. Fellowes (*English Madrigal Composers*) points out that in this madrigal occurs 'a very early example of the use of the chord of the major third and minor sixth,' the date of which is not later than 1558.

Between the years 1561 and 1563 Edwards and his boys delighted the Court with plays, including *Appius and Virginus*. These plays were highly

praised by Barnaby Gooch in *Eglogs, Epytaphes, and Sonettes*, published on March 15, 1563, who, in commendation of 'Edwardes of the Chapell,' describes his plays as far surpassing Plautus and Terence, and not likely to be equalled by any future poet.

Edwardes was admitted a member of Lincoln's Inn, on November 25, 1564, and he produced his famous 'new tragical comedy,' entitled *Damon and Pythias*, for the delectation of the Court during the Christmas revels of 1564-65. Shortly afterwards, on February 2, 1565, the Chapel Royal boys, under Edwardes, produced a play said to be *Misogonus*, at Lincoln's Inn, receiving for it 53s. 4d. Exactly a year later he produced another play at the same place, for which he was paid 40s. Then followed, at Christ Church, Oxford, two more 'tragical comedies,' under the name of *Palaemon and Arcyte*, on September 2 and September 4, 1566, played by the scholars for the entertainment of Queen Elizabeth. This play vastly delighted the Queen, who sent for Edwardes, and 'gave him promise of reward,' but it is doubtful if the promise materialised, for the poet-musician sickened soon after, and died on October 31, 1566.

Edwardes contributed a setting of the metrical version of the Lord's Prayer to Day's Psalter in 1563, and he composed the music for Surrey's *Ye happy dames*. Even better known is his song *When griping grief* (quoted by Shakespeare), and also his famous *Soul-knell*. But among all his works the most delightful is the madrigal, *In going to my naked bed*, the words of which were published in his posthumous volume, *The Paradise of Dainty Devices*. By a fortunate circumstance Mr. H. Elliot Button, early in 1923, discovered manuscript copies (circa 1597) of the tenor and bass parts of this madrigal, thus permitting of a more accurate reconstruction of the composition than had previously been possible from the organ score in the Mulliner MS. (British Museum). This reconstructed vocal score was published in the *Musical Times* (July, 1923), and the changes are all for the better, bringing out clearly the old-world beauty of Edwardes's work.

Let me add that Dr. Etheridge, the tutor of Edwardes, described by Henry Davey as 'a stubborn Romanist, who was still alive in 1585,' was Regius Professor of Greek at Oxford and a sound musician. Another of his pupils was William Giffard, afterwards Archbishop of Rheims.

## BUILT TO MUSIC

By MRS. FRANK LIEBICH

When Gareth came over the hills and down the slopes to the plain from whence, through the mist, he could see the spires and turrets of the enchanted city, he began to doubt whether he really saw Camelot or a vision. The old Seer endeavoured to reveal to him something of the magic and mystery of the wonderful place that had been built by fairy harpists to the music of their harps. But Gareth was angered. He was impatient of conundrums propounding that a city could be built to music and yet not built and at the same time built for ever.

A similar enchantment is thrown over any ordinary person who enters a concert-hall. With his feet planted on the floor of Queen's Hall at an orchestral concert or at home sitting in his arm-chair by the fire-side, after the first few beats of the conductor's baton the listener, be he 'in' or 'out,' can imagine himself to be like Gareth 'planted on the plain that broaden'd towards the base of Camelot.' His mind and spirit

will have entered the enchanted city built, as the case may be, by classic, romantic, or modern enchanter. But unlike Gareth who was impatient of illusion the ordinary person is confronted with reality.

The modern French philosopher Bergson—whose theories approximate in so many ways to music—in his book on *Laughter*, says that Art is a more direct vision of reality. Artists, be they great painters, great musicians, or great poets, possess the power of seeing and realising more than we ordinary mortals see and realise. Consequently their vision, which they severally embody in their work, enables us to penetrate further into reality ourselves. This power belongs very especially to the musician. For subtler and swifter than words music expresses fundamental truths in its own language of sound in a more direct manner than any arrangement of pigments or consonants and vowels. It penetrates and insinuates itself into our hiddenest secrecies, and speaks to us of things that words would only desecrate. A chord, a phrase, certain intervals or progressions or grouping of chords, sometimes even a single note, are sufficient to set up an affinity with some particular vibrational force or rhythm of our being, and we are lost to the semblance of things around us and are in direct and intimate union with the music which has taken complete possession of our personality. But these thrilling contacts are not continuous. If they were, they would be too overpowering and satiety would set in. Like unto Gareth's experience does music affect us. It builds and yet what it builds is not built, and at the same time it is built for ever. The symphonies that our ears have assimilated repeatedly during a life-time, the beautiful trios, quartets, quintets, and other chamber music of our predilection, the most perfect songs which are cherished as belonging to the arcanum of our precious possessions, are all packed away in the storehouse of our memory. Our apprehension of this repertoire of favourite *chefs-d'œuvre*—and not always necessarily *chefs-d'œuvre*—our cognisance of them resembles visionary architecture. They are built to and of music much in the same way as atmospheric effects shape and unshape themselves before our gaze. Like shifting lights and shadows music seems tangible and at precisely the same moment intangible. So that it is built and not built; only on the palimpsest of our memory is it seemingly built for ever.

This slow and steady building and unbuilding of intangibility is also effected by each one of us at our own particular musical instrument. The first reading of a new piece will bring us into more or less close acquaintance with the music. Closer intimacy will result in its taking possession of us and we of it. Finally it is built into our memory. The idea, the composer's conception is reconstructed in our mind. But though the filmy sound-structure is apparently completely built within our brain, it needs the conjunction of keys or strings or vocal cords, as the case may be, to rebuild it concretely either for our own or for any listener's pleasure. Neither is it built within our memory for a life-time. Time has a blurring effect on all and sundry. And when memory plays us false we may well be inclined to borrow some of the words of Gareth's friend the Seer anent the 'Riddling of the Bards': 'Confusion and illusion . . . elusion . . . and evasion.' These are appropriate cognomens for the mental states that succeed one another in our endeavour to re-glimpse the delicate construction which is in ruins within our mind.



So far we have considered the listener to, and the executant of, music. But what of the creative musician? The well-known story of Mozart leaps to the memory. His delaying the writing of the Overture to *Don Giovanni* until the eve of the day of performance: his writing it at break-neck speed to the sound of his wife telling the story of Cinderella. The tale is so perfectly credible if we realise his succinct vision of the entire composition. Like an enchanted, spectral city the whole Prelude to the opera floated before the eyes of his mind. The vision was so vivid that Sophy's telling of the fairy-story could not dim it. Like an airdrawn city of spires and turrets it was built in his memory. Little by little the whole of it had been consigned to paper and handed over to the copyists. The next evening it filtered into the ears of hundreds of the good citizens of Prague. And ever since and still the airy fabric has been and is being built and rebuilt; while nothing is safer to prophesy than that the orchestras of the future will continue to shape and re-shape it.

Thus like the visionary city of Camelot and Gareth's impotence of its semblance and reality is the mixture of the real and the ideal in the art of music. In life it is the blurring effect of the real that causes our sight to be dimmed to the ideal. But at the same time we can take comfort from the modern philosophical axiom that reality is in the artist's work when ideality is in his mind and spirit, and it is by dint of ideality only that we regain contact with reality.

## WHAT IS WRONG WITH WELSH MUSIC?

BY JEFFREY PULVER

My experiences during a recent visit to South Wales brought this question to my mind. To many it may seem absurd to ask it. The Welsh have, in the opinion of the general public, such a high reputation for musicianship that to the lay mind it is simply waste of time to look more closely into the matter. But the case of music in Wales is just one more example of the drugging effect that is produced by the constant repetition of a phrase. We have allowed ourselves to be completely obsessed by the enthusiastic findings of insufficiently-equipped critics. Wales is a nation of singers, they said; some of her choirs are among the finest in the world; vigour, volume, power, and enthusiasm are unequalled. All this is true; but it is not all the truth. There is something radically wrong with music in Wales, though it is a something that does not meet the eye at first glance. All my reading on the subject of the music of the Principality, and my own experience of it, tend to bring me to one conclusion, and this is the perhaps very startling though perfectly simple one of deciding that the only thing which is wrong with Welsh music is just—lack of knowledge. Criticism is useful only when it is constructive, and I shall endeavour, as briefly as may be, to justify my finding and to suggest a possible cure.

There will be no need for me to dwell upon the good points of Welsh music, since they are sufficiently well-known; indeed—and unfortunately for Wales—too well-known. The true musicians of that country need to be protected from their friends. The whole of Wales needs to have brought home the exact value of the fulsome praise that has been showered upon its music—especially its choral music. Had these one-sided critics shown the other side of the shield before Wales had become accustomed to praise, they

might have done much good. As it was, musical Wales of the last century gradually grew up with the belief that enthusiasm and volume and large choirs produced the best music; that because no faults were mentioned none existed. It has been this early praise that has prevented self-criticism from exercising its beneficial functions. It was the national characteristic of devoting an unbounded enthusiasm upon any object that was loved which converted the art of music into a quasi-religious revival. But the whole-hearted fervour that raises thousands in a passionate religious renaissance is a necessary means to an end; while music, being an art, requires some carefully thought-out effects (capable of reproduction), some subtlety of colour and mood, some technical resource, some restraint, some discipline. Christopher Simpson, in 1665, said it was no felony to rob one's self, and thus I shall not feel conscience-stricken if I quote from a lecture I delivered at Swansea in January:

When one hears the marvellous spontaneity, the fervid enthusiasm, the intense love for the art, the magnificent dramatic properties, of the Welsh musicians, it seems a thousand pities that absence of artistic restraint, indifference to the importance of sight-reading, often ignorance of notation altogether, and a refusal to submit to any sort of discipline, should prevent so Heaven-endowed a nation of musicians from occupying the first place in the artistic scheme of Europe.

Choralism in Wales is a comparatively young art, and a consideration of the forces which brought it into being cannot find a place here. I can do no better than direct interested readers to John Graham's excellent little book, *A Century of Welsh Music* (Kegan Paul), where much information on this subject will be found. At present I wish to confine myself to placing a finger on a few of the most apparent shortcomings in Welsh music. Firstly, what effect has the unrestrained enthusiasm of the Welsh choristers upon their music? In case I am classed with the prejudiced writers, I had better answer the question by quoting J. S. Curwen, who said: 'The excitement and passion which make them sing so well, lead them to force their voices beyond the limits of sweetness'—in short, 'The characteristic defect of these Welsh choirs is the tendency to scream.' Sometimes the mass of tone produced by Welsh choirs is magnificent and occasionally awe-inspiring—but all this grandeur is lost because there is not, as a rule, sufficient contrast, nor any subtle gradation of tone or variety in colour. This is the first lesson that Wales must learn.

Secondly, the question of sight-reading. Alas, we have all gone back a long way from the proud position we held in this respect in Elizabethan England. We are finding examiners all over the country deploring the state of sight-reading, and making every effort to encourage its cultivation along sensible lines. But in Wales the state of affairs is worse. Forty years ago inquiry elicited the information that only from ten to thirty per cent. of the choristers could read, most of them being Tonic Sol-fa-ists. I have not been able to determine by actual figures how things stand to-day; but the fact remains that far too many choirs—I dare not even hint at what I think the percentage to be—are still forced to learn their new music by the dray-horse system of plodding wearily through it until all the singers who are not readers have learnt their

parts by ear from the few that are. Once learned, the parts are ever after sung by ear. What wonder, then, that so many Welsh choralists can sing from memory? What effect other than a bad one can such mechanical and parrot-like repetition have upon a fine work? And this mechanical repetition will be necessary until all the members of a choir have learned to read.

But in order to read at sight it is first necessary to be in a position to read at all. 'How many Welsh singers,' I asked at Swansea, 'can place their hands upon their hearts and say they can read from any notation?' The conductors of the numerous choirs and choral societies which are so conspicuous a feature in the Principality, could answer that question. And thus three, four, five, or even six months of continual rehearsing remain necessary for the average Welsh choir to learn a new work of fair difficulty. It must be confessed that the results attained by these terribly inartistic means are frequently very fine. What would be the results, however, if each member of the choir could read his part intelligently from the start? I need not dwell upon the things that might be done with the work in question in the time thus saved.

The fourth point is the lack of interest in instrumental music in Wales. It may seem at first glance to be a far-fetched theory that an understanding of instrumental music can help in the correct interpretation of vocal music, but I am firmly convinced that the study of instrumental music necessitates a wider musical knowledge than does the vocalist's art. It has been said by many that among vocalists we find the least musically cultured of all musicians. It is a fact that the very ease with which pleasant sounds can be produced by a singer has often rendered him oblivious to the need for technical knowledge. Instrumental music compels the student to make himself acquainted with all the mechanical accessories that serve his art. He learns to fix in his mind the relative magnitude of the different intervals, and thus forms an almost unconscious appreciation of harmony. This state of affairs enables the instrumentalist to look upon the various intervals as comparative values and as links in a great chain of consonances. Furthermore, the player on an instrument is more generally compelled, if only for purely physical reasons, to cultivate the power of producing dynamic contrasts, both sudden and gradual. Singers brought up in or near such instrumental environment would very soon imitate the tone-gradation and dynamic stock-in-trade of the instrumentalist. All branches of an art must help one another. It is a curious thing that while violin teachers tell their pupils to imitate the human voice, teachers of singing tell their students to 'make it sound like a violin.' The cult of good instrumental music can do Wales a tremendous amount of good, and its adoption is one of the most insistent of the crying needs in Welsh music to-day.

Besides these considerations there are one or two more points that demand attention. The first is the danger of too national a programme. No one could be more willing than I to praise all national movements when they aim at securing the self-respect of a nation. But when applied to an art nationalism generally does a good deal of harm by bringing about a cramping insularity. Every country is entitled to its own idiom; indeed, its music would be lost in a general sameness if this were not so. But the fundamental principles of an art are universal, and

the study of its history and technics must be carried beyond the confines of one's own borders. The musicians of Wales must follow the example now being set in England, and take up the study of our 16th and 17th century works; not necessarily for imitation but for inspiration, and as exercises in balance, restraint, and artistic imagination. The local Press, too, could do far more than is at present the case towards widening the outlook of the native musicians, by drawing their attention to past and present extra-Cambrian music. It can also impress upon Welsh musicians the fact that the fulsome flatterers of their choral work are not their friends so much as are those who with the best of motives expose their shortcomings. In the past the most severe critics of Welsh music have been Welshmen—and there are to-day still to be found in Wales patriotic nationals who are doing their best to instruct the masses. But they are in the minority, and consequently their work is all the more arduous. Wales has a great and glorious musical future; but before she enjoys it she will have to go through a very systematic course of training which must include vocal technique, an appreciation of dynamics, the power of self-restraint, and, above all, a fundamental knowledge of the physical material of which good music is made, and more instrumental practice.

It is a fallacy for Welshmen to think that the present choral methods are justified by age-old tradition and that having been in vogue so long they cannot be eradicated. The fact is that choralism as we know it in Wales is a comparatively very young growth, and it is by no means too late for the pupil to commence to learn. It is a matter for sincere regret that such wonderfully good material should exist and yet be debarred from its proper place in European music merely because it is neither correctly directed nor efficiently developed and used.

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At Gresham College, on March 12, Prof. Sir Frederick Bridge began a series of four lectures on music, the first two of which were devoted to *The Musical Companion* and other publications of John Playford. Sir Frederick Bridge's own copy of *The Musical Companion*, which he has had on his shelves so long that it had almost passed out of his memory until his attention was accidentally called to it, was published by Playford 'at his shop in the Temple, near the church,' in 1673. Himself a composer as well as a publisher of music, Playford was intimate with the Laweses, Purcell, and all the well-known musicians of his time—the Commonwealth and the reign of Charles II. He had rendered us, said Sir Frederick, an inestimable service by preserving much music that would otherwise have been lost. 'I believe,' he added, 'that this *Musical Companion* is the book Pepys means when he speaks of "Mr. Playford's catches."' The illustrations—part-songs, rounds, and catches—were sung by Miss Coral Peachey, Mr. Herbert Thompson, and Mr. Graham Smart with full appreciation both of their musical and comic qualities. Some of them were based on the *London Cryes* which Sir Frederick Bridge has rescued for this generation. Others were by Henry Lawes, Saville, Orlando Gibbons, and Playford himself.

The third lecture treated of the relations of Handel and the Duke of Chandos, and the fourth described Attwood's studies with Mozart, with illustrations from original manuscripts in Sir Frederick's possession.



## RHEINBERGER'S ORGAN SONATAS

BY HARVEY GRACE

(Continued from February number, page 134)

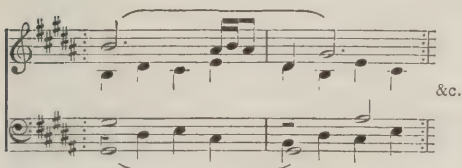
NO. 16, IN G SHARP MINOR, OP. 175

*Allegro moderato; Skandinavisch; Introduction and Fugue*

This is one of the most notable of the later Sonatas, not only because of its excellence, but also because it seems to stand apart from its fellows in regard to style and flavour—though it is not easy to make the difference clear to those who do not know the work. For one thing, it seems to be less Teutonic; it is several pages shorter than the average of the later Sonatas; and it is slighter in texture, especially as regards the Fugue. The title of the slow movement suggests that it was written after a visit to Northern Europe; and if so we have the key to the curiously poetic quality of the music as a whole—the kind of romanticism that we find in Grieg and Sibelius. One would describe it as a cold romanticism but for the danger of being misunderstood. Call it rather the poetry of a cold country, which, as we know, is easily distinguishable from that of a warm one. (For a homely example remember the difference between the folk-songs of Scotland and Southern England.)

The character of the Sonata is pretty well shown in its opening phrase—tuneful, yet with a touch of bleakness:

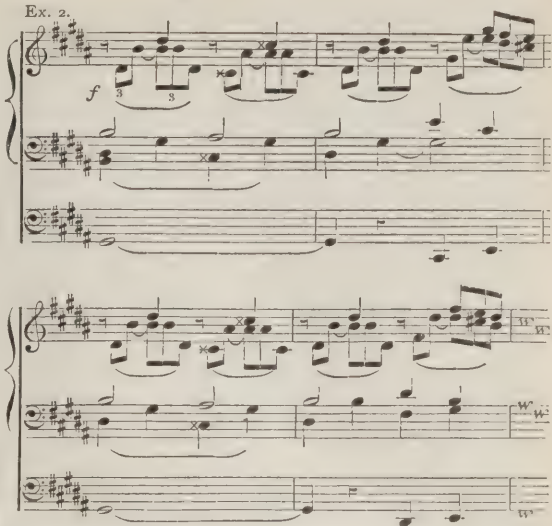
Ex. 1. ♩ = 120.



Save for a brief modulation to the relative major this first page sticks to G sharp minor, and a second theme that opens the next page is also in the same key. Insistence on one tonality is a peculiarity of the Sonata—the *Skandinavisch* and Fugue being also in G sharp minor. A partial exception is the two-page Introduction to the Fugue, which begins in E major, but in its second half settles down into the dominant of the key of the work. The result is less monotonous than might be expected, thanks to the liberal amount of modulation, sometimes to remote keys. But there is undoubtedly a monochrome effect which we may well imagine to be reminiscent of a visit to a comparatively sunless country. Is there any other modern Sonata in which the slow movement is in the same key as the first and last?

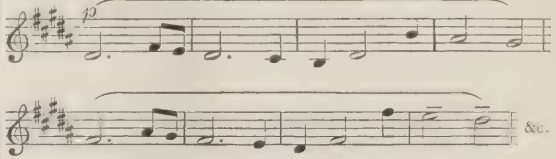
The mood of the opening is carried on and slightly accentuated by the remainder of the first subject section:

Ex. 2.



The triplet figuration is made much of in this page, with animated results—and incidentally with considerable demands on finger technique if the pace and *legato* are maintained. Some close imitative treatment of the opening figure of the first subject serves as a bridge to the second subject proper in B major—a characteristic little tune, broad and simple:

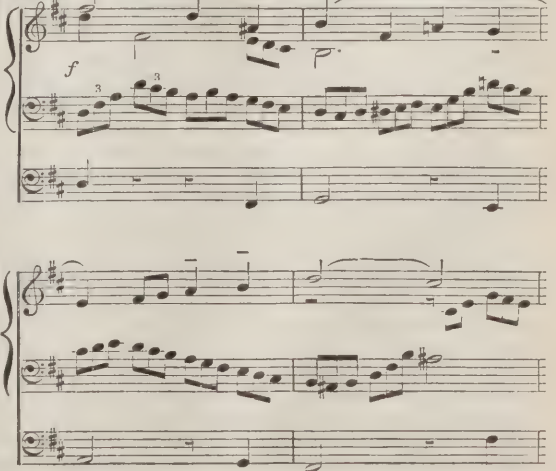
Ex. 3.



and so on for fifteen bars, with a harmonization plain, yet full of interesting touches.

A half-close on a dominant ninth of F sharp leads to the development section (the movement is in sonata form). It opens with Ex. 2 (now in B minor), but after a mere bar and a-half the composer suddenly drops it, switches off into a flourish in the dominant of D, and gives us the opening theme with a delightful flowing triplet tenor part:

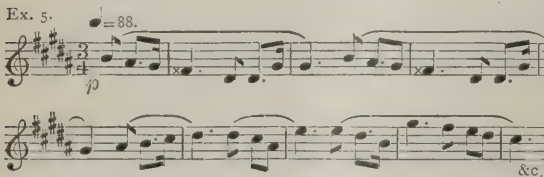
Ex. 4.



The opening four notes of the theme are a prominent feature in the capital free section that follows. A new subject comes on the scene in the next page—a simple march-like tune of eight bars. A short bridge-passage brings us to the recapitulation portion, which follows custom, with the second subject in the tonic major (noted of course as A flat). The *Coda* is shorter than we expect from Rheinberger, but it is highly effective, with its energetic and pointed treatment of the Neapolitan sixth, the grindingly-built-up thirteenth that follows, and the fine series of big chords in the last seven bars. Note that the close gives us yet another of Rheinberger's fresh treatments of the plagal cadence. Composers in search of astonishing methods of ending a work might do worse than see what this 'academic' composer manages to accomplish by a resourceful use of the simplest of all cadences.

This truly delightful movement is on the short side, taking only about five minutes to play. The fact, with its tuneful character and its freedom from anything in the way of lengthy development, makes it a good choice for playing to people with whom the composer's name has somehow become a synonym for stodginess. The registration gives no trouble. If we have liberal resources a good deal may be done, but the few and simple changes of power indicated by the composer are all that are really necessary. A slightly quicker pace than that marked (crotchet = 120) may be adopted with advantage. As usual, the phrasing marks are almost all of the haphazard type, and must be ignored.

The *Skandinavisch* recalls the slow movement of the D major Sonata in its insistence on one short theme, but it is far superior because the theme is more attractive. Here is its opening :

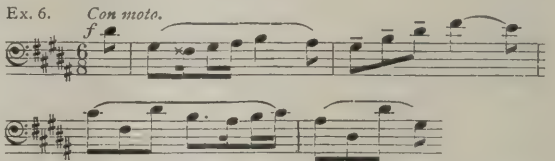


A short, vigorous theme in A flat appears twice, and provides contrast, otherwise the only variety is supplied by slight changes of harmony and laying-out, and, above all, by some delightful examples of inverted pedal points. With all its simplicity and slightness, the piece abounds in felicitous touches. Note, for example, the interest of the bass, despite the fact of its consisting largely of tonic and dominant. The fall from dominant to tonic at the opening and at later repetitions of the passage is held back for a beat, with a curious hesitating effect. See, too, how the A flat section takes over the minor third of the preceding chord and treats it as an auxiliary note in the new key. Unexpected, too, yet simple and natural, are the resolutions in bars 8 and 9 of page 15. In fact, one cannot play many bars without meeting with some neat little stroke. With all its art, however, it is as unaffected as folk-song—which, indeed, seems to be its origin. The result is one of the best of all the slow movements, yet one of the shortest and easiest. There is no opening for solo stops nor for anything but the plainest of registration.

The Introduction to the Fugue is short and weighty, with a broad, simple theme, which is given twice to the pedal reed with imposing results. Its canonic treatment at the end of the first page

provides a good opportunity for a powerful solo stop in the left hand as well as in the pedal part. Although *ff* is indicated at the start, we should reserve a good bit of power for the entry of the theme in D sharp major at bar 2 of line 4 on the second page. The Introduction may of course be omitted, but it provides so fine a contrast to the rest of the Sonata that it should be retained whenever time permits.

The Fugue, like the rest of the Sonata as a whole, is light in character. Its subject has none of the masculine energy of such subjects as those in F, B flat, and E flat. It suggests rather the dance or Scherzo :



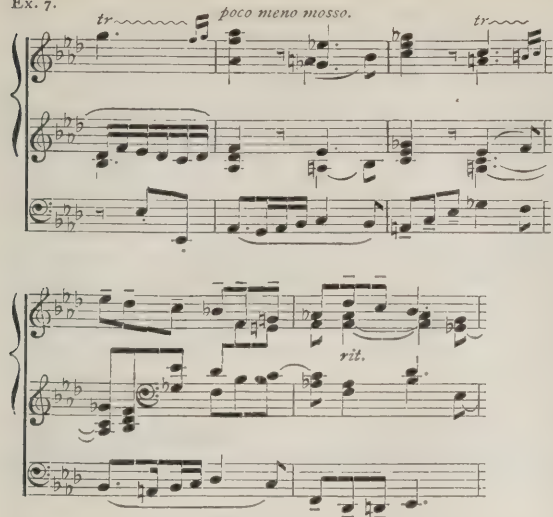
The pace is marked dotted crotchet = 116, which is surely far too quick. At first sight one thinks the dotted crotchet is a misprint for a quaver, but this would be too slow. I suggest that from sixty to seventy dotted crotchets will meet the case.

The exposition over, new material comes on in the shape of an *arpeggio* figure in semiquavers, and the quicker motion thus set up is kept going until the closing section. This secondary material is less interesting than the average free part in Rheinberger's Fugues, and the work suffers accordingly. The fugal writing, too, is on the loose side. For example, the new material has barely started when the subject makes an isolated entry in the tenor which seems quite casual, and a few bars later the tenor and bass in turn deliver the first bar of the subject, and then leave the treble to give it in full. The bass immediately follows with an entry, but makes two shots at the opening phrase, in different keys, before settling down to an orthodox statement in D sharp minor. There is a good deal of such fragmentary treatment, and this—combined with the un-fugue-like character of the *arpeggio* passages and the freedom of the modulations—gives the movement a scherzo-like flavour. Rheinberger's standard as a fugue writer is so high that he may fall below it and still write a fugue well above the level reached by the average organ composer. The G sharp minor Fugue is a case in point. We should esteem it highly did we not unconsciously measure it by the scale of such achievements as the C sharp minor, B flat, F, E flat, and D minor Fugues—to mention only a few outstanding specimens.

It has the advantage, however, of winding up well. As we have seen repeatedly, the *Coda* is a strong feature with Rheinberger, and if this Fugue needed saving its *Coda* is equal to the occasion. It begins rather abruptly on page 22 with the simple march-like subject of the first movement, now in A flat, over a florid pedal part. A striking effect is the alternation of  $\frac{3}{4}$  and  $\frac{2}{4}$  time, though the signature remains unchanged. The rhythm will bother the player unless he holds fast to his two-in-a-bar. The first movement theme is worked with bold harmonization and growing interest until it comes to rest on a dominant pedal in A flat, over which the manual writing mounts finely to a shake on the leading-note. With the resolution the pedal harks back to the fugue subject :



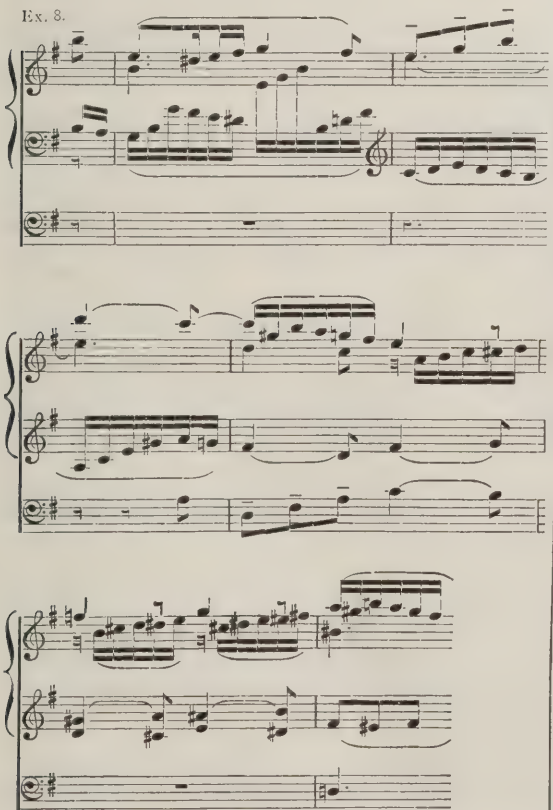
Ex. 7.



and an imposing peroration ends with a characteristic and original cadence over a tonic pedal.

Only two registration marks are given—*f* at the start and *ff* at the *Coda*. After a good many experiments with this Fugue I feel that it makes the most of itself when treated lightly. The style should never be overlooked in settling registration, and there can be no dispute as to the style in this case. Moreover, much of the writing lies high, and is slender in texture. Such a passage as the following loses much by being played loudly :

Ex. 8.



I suggest, therefore, quiet 8-ft. and 4-ft. at the start, with very slight additions until the little bit of *stretto*

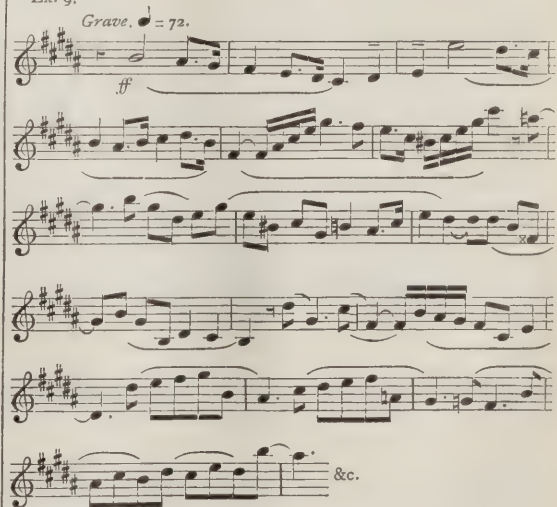
on page 22, at which point the power may be increased to *f*, the *Coda* being played *ff* as marked. The light chamber music style may be accentuated by the soloing of the tenor entry of the subject on bar 5 of page 19, and a telling (but not loud) 8-ft. or 4-ft. pedal stop may be added for the bass entry at the end of the same page, and taken off at the end of bar 7 on page 20. Played at the smart pace it clearly demands the Fugue is difficult, but it well repays the trouble, especially if a little extra thought is spent over the registration. If we decide on a light treatment there are longish stretches where the hands may be on separate manuals of contrasted colour but equal power, e.g., the greater part of page 19. The fact of so much of the movement being out of the regular fugal style, and the liberal amount of pedalling on the short keys, make it particularly good for the student. The whole Sonata deserves to be well known, being unconventional and melodious.

#### NO. 17, FANTASIA SONATA IN B MAJOR, OP. 181

*Fantasia* (Moderato grave—Poco animato—Grave);  
*Intermezzo*; *Introduction and Fugue*

Of the later Sonatas this appears to be the best known. Certainly it is one of the finest of the series, and could not well be left out of a leet of (say) half-a-dozen. It recalls the D flat work in its spaciousness, wealth of melodic invention, and harmonic richness. So far as melody is concerned—melody of the wide-ranging instrumental type—I cannot recall anything better in modern organ music than the opening of the first movement. It leads off thus :

Ex. 9.

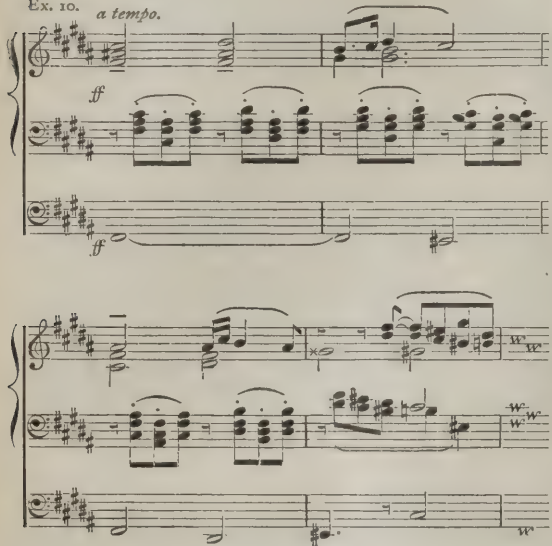


and so on for about twenty bars more, with a harmonization and laying-out rich and sonorous, and entirely free from stodginess or commonplace. After two pages of this, a full close in the tonic is made, and contrast provided by a section consisting entirely of arpeggios over a plain bass. The interest may easily decline here. Much depends on the resonance of the building, the choice of stops, and (it may be necessary to add) perfect equality and *legato* in the playing. The effect aimed at is evidently that of *legatissimo* in pianoforte playing. We ought to hear the harmonic effect free from blur, and the top note of each group should come out as a simple tune. Generally it will be better

to reduce the composer's *f* to *mf*; in a smallish building an open diapason is apt to make the passage sound heavy. A full close in C sharp and a couple of bars of soft chords lead to the second subject proper. (Note in the bridge-passage the *crescendo* mark  $\text{<}$ , the only one in all the Sonatas! Incredible as it may seem, Rheinberger's organ had no Swell pedal. Here he either remembered that other organs were better provided, or he wrote the bridge-passage in such a way that it could be played by the right hand alone, the mark being added to show that the stops were to be drawn as gradually as possible in a bar of slow time.)

The second subject has a good deal of pomp and circumstance:

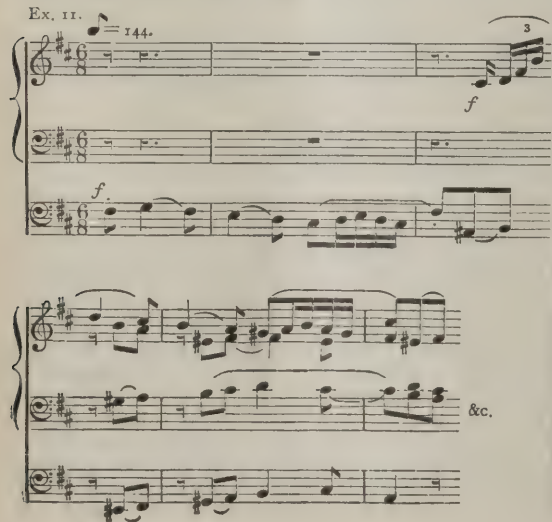
Ex. 10. *a tempo.*



Not many of us can overcome the temptation to hang slightly on the last beat of the fourth bar—nor need we try.

A gradual *decrecendo* leads to a cadence in F sharp, and we then begin an important section, *Poco animato*. This starts with a theme given out in such a manner as to threaten a fugue, but instead we have free treatment, the treble taking up the tune skittishly, with a kind of handspring:

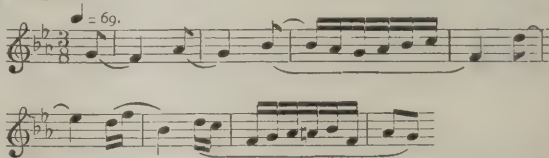
Ex. 11.



(It will be noticed that the theme is almost identical with the subject of the Fugue in the B minor Sonata.) A further subject appears at the end of page 8—a simple two-bar motive that at every appearance ends with Rheinberger's favourite  $\frac{6}{4}-\frac{5}{3}$  cadence. The *animato* sails along capitably for three pages, and then works up a climax that prepares the way for a return of the opening theme, *tempo primo*. The remainder of this fine big movement follows sonata form, and ends *Grave* with a final statement of the main theme.

Allusion has already been made to Rheinberger's excellence as a writer of variations. The *Intermezzo* gives us an example that many consider to be his best. The theme is a simple Beethovenish tune of eight bars:

Ex. 12.

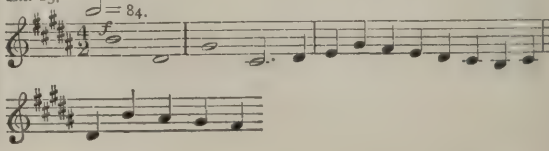


The nine Variations are run into one another without break, and the theme is always apparent. The seventh, with its big chopstick chords, is a bit out of the picture when played *ff* as marked. Such indications are relative, and *ff* here is not the same as *ff* in the first movement. The eighth Variation gives us yet one more example of the composer's bad registration. The theme at the top is marked *p*, the inner part (consisting of detached pairs of demi-semiquavers *staccato*) is marked *mf*, and the bass *pp*. Played in this way the hopping inner part is an inflection. All three parts should be pretty well equal in power, the theme with (say) string tone, the hopping part with soft flute, and the pedal with soft 8-ft. and 16-ft.

Again, the ninth Variation gives us a decorative left-hand part marked *f* against the *mf* of the theme, and here again the call is for contrast in tone-colour rather than in power. The sudden burst at the end of this Variation is not effective, I think. A slight increase of the preceding *f* is enough, because the climax is mainly in the music itself—an unexpected chord of F flat, built up *arpeggiando* and paused on. The ending, *pp*, is quite in the Beethoven-Brahms manner.

The Introduction, like other movements of its type, is useful when the Fugue is played alone. Otherwise it is perhaps better to go straight from the slow movement to the Fugue. Dr. Bennett thinks that this Fugue was the last Rheinberger wrote for the organ. (The remaining Sonatas contain no Fugue.) As the Doctor says, it shows no falling-off, so we wonder why the composer dropped the form. Perhaps he felt that he had exhausted its possibilities in the way of new devices. The subject shows him returning to a type that led to some of his best examples—an opening consisting of a few emphatic, longish notes (suggestive of the quarters of a chime), followed by a series of quicker ones:

Ex. 13.





It is worked with great vigour for two and a-half pages, with entries so far afield as B flat and E flat. Then a sudden *p* starts a reference to the second subject of the first movement—a preparation for its delivery *ff* a moment later. From this point the first movement theme plays a prominent part, alternating with the fugal working—a plan the composer used with success in the B flat Fugue, and even as early as the A flat Fantasia Sonata. Rheinberger, as we know, is not lavish with canonic devices, but an excellent specimen occurs at the beginning of page 14, the treble and bass treating the subject in canon at the octave at a beat's distance, and the treble and alto following with a repetition. Note that in the first canon the top part leads off; in the second the lower.

An exciting sequential bridge-passage over a dominant pedal begins a few bars later, leading into a final statement of the first movement theme, now in B:

Ex. 14.

Why does Rheinberger give the *maestoso* theme in single notes only? I venture to suggest that we add the octave, or, better still, play the theme on a tuba, omitting the right-hand chords, and if the left-hand part is turgid on our particular organ, slightly modifying it. Of course, the soloing should not go on beyond the first bar in line 3 of this page. It may be resumed for the first two bars of the last line, the right hand going back to the Great at the last bar. This tuba delivery calls for discretion; the stop must be a big one, and the accompanying chords just right as to position, otherwise a fine passage will be spoilt. The last page is a worthy end to the Fugue, the subject being delivered by the pedals, with posane, the

manuals providing a rich four-part background. Rheinberger may have written more immediately attractive Fugues than this, but I do not think he ever combined fugue and sonata form to better effect.

In the way of registration there is no need to do more than to warn players against the long stretches of *ff* indicated by the composer. Save when the pompous second subject is on, and of course in the closing section from the *Maestoso*, the best effect will be obtained by a variety of *fortes*.

(To be continued.)

## BOUGHTON AND THE 'ALKESTIS'

BY RICHARD BINNS

In the respect paid to the recent London presentation of Rutland Boughton's *Alkestis*, the fact that the work was originally given at Glastonbury nearly eighteen months ago has been obscured. In the interval there has been a notable accumulation of critical opinion which seems worthy of some examination. Its general trend is to the effect that Boughton's music is undeniably beautiful but not quite big enough for its job—that, of course, depends upon the job—and not the biggest the composer could have given us. Passing from the general trend to details there is remarkably wide variance: one opinion is that the music is not expressive enough; another, that it is weak in characterisation; a third, that it 'does not rise to the situation'; a fourth, that it is 'extraordinarily moving'; another, that it 'establishes English *opera* for the first time since Purcell'; still another, that the music has a shapeless line that fails to coil itself into the clearly-outlined designs of the Greek drama—and so on. Those who are familiar with Boughton's theories and with his earlier practice will probably feel that a good deal of this, while containing some element of truth, falls rather wide of the main ground. Many of the apparent contradictions would appear to have their source in a persistent unwillingness to make that essential distinction between *opera* and *music-drama* which Wagner strove to establish and which Boughton, among others, has given almost a lifetime to correct and develop. Boughton calls his *Alkestis* a music-drama with an obviously specific intention, and to the present writer this work more than any other from the same hand demands assessment in the light of just this important differentiation.

So long ago as 1911 Boughton published his *Essay on Choral Drama*. He was hard at work on his theories in collaboration with the late R. R. Buckley, and this *Essay* was their declaration of faith. Music-drama as distinct from opera, Boughton contended, is a piece of symbolism, the only adequate expression of which is to be found in the continuous emotional mood of music. A 'religious' idea he postulated as the force-generative of Art. Music was to be used to enhance the emotional effect where necessary, but was not to impede action and dialogue; it was to provide atmosphere, but not merely to underline the drama as Debussy attempted to do in *Pelléas*. 'Whatever of scenic beauty, physical movement, song, trio, and chorus enter into the work will result not from the desire to keep the senses of the audience tickled, but from the necessity or expressing the religious idea naturally and com-

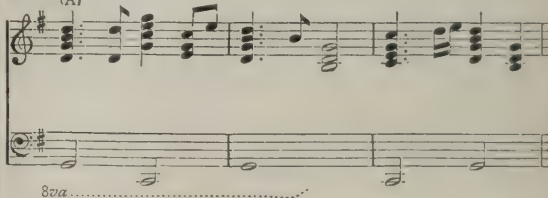
pletely.' With Wagner, Boughton claimed the need to subordinate physical and sensuous appeal—if the result was to attain that spiritual altitude which music demanded for its due development—was more perfectly understood than the 'equal necessity for the subordination of the intellectual appeal'; a disadvantage which led Wagner frequently more towards the ground of prose and the problem-play than to that of poetry and music-drama. It might, and probably would, be disputed to-day whether Wagner's success was chiefly that of subordinating stage realism to musical spiritualism; but that he found a way to carry on the thread of a 'spiritual play by means of music' cannot be questioned, and Boughton, it is clear, has thought it no shame to work on the basis that Wagner handed down.

Active minds will not need to be warned that this theoretical plan takes at least one fundamental factor for granted: it assumes that the nature of your music-drama subject is satisfactory to begin with—a point on which Wagner himself had something emphatic to say—and that you can see your musical way to make the combination of music, poetry, action, and the rest, into a logical and coherent whole. If we accept this assumption it is reasonable and natural to ask: How far must the nature of your music correspond with the nature of your subject? It must, we suppose, have sufficient of its prevailing spirit to prevent the two prime partners in the venture damaging each other *au coup d'essai*; but beyond that it is difficult to dogmatise; and there are endless complications. Whatever compromise the composer may feel compelled to make in the matter it is not easy to see more than two broad choices open in the method of application, if the result is to be an acceptable unity: either there must be the most subtle interpenetration of all three factors (poetic, musical, and dramatic); or the poetic-drama must be self-sufficient and the music in a very wide sense subsidiary—it will have a certain beauty of its own, but, while exercising its desired effect on ear and mind in relation to the other components, it will neither 'interrupt' nor draw a disproportionate attention upon itself.

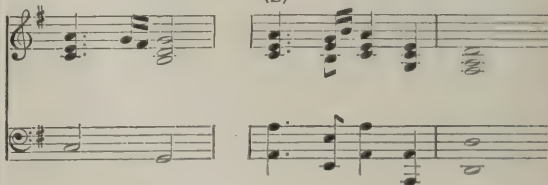
Boughton challenged the gods themselves when he chose *Alkestis* as the subject of his music-drama. It is not one of the greatest of the Euripidean series, yet it is sufficiently identified with its type to make the musician's approach to it thorny from the outset and to guarantee almost unlimited scope for paradox in the result. The fact upon which Boughton laid such hopeful stress in his prose-writings—that Greek Tragedy was originally a religio-musical ritual—seems, indeed, at first glance, to put a most dangerous pitfall in the path of the music-drama composer should his first instinct be to attempt to replace the music, long lost, which formed part of the dramatic rite on the Greek dancing-floor, by something as nearly like it as could be made agreeable to the modern ear. For it is to be remembered that to the old Greeks orchestral music was unknown, harmony virtually non-existent, and that singing was mostly unisonal with flute accompaniment. The composer might, on the other hand, simply turn the thing into an opera, and write the best music he could draw out of himself, risking a direct competition in interest with the drama. In both cases, with Greek Tragedy as the subject, the vital rhythmical value of the original poetry would suffer beyond repair, and the net result in either case would be a more or less offensive hybrid, certainly not a coherent music-drama. Here, however,

in Boughton's case, Prof. Murray came to the rescue. The merits of the Murray English translation of *Alkestis* contain in themselves a liberating force which Boughton has employed with no little discretion. The necessary selection having been made, here was a libretto in fruitful poetic English, with a minimum of action, leaving just enough space for music to play a useful and significant part yet sacrificing so little of the spirit of the original as to settle exactly what the function of that music must be. To what extent Boughton has made artistic capital out of this liberation the score of his music-drama bears abundant witness. 'Choral drama,' Boughton wrote in the Essay already mentioned, 'will complete a cycle by linking-on with the great Greek drama, succeeding where that failed for lack of the *developed* art of music' ('and for lack of the sense of the divinity of humanity which did not enter into Greek feeling until the drama began to degenerate at the hands of Euripides'). In the new *Alkestis* we get in place of a modal accompaniment a continuous web of music—the 'atmosphere' is set at once in the simple yet impressive diatonic dignity of the opening orchestral bars,

Ex. 1. (A)



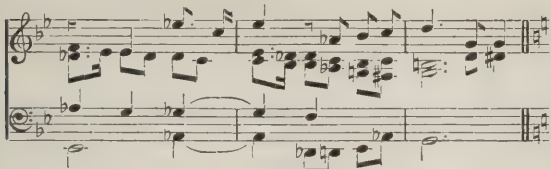
(B)



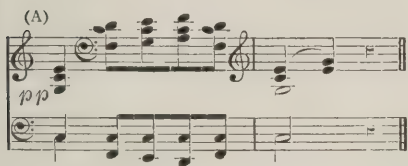
nowhere obtrusive, rising at times not to the violence of operatic illustration or transformation but to a degree of calm sublimation which can only be described as 'feeling.' Its keynote of simplicity and quietude—which has not escaped the misjudgment that it indicates diminished stature—is not accidental but directly intentional. It is set against, and at times above, the emotional intensity of the poetry and the power of the tragedy in action. It is at once expressive and reflective, commentative and alleviative. It does not characterise; that is not its business. In particular illustration of this reticence and alleviation may be quoted, out of numerous instances, a few bars from the moving scene in which the Maid recounts to the Chorus how she witnessed the private preparations of *Alkestis* for approaching death (Ex. 2)—'Then came the tears, and she spoke all her thought,' the poignancy of it relieved by a bold stroke at the next words, 'O bed, whereon my laughing girlhood,' where the *Alkestis* theme (A) is introduced, *pianissimo*, to be transformed with striking effect at the end of the work when Admetus, wonderingly beholding the restored *Alkestis*, pays her a reverent homage (B):



Ex. 2. Then came the tears



(A)



Ex. 3. (B)

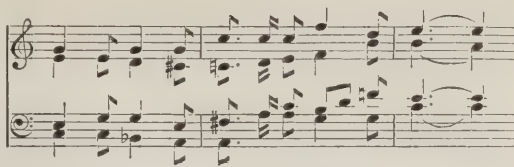
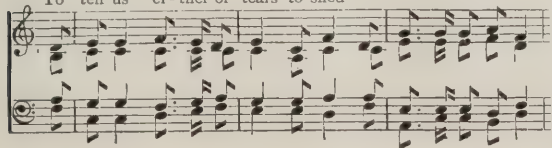


Greek tragedy, as Mr. Sheppard has pointed out, is never completely dramatic, nor can it be completely understood if it is judged by the standard of modern dramatic criticism. On the Greek stage, in the words of Murray, beyond the acting and the dialogue there remains a residue which no one on the stage can personally feel, which can express itself only as music or 'yearning of the body,' and which finds its one instrument in the Chorus. The Greek Chorus is and always has been a trouble; Boughton has not escaped its problems, nor has he solved them. In the old essay on Choral drama he insisted that Wagner missed the significance of the most important factor of all in music-drama (that of the Chorus), and proceeded to set forth his own ideals of the functions and quality of the Chorus in the great music-drama to which, one imagines, he is still on his way. To my mind, those functions and qualities are precisely parallel with the main function and quality of Boughton's *Alkestis* music viewed as a whole; which is (again, to me) the most interesting and significant fact in the whole work. To quote Prof. Murray once more (and who better?):

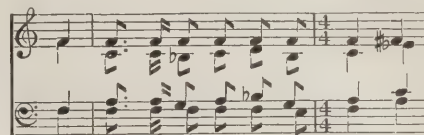
The purpose of the Chorus is to express in music and movement . . . ultimate emotion, to translate the particular into the universal, increasing the elements of beauty . . . and reducing the element of crude pain.

Boughton would have the Chorus also 'help forward the story wherever the psychology of the crowd is needed in the development of the dramatic ideal.' Hence, no doubt, the employment of a folk-idiom (Ex. 4) in some of the choral passages of *Alkestis*, a usage not justified alone on theory, for it is probable that the music the Greeks actually used in their Tragedy was itself the offspring of extemporised folk-song.

Ex. 4. To tell us ei-ther of tears to shed



Ex. 5.



The Boughton-Murray Chorus theories, however, presuppose a sort of bi-planal music writing, and if the non-choral music is going to fulfil in its own nature the principal task of the 'sublimation' of the drama, the actual presence of the chorus personnel and its poetry in the work would seem to impose unnecessary handicaps. That such handicaps have beset Boughton is evident from the wide differences in quality revealed in the choral passages of *Alkestis*. A glance at Ex. 5 ('O dear on earth where all did love her') in comparison with Ex. 4 will sufficiently illuminate the point; Ex. 5 both looks and sounds like an extract from a mawkish hymn-tune:

Perhaps the root of the matter is that Euripides himself frequently found the Chorus rather a hindrance than a help; it was a convention which did not suit his method, and its forced acceptance probably explains why some of his treatment of the Chorus is so perfunctory.

#### THE EDUCATION COMMITTEE'S REPORT ON BRITISH MUSIC

The report by the Adult Education Committee on the Development of Adult Education through Music is, on the whole, distinctly encouraging, for it holds out the hope of solving at least the more urgent problems which beset us. It touches the musical life of the country at every point and, with few exceptions, the conclusions and recommendations of the committee are those which musicians have long been urging on the public and on the authorities. It remains to be seen whether the powers-that-be will act and conform to the committee's findings, or whether this document will end like so many others in the bottomless cupboards of some Government office.

The report surveys so vast a field that it is impossible to follow it step by step. Nor is it necessary to do so, for it often repeats sayings which are already familiar. All that should be said on the place of music in a liberal education has been admirably expressed in Sir Henry Hadow's address to the British Association. We know already that the Elizabethan age was remarkable for the importance then given to the musical education of every Englishman. The decay of music in England in the 19th century and the great revival at the turn of the century are events of which we ourselves have been witnesses. More important is the section describing the work which is being carried out in various schools and other institutions to teach the young idea the elements of musical art and musical appreciation. We have seen some remarkable experiments in London, of which the Bach Mass performance for school children at Central Hall is the most recent,

and the performance of the *Magic Flute* by school boys in the Isle of Dogs the most memorable. But, apparently, these are trifles in comparison with the herculean labours of provincial teachers and lecturers, some of whom, we are told, supervise the music of no less than four hundred schools, conducting lectures and demonstrations to teachers besides. At Liverpool as many as fifty concerts have been given for children in a single year. We think the report is a little sanguine in its belief that 'a public musical institution should be the centre of musical entertainment and progress in the district.' We must not fall into the fallacy of believing that the school is everything. The importance of the school cannot be overrated. Yet the school is only a preparation. The musical life of the nation draws its sustenance from every family of music-lovers, amateurs no less than professionals, students, teachers, performers. Who can say how much the present revival owes to the accident of Elgar, self-taught in great part, yet towering above all his contemporaries, a source of encouragement and pride to all? Similarly we believe that the report exaggerates slightly when it suggests that a conductor should be not only an able musician with a good general education, but that his equipment should include also 'an interest in the general and social activities of his locality and some capacity for business organization.' This is surely expecting too much. Why, in the old days the Fellows of Trinity were only asked to swear to the Thirty-nine articles! The committee clearly has no faith in Mr. Arnold Bennett, or it would not expect conductors to take an interest in the social doings of the matadors of the five towns. Social sympathies are all very well—but mothers' meetings at Burslem!

The most important sections for us, however, are those which deal with the municipalisation of orchestras, with opera, and with competition festivals, for these embrace the whole of our musical activities. The committee is in favour of a municipal subsidy for orchestras, and in this, we imagine, they may count on the wholehearted support of all music-lovers. The question of a subsidy is not without some difficulties. It is simple enough in the case of provincial centres where one orchestra serves one town. It is more complex where the orchestra serves more than one town, and still more difficult in London, where concerts are given by more than one orchestra. If the L.C.C. were to grant a subsidy, to whom should it go—to the L.S.O., to the Queen's Hall Orchestra, or to the Philharmonic? The problem is not urgent, since we have not heard of any ardent wish on the part of the L.C.C. to accept the committee's recommendations. But it is worth while noting that at Bournemouth, where a municipal orchestra has existed for some years, the cost to the ratepayer has been no more than the fraction of a penny. So that as soon as the authorities are convinced that there is no reason to deny the theatre and the concert-hall the support given without hesitation to the art galleries, the fear of higher rates need not deter them from taking the logical and inevitable step which would place our orchestral players on an equal footing with Continental players.

The paragraphs devoted to opera are few, but sound on the whole. We are not satisfied that fully adequate performances of the greatest operas cannot be given at a profit. But the point is that great opera should not be expected to yield a profit. The only person entitled to a profit is the composer, who

often—through some flaw in human affairs—gets little or nothing. How much did Bizet gain from *Carmen*, Wagner from *Parsifal*, Beethoven from *Fidelio*? The least we can do to show real appreciation of the works of genius we get scot free is to ensure that they will be presented to the public in such a way that their worth will be manifest. That is one of the reasons why, in our opinion, it is important that the theatre—drama and opera—should be taken out of the hands of timid speculators and placed on the same level as any other national treasure. Social workers and educators have long been telling us of the harm, moral and physical, due to the cinema, and the inane, wordless dramas it offers to its public. The remedy is in their hands. If they insist upon and obtain a subsidised opera, the public will not be long in finding out the difference between an artistic production and the slovenly sentimentalities of the cinema dumb-show. F. B.

#### MR. W. W. COBBETT ON THE NEED OF GENERAL CULTURE FOR MUSICIANS

At Trinity College of Music, on January 16, Mr. Cobbett addressed the students on this important topic. We are glad to be able to reproduce a substantial portion of his speech:

One of our Vice-Presidents, Sir W. Collins, at a delightful dinner given last month in this building, told us in the course of his speech that he had suggested to the authorities of London University that some subject connected with the sister arts should be included in the course for music students going up for their degree. All present were fully in sympathy with him, and I asked myself, 'Is London destined to become, after all, a modern Athens, assigning to all the arts an equal place?' The reply is doubtful at present. Hitherto the scholastic attitude towards music in this country has been profoundly discouraging. You boys and girls have, I take it, recently left school, and if you have been exceptionally lucky, if your headmaster has been sympathetic, if he was of the type represented by the late Sir John McClure, your musical proclivities have been encouraged, but I fear that the McClures of school-life are few and far between, and that music is rarely considered important enough in the eyes of the authorities to form part of the regular curriculum. Yet as an intellectual exercise, apart from all æsthetic considerations, nothing could surpass that glorious blend of the sciences and the humanities known as the art of music. Putting it tersely, general culture at your school was esteemed to be all important and the rest nowhere, but now it is the other way about. Unfettered, you are free to work, if you elect to do so, exclusively at your music. But here a new danger presents itself, against which it is the object of my address to warn you, the danger of allowing this exclusiveness to be carried to excess. I want to impress upon you that if you aspire to be an artist in the real sense of the word you must nourish the imaginative side of your nature in the way suggested by Sir William Collins, by calling in the aid of the sister arts.

How to encourage inspiration, that is the point I propose to discuss this afternoon. First of all, I wish you to bend your minds to the axiomatic truth that art is a form of self-expression. It is to your ego that you draw attention when you sing, play, or compose. Provided you are not a slavish imitator, yourself lurks in every note. 'Every man is perfectly individual and never occurs twice over,' said Count Tolstoi once in a conversation with a young student of music—a stupendous thought, though it need not cost you an attack of swelled head. But it should rouse your sense of responsibility. As artist you pass into the limelight, the observed of all observers. Will you not seek to appear to the best advantage, as an actor does when he appears upon the stage? See then that the ego which you unveil and reveal to the public is cultivated, enriched, stimulated by every means possible, to which end I can conceive none more helpful than companionship with the world's greatest



writers. Read as well as make music, and be choice in the selection of what you read. Don't pore too much over newspapers. They are not for artists. Wonderful as they are, their editors are compelled by the world's conditions, so much changed since 1914, to concentrate upon the utilitarian side of life. John Citizen is their best customer, and they must give him what he wants—politics, finance, games, commercial intelligence, racing news, and the latest betting—especially the latest betting! For messages from the land of dreams, of which the artist is a native, he has little use, and so it happens that musical criticism is just now being cut down, even in one instance banished entirely from a newspaper's columns to make way—one would at least have hoped—for fuller news from the great world beyond in which every intelligent man is interested. But, no! the alternative columns are devoted to the adventures of a bull or the result of a race.

This kind of reading—reading without thinking—is not for you if you are searching for the path which leads to inspiration and high mastery. It is literature you need, of the kind in which imagination plays a part, which thrills, fills the mind with awe, evokes visions of beauty, and helps you besides to cultivate a sense of the humour which is nearly allied to beauty and is absent from most modern music. There is plenty of grotesquerie and bizarrerie of the *Till Eulenspiegel* and *Petrushka* type, and vastly clever it all is, but it is not the humour of the old masters. One thinks of genial Father Haydn with a smile, of Schönberg, the uncompromising intellectual with corrugated brow, and one need not be branded a reactionary if he prefers smiles to frowns.

My prescription is this. Absorb all the fine literature you can. It was Madame Schumann's advice to Leonard Borwick when he had completed his musical studies. Frequent picture galleries, and steep yourself in the sense of colour, take an intelligent interest in architecture as an education in form, admire the beauties of nature, and all will be reborn in terms of music. In homely language, you must take in if you wish to give out, though I warn you that if you read low-class literature, if literature is the word—shockers, novelettes, insipid love stories, and the like—such, too, will reappear and help to swell the list of weak sentimentalities, shop ballads, berceuses, and other faint tinklings, which flood the world with musical patter to the exclusion of better stuff. You may even develop the type of mind which finds its affinity in syncopated squealings.

I am an enemy of vagueness. It is up to me to help you with definite suggestions, and one of them is distinctly not that you should become bookworms bursting with erudition. I even think, though the suggestion may not commend itself to the austere, that the study of romantic literature will help you most. Now I happen to know of a modern publication which seems made for you. It is called the *Outlines of Literature and Art*, of which Messrs. Newnes have recently published twenty-five fortnightly numbers out of twenty-six, and as it already has a hundred thousand readers it needs no booming from me. There is a link between these *Outlines* and Trinity College, the literary editor being no less a person than Mr. John Drinkwater, who is a member of our corporation. But I beg you not to imagine that I am recommending this work for such a reason. I am recommending it because I have never in my life met with one more suited to awaken interest in literature and art in the minds of the young—and, I may add, of the old. We elders, if we are frank, get a lot out of elementary books such as these, in which there is a bibliography attached to each of the subjects treated.

On March 19, at Queen's Hall, Barclay's Bank Male-Voice Choir will give a concert on behalf of the National Children's Home and Orphanage. A capital programme is promised, including Deering's *Cryes of London*, folk-songs (specially arranged by Martin Shaw), &c., &c. Miss Jean Sterling Mackinlay is among the soloists who have promised to help.

At the musical festival at Southwark Cathedral on March 8, at 3 p.m., a fine programme is promised—motets by Byrd, Morley, Peter Phillips, Parry's *Songs of Farewell*, Vaughan Williams's *Lord, Thou hast been our refuge*, and a Beethoven string quartet.

## Occasional Notes

Messrs. Novello ask us to insert the following :

Our attention has been drawn to an article in the *Strand Magazine* for February entitled 'Herr Kreisler Talks,' wherein appears a statement so untrue that we cannot allow it to go uncontradicted.

Speaking of Elgar's *The Dream of Gerontius*, Herr Kreisler says: 'I have been told that Elgar sold this sublime work for a trifling sum—twenty pounds, I think it was.'

In ordinary circumstances the details of a transaction between composer and publisher concern nobody but themselves. As, however, a definite and inaccurate statement about such a transaction has thus been made in a widely-circulated magazine, and the usual privacy broken, we feel we have no option but to make known facts usually treated as confidential: The sums received by Elgar in respect of *The Dream of Gerontius* turned the four-figure point some years ago, and the royalty payable to him (which was part of the consideration) is still running.

As Herr Kreisler's statement was admittedly based on hearsay, it is a matter for astonishment that he should have given it wide publicity without first making inquiry as to its truth.

160, Wardour Street, W.1.

February 29, 1924.

Although the news is now some weeks old, we record the fact that Sir Alexander Mackenzie is resigning from the post of Principal at the Royal Academy of Music. He will be succeeded by Mr. J. B. McEwen, who has long been identified with the Academy, first as student, and since as Professor of Composition.

Some composers of programme-music are no longer satisfied with a mere title; they go further, and preface their music with a few hundred words of letterpress. If they were as skilled in literary as in musical expression, nobody would object to their throwing in a little reading-matter. Unfortunately, they are composers first, and writers a very long way afterwards. A good example of the high-falutin occurs in a Suite for pianoforte recently published in America. The pieces are descriptive of life at Hollywood, California, where the films come from. Here is a bit from the foreword to *June on the Boulevard*:

June and the Joy of the Southland Summer—fragrant June 'neath the palms and the pines. The sweet-scented acacia [*sic*] flaunting her yellow plumes. *Mañana* forgotten in the poignant desire for the Spirit of Play. And now a bit of light music fluttering from the windows of the bungalow. But it is not the Boulevard; it is whither it wends its way. And where does it wind? Past the Life of the City, into the fields that are green with *New Life* . . .

and so on, with a liberal dose of capitals.

*Twilight at Sycamore Nook* moves the composer thus :

My California! My Hollywood! In my Nook I sit at Twilight. The waxing-moon steals over the hill of holly and sage, and sets alight my tall Tapers of Yucca. Under my Sycamores, the raucous tree-toad chants his Ave to the Night, and the gentle cricket lulls me to rest. Twilight at Sycamore Nook, and the Peace of a Summer Night!

But, like a true artist, he still has something in reserve for the final number, *Easter Dawn in Hollywood Bowl*. (It may be necessary to explain to some readers that the Bowl is a famous natural amphitheatre in which community concerts and other popular functions take place. One of the greatest of these is an early morning concert on Easter Day):

One gigantic Group Soul! My people! My America! Assembled there in the eternal unquenchable Spirit of Democracy—to celebrate the Smybol (*sic*) of Eternal Life. . . . It is dark. The curtains of fog enshroud the Bowl like a winding sheet, but for the moment, for, as it lifts, the Dawn stirs faintly above the Bowl's Eastern rim, and now the People praising God in Song! The great orchestra with its own tribute to The Dawn. . . . At its height the realisation that it is Day. The unconscious return to the Care-free Spirit of The Times. The crowd wheeling homeward for its Modern Holiday. Perhaps again to its madness! On Easter? Yes, on Easter, but in that Easter Dawn who knows but that some White Shaft of Light has crossed a Waiting Soul!

And the stream of flowery language slops over into the music. The player is bidden to play *molto elevato, quieto* (? *quieto*), *con colore, cappella alla, grangusto, fervente e brillante* (*sic*), and *abbandonási* (*sic*). Such a verbal welter suggests the Care-free Spirit wheeling homeward on Christmas rather than on Easter, and the Bowl seems typical of the flowing sort—a kind of Smybol, as it were.

Some interesting letters were received in answer to our invitation for suggestions as to how the *Musical Times* could be made more useful—we almost said 'even more useful,' but managed to pull up in time. All but a few of the suggestions, however, are impracticable for various reasons. Among the hopeful few is one that we should print regularly a list of forthcoming events. As our correspondent says, such a list is more helpful than a record of past happenings. There is, however, a difficulty in the case of a monthly journal. Particulars of approaching events are usually sent out at such a date that mention in our columns is not feasible. For example, in the first week of February we received several requests for preliminary notices of events fixed for the end of the month. Of course it couldn't be done. This sort of thing happens frequently, and we are tired of explaining to hurt correspondents that the omission is due to the exigencies of the calendar, and not the result of forgetfulness or discourtesy. However, we will do our best to keep readers advised of coming events, so far as a mere monthly journal may, and we ask their co-operation in keeping us properly posted.

Another reader wants us to do more for the amateur orchestras, 'not in reporting their performances,' he says, 'that would be too much [it would], but by means of an occasional article that would stimulate their activities, and inform them of some problems cultural and organizational.'

As the *Musical Times*, through its 'Amateurs' Exchange,' has been the means of bringing a good many new members to some of these societies, it is but fitting that we should continue to help them in the way indicated by our correspondent, and we gladly undertake to consider their special needs—even in regard to those organizational problems.

Once again we have to warn readers of the need for care when dictating titles of musical works to the uninitiated. An order has just been received by Messrs. Novello for Purcell's 'Full fat and five'—a title that makes some of us sigh for the happy, far-off days when the description fitted us like a glove. It is but small consolation to reflect that we still manage to retain two of the qualifications.

Another apology due :

Mr. ———, at one of his all-too-frequent recitals. . .  
—*Sunday Paper*.

The notice in which the above appeared did even better by jollifying Max Reger into 'Max Roger,' and crowned a capital piece of work by saying that Max's *Romantic Suite* was 'scorned with consummate skill.' We thought so, too, when we read the chorus of adverse criticism the next day.

Supporters of the proposed visit of the Vienna Opera are using the Free Trade argument for all it is worth—and more. As this principle has been invoked, it may be worth while to draw attention to a side of it that seems to have been overlooked: (1.) The Viennese Opera enjoys a State subsidy; (2.) If it comes to Covent Garden for the summer season it can do so only by ousting the B.N.O.C.; (3.) The proposed visit has, we are credibly informed, financial backing in London to the extent of £60,000. The Viennese are thus protected by State subsidy, a monopoly of the London season, and a guarantee fund so lavish that a mere half of it would set the B.N.O.C. securely on its feet. Can this be called Free Trade, except by way of a joke? Miss I. A. R. Wylie (*Daily Graphic*, of February 19), Dame Ethel Smyth, Mr. Ernest Newman, the *Church Times*, the *Observer* (what an odd galley-crew!), are all crying out that to ban the visit is rank Protection. It may be so, but it seems to us that to allow it would be even ranker.

## The Musician's Bookshelf

*Ernest Reyer : sa vie et ses œuvres.* Par Henri de Curzon.

[Paris: Perrin.]

Ernest Reyer was born on December 1, 1823, and the French, more pious than most men in the observance of anniversaries, have lately talked a good deal of him, even if they do not appear to have listened much to his music. The author of this memorial volume is one of the elder French critics. He has also written a book on Meyerbeer, and is not disposed to be at all severe in dealing with mid-19th-century French music. This made him the right man for a book on Reyer, who might have suffered under a more austere critic.



Yet Reyer (whose real name was Rey) was looked upon as a bold and intransigent composer in his young days—which were days when it was rather dashing to seek to go one better than Auber, Halévy, or Ambroise Thomas. Alone then days did Berlioz, the astounding Berlioz, give the public what he, rather than what they, wanted. To-day one would not guess from Reyer's music that he had not been complaisant enough. But his principal work, the opera *Sigurd*, was rejected by three successive directors of the Paris Opéra, and lay in obscurity for years. Paris at last accepted it in 1885, after it had made a success at Brussels.

Reyer was born at Marseilles. He owed his musical instruction chiefly to his aunt, Madame Farrenc, a pianist of some celebrity under Louis-Philippe. But his spontaneous musical aptitudes never had much discipline, and his technique was always defective. Reyer succeeded Berlioz in 1866 as musical critic of the *Journal des Débats*, and there was a good deal in common between those two musical southerners—due proportions being kept, for there can be no question who was the bigger man. Of the one and of the other it was said, 'A pity he has no talent—he has got only genius!' Saint-Saëns's dictum on Reyer's music was, 'What a profusion of ideas—if only he knew how to write!' Reyer could only retort, 'How well he can write—and yet without an idea in his head worth putting down!' Reyer deserved all his life to be treated with respect—the respect due to one of the sharpest tongues in Paris.

The oddest thing about Reyer's career is that he wrote his best opera (*Sigurd*) on the subject of Wagner's *Twilight of the Gods*. His librettists, Locle and Blau, went to the Nibelungenlied and found there a 'Death of Siegfried' much as Wagner had found it some twenty-five years before: *Sigurd* owed nothing, however, to Wagner's musical style. If Reyer had an affinity in German music it was rather Weber. *Sigurd* succeeded in France in the time when Wagner was still proscribed there. Until fairly recently it was to be heard now and then at the Paris Opéra, and doubtless it still survives in the French provinces. It would probably appear quaint in the eyes of an audience familiar with *The Ring*, but it had the pageantry and sort of tunes expected by a public brought up on Gounod and Meyerbeer. M. de Curzon says:

To judge Reyer aright we must go back to the period when the French school of musical composition, well nigh absent from the concert room, existed only in the opera house; a period when composers dare not enter the field of music-drama (the public would have never understood a thing); a period when it was the hardest work to obtain justice from the managers (as Reyer was always demanding) for Gluck and Weber—his masters—and for Berlioz, whose belated popularity was in part the fruit of his efforts. Thus we shall better appreciate the nobility of his independence, the beauty of his intransigence and contempt for fashion, the energy of his inspiration, which drank only at the purest springs of poesy, the proudness of that character which did not fear to suffer from probable misunderstandings.

M. de Curzon feels Reyer's music to have had a sense of natural beauties, and to have expressed them in a way rare in the French music of fifty years ago:

In the evolution of French dramatic music, Reyer represents the poetry of nature. At the same time action dominated his conceptions. He could not be

other than a dramatic musician; he was that wholly, and not without an epic touch rare still in the French school.

After the success of *Sigurd* Reyer wrote *Salummbô* (Brussels, 1890), and then nothing more. His earlier works were *Sakountala* (Paris, 1858), *La Statue* (1861), and *Erostrate* (Baden, 1862; Paris, 1871). He died in 1909.

C.

*The Art of Violin Playing.* By Frank Thistleton.

[Strand Library, 7s. 6d.]

Mr. Thistleton's work contains some sound advice. It has also the merit of clearness, which in a technical work is particularly to be commended. And if we do not praise it without reservation it is only because, to our thinking, Mr. Thistleton does not quite realise how easily one man's meat may become another man's poison. Any violinist who has had the advantage—or disadvantage—of having studied under two teachers must have found some difference in their method, even though both may have been equally celebrated professors. Technically, it may be said that no two individuals play alike. Imitators never go the same distance in the way of imitation. There are at the present moment hundreds of players directly influenced by Kreisler; yet although they have not a distinct personality of their own, they are just as different from one another in the lower sphere as Kreisler is different from Kubelik or Ysaye in the higher. Even the position in which the fiddle should be held is not a thing for dogmas. The present author tells us that the violin is held by the chin or jaw-bone. Others will maintain that as soon as the jaw-bone is brought on the violin there is a loss of tone. Let us hasten to add that Mr. Thistleton on the whole is perfectly sound on what should not be done, and some of his twenty-four points contain truths that should be common-places of all students. Most of them can be summed up in the brief sentence: 'To your own self be true!' But they lose nothing by a little judicious dilution. We are not quite sure as to the meaning of No. 15:

Don't worship that which you understand unless you are certain that you have understanding.

Which might be misconstrued into: When in doubt as to your own judgment worship that which you do not understand. But sincerity cannot be appraised too highly, and there can be no two opinions as to the need for discrimination between art and technique.

F. B.

*Dates.* Par Jacques-Emile Blanche.

[Paris: Emile-Paul, fr. 6.75]

The brilliant painter Jacques-Emile Blanche, though not professing to be a musician in a strict sense, is justified in devoting many of these pages of criticism and memoirs to musical matters. He has had a good deal of experience of music and musicians, loves music deeply, and while his pages on music do not carry the weight of those he gives to his own art, his comments are readable and interesting as conveying the feelings of a more than ordinarily intelligent amateur.

M. Blanche is an old Bayreuthian, but when *Parsifal* comes to Paris he can observe with more pleasant malice than indignation the impertinences of the 20th-century babes. As for him, the old magic is still powerful. He is a trifle uncom-

fortable for the first few minutes at going to hear *Parsifal* as though it were just any opera, but he is quickly captivated again. He shuts his eyes, his nerves relax. He declares at the end of the first Act that it has seemed short to him, and emotion has left him almost speechless. Not too speechless, however, for him to inform himself in the interval how young Paris takes the mystery—remembering how in his youth he spent the intervals of *Parsifal* at Bayreuth among the cornfields, filled with yearnings and poetic exaltation.

Well, one answer from young Paris is that *Parsifal* might do very well if it were cut down to two hours, Gurnemann being suppressed altogether. Then, on another hand, the music is allowed to have its merits, but the poem is called 'Second Empire furniture—rococo—spurious unction—theatrical mysticism—pinchbeck.' And at last M. Blanche protests that the young men of a generation ago, assuredly no sillier than those of to-day, were 'less governed by caprice, less easily buffeted from left and from right, less at the mercy of a gust of wind.' To-day, he sighs, there are no established positions; and worshippers and iconoclasts seem alike bereft of reason.

Not that M. Blanche is in any way an old fogey. As an intimate of all the bright spirits of the Russian Ballet, he writes much of Diaghilev, Nijinski, and Stravinsky, and calls the *Rite of Spring* ballet 'the most successful work—the invention that has best hit the target—which we have been given to applaud since Wagner.' There is a good description of the first stormy production of that work at Paris.

Still, there is not enough classical music performed in France, says M. Blanche. 'We live in a modern and a most limited music—let us confess it once for all.' It is curious that he attributes to officers of the French Artillery and Engineers the practice of playing Beethoven patiently and regularly, regardless of fashion. M. Blanche, who knows England and can speak up for such a painter as Watts with generous admiration, ought not to have fallen into the cheap disparagement of Elgar on pp. 190 and 191, which appears to repeat without a personal impression the common French opinion of those who seem never to have listened to Elgar. Of the music he has heard on this side of the Channel, that of Percy Grainger interests him. C.

*The Bel Canto, with particular reference to the singing of Mozart.* By Herman Klein.

[Oxford University Press, 3s. 6d.]

*Vocal Success, or, Thinking and Feeling in Speech and Song.* By the Rev. Charles Gib.

[Reeves, 3s. 6d., cloth, 5s.]

*Unaccompanied Song.* By Herbert Bedford.

[Oxford University Press, 3s. 6d.]

Mr. Klein's book has an unusual defect: it is too short. This is no doubt due to the small compass allowed him by the series to which his work belongs. These *Oxford Musical Essays* are delightful to handle and read, but their size—a matter of fifty pages or so—is too small for this subject, though it is just right for the discussion of a musical byway such as unaccompanied song.

Mr. Klein takes as the basis of his book the lecture on the singing of Mozart, given by him last March. It would have stood far more amplification than it has received. The lecture had the advantage of

being illustrated by the admirable singing of one of his pupils—Miss Leonie Zifado. Such illustrations are of course the best, because the most practical and understandable, form of exposition. In transferring his material from the lecture-room to the printed page, Mr. Klein should have filled the place of the sung examples by developing some of the more important practical points, backed up by music-type illustrations. However, it may be that his space was laid down for him, with a 'Thus far, and no farther. . . . ' If so, it must be said that he has filled it to good purpose.

No man can write of Mr. Klein's subject without a shake of the head and an 'Ichabod!' Mr. Klein shows that the tradition of Mozart singing has been broken, though not yet lost:

The voices of contemporary singers do not compare for beauty with those of the past; nor does their technical training, save in the rarest instances, nearly approach the same height of perfection.

And he goes on to point out that the vocal falling-off coincided with the period of neglect that overtook Mozart's operas a half-century ago; the tradition having been broken, we are left to-day with few voices fit to make the most of the present Mozart revival.

Mr. Klein himself is one of the few remaining links with the great period. As a youth he heard the Mozart operas sung with such principals as Patti, Nicolini, Tietjens, Nilsson, Trebelli-Bettini, &c. He had the further advantage of hearing from his teacher, Manuel Garcia, much about the singing of the earlier and perhaps even greater galaxy that included Malibran, Viardot-Garcia, and Pasta. On this subject, therefore, what Mr. Klein says 'goes.'

Some such stocktaking as he gives us is one of the chief musical needs of to-day. The standard of solo singing is lower than that of any other department in executive music, and the appalling lack of discrimination on the part of the public makes us pessimistic. In opera-house and concert-hall alike there has lately been some thoroughly bad singing, and it has been received with acclamation by musicians who would damn without reserve a corresponding inefficiency in an instrumental soloist.

There may be little call to-day for the type of music in which the great singers of the past excelled, but there is a sore need for the skill and beauty of tone that distinguished their feats. It is to be hoped that the increasing number of performances of Mozart's operas, the revival of the native ballad opera, and the signs of awakened interest in the early Verdi works, may bring relief from the present curse of screech, wobble, and out-of-tune singing. Apropos of the wobble, I am afraid Mr. Klein is unduly kind to our public when he says:

In alliance either with a strain of pure melody or a declamatory passage, a trembling voice, no matter how pleasing its quality *per se*, has always sounded disagreeable to the ears of an English audience.

Of the past I cannot speak, but I cannot admit that Mr. Klein's words apply to our audiences to-day. Only a few nights ago I heard almost the entire cast of *Pagliacci* at Covent Garden producing sounds that ought to have been disagreeable to the audience, but which were very much to its liking, judging from the frantic applause.

I wish the Carnegie Trust, or some other corporate fairy godmother, would send a copy of Mr. Klein's valuable and extremely interesting little book to all but a few of the B.N.O.C. soloists and to seventy-



five per cent. of our concert singers. It would do them a power of good, except in a few cases that seem to be past praying for.

Mr. Gib was a well-known and successful voice trainer. It is a pity that his death prevented him from completing this book. The sketches for it have been put together by his friends, and the result is not always satisfactory. For example, the first person singular is used on some pages, the plural on others, with an occasional use of the impersonal 'one.' Moreover, there are some points that he would almost certainly have developed at greater length. But it is a practical and common-sense book, and it has particularly useful sections on muscular relaxation and breathing for health. If the chapter on 'the mixed voice' fails to make this difficult subject clear, it fails in common with most paper discussions of the matter. The author was aware of this, for, after describing the physiological process, he says :

How is one to learn this production? By imitation. Listen to the living voice of someone who is really using the mixed voice and try to imitate it.

Speaking of the control of the soft palate, Mr. Gib advocates the use of a hand-mirror, and recommends that pupils should inspect the working of one another's vocal anatomy. He says that :

It interests pupils to look down their own throats, and they delight to demonstrate the movements of the soft palate to a new pupil.

All the same, it is a delight that may easily be indulged in too often. It is significant that the fashionable physiological and psychological methods of teaching singing should coincide with an admittedly low standard of performance. Is it mere chance, or a case of cause and effect?

Mr. Bedford makes out an interesting case for unaccompanied song, but I cannot help thinking he is engaged in a fruitless task. Nobody denies the beauty of unaccompanied vocal melody, but there will be wide differences of opinion as to the choice of type. Unaccompanied plainchant, well-sung in a resonant building, is one of the most spellbinding things in music ; and unaccompanied folk-song has a charm of its own, as befits the secular sister. Both types can dispense with accompaniment—plain-song, because its modality and elusive rhythm hold us off from mentally fitting it out with harmony ; folk-song because the tunes themselves are so well able to stand as tunes. It seems to follow, then, that modern experiments in unaccompanied song should at least start by possessing plain-song's freedom from key association, or folk-song's melodic attractiveness. Unfortunately the examples given in Mr. Bedford's book are almost all of the vaguely-rambling and chromatic type, difficult to sing and full of harmonic implications. If Mr. Bedford's crusade leads to a keener realisation on everybody's part of the significance of the words sung, and of the importance of the singer achieving a pure vocal line, it will have been well worth while. It seems likely to do both things, and for that reason I hope he will persist. But composers of the old-new type must give us tunes. Tunes will help the cause along ; chromatic, meandering work will hinder it.

H. G.

*The Immortal Nine: Beethoven's Symphonies fully Described and Analysed.* (Vol. i., Symphonies 1 to 5.) By Edwin Evans, sen.

[W. Reeves, 10s. 6d.]

This work is principally an analysis of the Symphonies. It does not concern itself with their historical circumstances, and it does not compete with Grove's famous book in literary expatiations. Those who have awaited such a work on the Symphonies will like to know that the first volume, on the first five Symphonies, is of three hundred and eighty-one pages. It contains three hundred and twenty-six quotations in music-type, in short score, but often provided with indications of the instrumentation. There is a chapter given to each movement, and for each movement our author gives a 'rhythmical table' which accounts for the function of every bar in the symphonic proceedings. Thus a glance tells you where in the first movement of the *Eroica* the recapitulation starts—viz., bar 402. (This, however, is an unfortunate example to cite, since by a misprint the development section is represented as extending to bar 491.) The same tables give a rhythmical analysis of each subject and theme. Thus the reader can expeditiously find that in the first movement of the first Symphony the first subject (*a*) consists of '(4 + 2) 2.' It must be confessed that Mr. Evans's use of the word rhythm seems unsatisfactory. Rhythm he treats always as a question of so many bars, and does not avail himself of the word metre. Talking of words, we must quarrel with 'Durchführung,' which is persistently employed. Is there the least likelihood of 'Durchführung' being acclimatised here? Is there the least reason why it should be wanted?

Previous commentators whom Mr. Evans principally quotes, in his support or controversially, are Berlioz, Kretzschmar, and Grove. It need hardly be said that an intimate acquaintance with the Symphonies has gone to the making of this book. Yet, as the author observes, so much is there to say about them that a volume apiece would not be too much. Questions of orchestration, of harmony, and even of range of tonality, are treated somewhat incidentally. Mr. Evans is by no means dry. He possibly set out with the intention of being severe and pedagogic, but a good deal of human feeling after all comes through, evoked by a very sturdy passion for the great music. Only the style of writing is confused.

C.

## Wireless Notes

BY 'ARIEL'

In this column will be discussed such aspects of wireless telegraphy as are of interest to musicians. Like most musical journalists who are beginning to deal with the subject, I am not yet clear as to the most profitable method. In the long run it will probably turn out to take the form of notes on forthcoming programmes, as suggested by 'Feste' last month. The mention of my colleague's name reminds me that I am instructed to begin by saying that his protest against the mixture of good and bad music sometimes sent out by the B.B.C. has been endorsed by a good many readers. I believe there will gradually be less and less cause for complaint in this respect. My own grumble at too mixed a programme is based mainly on the score of

time-saving. As is the case with most writers, my home is one of my workshops, and the evening is a part of the working-day. A programme of (say) eight fourth-rate and two first-rate items is a hindrance, because I can't hear the two without fiddling around dodging the eight. When I see a programme of poor stuff, I don't complain bitterly. I am quite content to give my wireless a miss for an evening, and put in an hour or two improvising on my Corona instead. A programme that will not allow me to settle down either at work or wireless is the bugbear.

Some interesting experiments during the past month have to be recorded. I had my doubts about the possibility of transmitting the Southwark Cathedral Musical Service on February 9, and they proved to be only too well-founded. Southwark Cathedral is always a bit of a problem acoustically, and this fact, combined with difficulties due (I believe) to the distance of the Cathedral from the B.B.C. station, made the result a fiasco. I heard the whole performance—or, rather, I listened for it—from the preliminary Collect (the only really successful bit of transmitting) down to the end of the 'playing-out' piece—the *Dorian Fugue*. In this I heard no hint of pedal tone until the final cadence, at which point an apologetic reedy sound came through.

Clearly the organ is going to beat the wireless almost as badly as it beats the gramophone. I have lately listened to organ solos relayed from the concert-hall of the National Institute for the Blind, with and without a loud speaker, but in no case was the result satisfactory. The bass was generally weak, and the Swell terribly mouth-organy. A flute solo stop sometimes came out well, but generally the tone became too big and suggestive of a hoot.

*Samson and Delilah* was a very successful bit of opera broadcasting. Incidentally it raised a point in regard to verbal enunciation. At the opera house so few of the words get over the footlights that the singers have been pitched into on all sides. Yet the words were heard clearly by wireless, so they must have been sung clearly! It has been suggested that the acoustics of Covent Garden are to blame. I am inclined to think rather that the fault lies with the orchestral playing, partly because it is generally too loud, and even more because it so often lacks finish. Heard by wireless, the balance between singer and orchestra is as a rule far better than that heard in the more expensive parts of the house.

Act 3 of *Parsifal* probably made a good many wireless listeners switch off and yawn their way upstairs earlier than usual. It had that effect on me, at all events. The cause is worth getting at, because opera by wireless can be made successful only if the B.B.C. sticks to such works as are well-fitted to the process. *Parsifal* is not a good choice, I think. Those long stretches of recitative are trying, even in the opera-house. Heard by wireless they become terribly boring, because the low-pitched harmonies with which they abound don't get through clearly. The result lacks coherence and musical interest. *Pagliacci* came off well, though as I sat miles away, I ground my teeth to hear the audience rapturously applauding one of the worst performances of the Prologue I have ever heard—and that is saying a good deal. I don't think Mr. Langley took a single interval without a *portamento*, he wobbled throughout, and tone, rhythm, and everything else was sacrificed to mere sentimentalising. It is disquieting to think of the

thousands of people who heard him, noted the applause, and read the favourable criticism in the Press on the following Monday. Need we be surprised if they think that continuous wobble and *portamento* are the marks of fine singing?

The 'high-low' programme arranged by Mr. Percy Scholes on February 18 was a good scheme. It was a capital idea to show a few hundred thousand people at a sitting that a programme can be first-rate in quality, and yet of a character that the so-called 'unmusical person' can enjoy. I was not persuaded that the elaborate business of a jury of experts and another of non-experts was necessary to the success of the experiment, and I think the encores were a mistake. Having got the many-headed safe at the other end of the wire, it seemed a pity not to fill up the extra bit of time by giving them a few more convincing proofs that 'good music' and 'dullness' are not interchangeable terms.

This programme, by the way, strengthened a view I have long held—that a good comic turn is not out of place in a programme of first-class music. The sooner such interludes are included at Queen's Hall the better—especially for the box-office. Mr. John Henry, the funny man on this occasion, was a delight, and nobody enjoyed the Bach and Chopin pianoforte pieces a bit the less for having chuckled a few minutes before at this genuinely comic Yorkshireman. The whole evening was a success, with Mr. Scholes in his familiar rôle as Listener's Guide, Mr. Maurice Cole as pianist (at his best in clean, brilliant work like the Bach Gigue), and Mr. George Parker singing capitably. As John Henry said from time to time, 'That's t' stoof!'

The first of the B.B.C.'s own symphony concerts takes place too late for notice in this number. Next month I hope to discuss the scheme in general.

## Gramophone Notes

BY 'DISCUS'

COLUMBIA

*The Planets* are being released, one by one. Here is 'Mars,' on a 12-in. d.-s., and drawing-rooms that in years past echoed to the songs of 'Claribel' will now resound with that terrible rhythm of 'The Bringer of War.' (We are getting on.) I find 'Mars' almost as afflictively enjoyable at home as at Queen's Hall—a surprise, this, because it depends so much on drum and brass effects that usually dodge the gramophone. A fine record, provided you are in the right mood for such pitiless music.

More often the gramophonist will turn to a 12-in. d.-s. of the Léner Quartet playing the *Andante Cantabile* of Mozart's No. 12 in G, and the *Andante* from the Debussy Quartet. This is a fine record of delightful playing.

A new departure in the way of 10-in. d.-s. is one with a pianoforte solo on one side and a violin on the other. The performers are two of the brothers Cherniavsky. Jan plays Borodin's *Au Couvent*, a pianoforte piece of no great moment, in which a bell effect is a prominent feature; Leo gives us a transcription of Paderewski's *Minuet*. The movement loses in the process, and from being a simple engaging affair becomes a self-conscious display piece. I wish Leo had devoted his admirable playing to a more suitable choice.

(Continued on page 248.)



# Oe humble souls, that seek the Lord

## EASTER ANTHEM

Words by PHILIP DODDRIDGE

Music by H. A. CHAMBERS

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Andante con espress.** *mp*

**SOPRANO**  
Ye hum - ble souls, ye hum - ble souls, that

**ALTO**  
Ye hum - ble souls, that

**TENOR**  
Ye hum - ble souls, that..

**BASS**  
Ye hum - ble souls, . . that

**ORGAN**  
*mp* **Andante con espress.** ♩ = 88

*mf* **cres.**  
seek the Lord, Chase all your fears, all . . . your fears, chase

*mf* **cres.**  
seek . . . the Lord, Chase all your fears..

*mf* **cres.**  
seek . . . the Lord, Chase all your fears, all your

*mf* **cres.**  
seek, that seek the Lord, Chase

*mf* **cres.**

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all your fears a - way; And bow with plea-sure down . . . to . . .  
 a - way; And bow with plea-sure down . . .  
 fears a - way; And bow with plea-sure down to  
 all your fears a - way; And bow with plea - sure

see The place where Je - sus lay, the place where  
 to see The place where Je - sus . . . lay, to see the place, the  
 see The place where Je - sus lay, . . . the place where Je - sus  
 down to see The place, the place where Je - - sus lay, the

Je - sus lay. Thus low the  
 place where Je - sus lay. Thus low the  
 lay, to see the place where Je - sus lay. Thus low the  
 place where Je - sus lay. Thus low the



Lord of life was brought, Such wonders love can do;

Lord of life was brought, Such wonders love can do;

Lord of life was brought, Such wonders love can do;

Lord of life was brought, Such wonders love can do;

Thus cold in death that bosom lay Which throbbed and

Thus cold in death that bosom lay Which throbbed and

Thus cold in death that bosom lay Which throbbed and

Thus cold in death that bosom lay Which throbbed and

*ad lib.*

*senza Ped.*

bled for you. Then

bled for you.

bled for you.

bled for you.

bled for you.

*mf* *cres. molto*

*Ped.*

## Allegro moderato

raise your eyes, and tune your songs; . . . The Sa-viour lives, *cres.*

Then raise your eyes, . . . and tune your songs; The Sa-viour lives, . . . the *cres.*

Then raise your eyes, . . . and tune your songs; The *f*

Then raise your eyes, and tune your songs; The Sa-viour *f*

## Allegro moderato. ♩ = 116

*f* *cres.* *f*

lives a - gain!

Sa - viour lives a - gain!

Sa - viour lives a - gain! Not all the bolts and bars of

lives a - gain!

Not all the bolts, the bolts and bars of death The *f* *cres.* *f*

Not all the bolts and bars of death, not . . . all the bars The *f* *cres.* *f*

death, not all the . . . bars of death The *f* *cres.* *f*

Not all the bars The *f* *cres.* *f*



*poco rall.*

Con - queror could de - tain :

*poco rall.*

Con - queror could de - tain :

*poco rall.*

Con - queror could de - tain :

*poco rall.*

Con - queror could de - tain :

*poco rall.*

High o'er th'an - gel - ic, th'an - gel - ic bands

He rears His once . .

High o'er th'an - gel - ic, th'an - gel - ic bands He rears His once . . dis -

High o'er th'an - gel - ic, th'an - gel - ic bands

His

High o'er th'an - gel - ic, th'an - gel - ic bands

His once dis -

dis - hon - oured head ;

hon - oured head ;

once dis - hon - oured head ;

And through un - num - bered years He

hon - oured head ;

And through un - num - bered years He reigns, Who dwelt a - mong the

He reigns, Who dwelt a - mong the

reigns, He reigns, Who dwelt a - mong the

He reigns, Who dwelt a - mong the

dead, a - mong the dead. Ye hum - ble

dead, a - mong the dead.

dead, a - mong the dead.

dead, a - mong the dead.

dead, a - mong the dead.

Tempo 1mo.  $\text{♩} = 88$

souls, ye hum - ble souls, that seek the Lord, Chase all your fears.

Ye hum - ble souls, that seek the Lord,

Ye hum - ble souls, that seek the Lord, Chase

Ye hum - ble souls, that seek, that seek the Lord,



all . . your fears, chase all your fears a - way; ye hum-ble

Chase all your fears . . a - way; ye hum-ble

all your fears, all your fears a - way; ye hum-ble

Chase all your fears a - way; ye hum-ble

**Poco meno mosso** *pp* *morendo*

souls, chase all your fears . . a - way. . .

souls, chase all your fears a - way. . .

souls, chase all . . your fears a - way. . .

souls, chase all . . your fears a - way. . .

**Poco meno mosso** *pp* *morendo*

(Continued from page 240.)

The *New World Symphony* has been recorded on five 12-in. d.-s., played by the Hallé Orchestra under Hamilton Harty. It is a fine piece of work. I am glad to notice again an improvement in the drum tone, the *Scherzo* as a result coming off well. Mr. Harty's interpretation is notable for the amount of instrumental detail that is given prominence—not unduly, I hasten to add. Especially telling are the brass passages as a whole. I gather that there are no cuts.

From the *New World Symphony* it is a natural step to negro 'spirituals.' Here are two, sung by Edna Thomas (10-in. d.-s.), and very appealing things she makes of them.

H.M.V.

A hearty word of praise to the Company for giving us a big chamber work uncut. Here, on four 12-in. d.-s., is Brahms's C minor Quartet, a fine reproduction of a performance by the Catterall Quartet. Now that the recording of chamber music is improving rapidly, especially in the matter of the bass, it is to be hoped that the recording companies will give us no more snippets of fine music. Seeing that big orchestral works have long been reproduced in full it seems absurd to continue the policy of issuing double-sided records containing movements from different works, and both 'cut.'

Successful in every way is a record of Heifetz playing Kreisler's version of Dvorák's *Slavonic Dance* No. 2, in E minor. Of Wilhelm Backhaus's two solos, the *Liebesträume* and Dohnányi's paraphrase of a Délibes Waltz, the second is the better—a brilliant bit of work (12-in. d.-s.).

The Ballet Music from *Prince Igor*, conducted by Albert Coates, is most successful when the chorus is silent. The singers have nothing of moment to contribute, and the not very clear medley of voices simply makes us wish to hear the orchestra (12-in. d.-s.).

What is the loudest vocal record so far issued? A new one of Ruffo, singing 'Oh, de verd anni miei' from *Ernani*, must surely come near to that doubtful distinction. Unfortunately, he commits so many vocal sins that the result is doubly distressing. I defy hearers to be sure of what notes he is actually singing at times. A friend who was on hand when I gave this record its first (and last) trip stopped his ears, and when the uproar was ceased, asked, 'Why in the world do people pay quite a large number of shillings to be blared at like that?' And I could find no answer.

VOCALION

A pleasant orchestral record is a 10-in. d.-s., the *Valse Lente* and *Marche Russe* from Luigini's *Ballet Russe Suite*, played by the Regent Symphony Orchestra, conducted by Percy E. Fletcher.

I am glad to find the Company following up the Holst Folk-Song Suite for military band, with a similar work by Vaughan Williams. Parts 1 and 2 are issued on a 12-in. d.-s. Part 1 gives us a couple of march-like treatments of some Somerset tunes, and Part 2 an Intermezzo on *My Bonny Boy*. It is not clear whether this record gives us the Suite complete. This title 'Intermezzo' implies a final movement yet to come. I hope so, for the second part is in too quiet and grey a style to make a satisfactory conclusion to a Suite.

Sasha Culbertson's sensitive playing of the Romance from Wieniawski's D minor Concerto is well recorded on a 12-in. d.-s., with a Sarasate *Spanish Dance* as a good second.

Again the Liszt *Liebesträume*! Lionel Tertis, still on the hunt for transcription material, has found it. (The trouble with some of us is to lose it.) I prefer his performance (recorded on the other side of this 12-in.) of his own very attractive *Rêverie*.

The third and fourth movements of Beethoven's Quartet in B flat, Op. 18, No. 6, played by the L.S.Q., have been issued, and so complete an enjoyable set. (The first two movements came out in January.)

There are some vocal records of varying degrees of excellence, the performance being usually better than the material—Evelyn Scotney in *Je suis Titania* (not so clear and brilliant as to justify the issue of yet one more record of an overworked item); Rosa Raisa in Yradlier's *The Dove*, a serenade sung in Spanish; Hardy Williamson in *Onaway! awake, beloved*, and Blumenthal's *An Evening Song* (not warm enough in the former); and Malcolm McEachern in James's *The Showman* and Fisher's *The Tavern Song*.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

At the recent examination for Fellowship the Turpin Prize was awarded to C. E. Jarvis.

The Choir-Training Examination for the Ch.M. Diploma will take place on Wednesday, May 14. On Monday and Tuesday, May 12 and 13, lectures will be given at the College on Choir-Training (afternoon and evening of each day). The lectures will be free to members.

H. A. HARDING, *Hon. Secretary*.

### A 'CRITICISM' OF THE R.C.O. CHOIR-TRAINING EXAMINATIONS

The choir-training examinations arranged by the R.C.O. may not be perfect, but if no more is to be said against them than Dr. F. H. Wood manages to spread over two columns of the *Music Teacher* (February), the Council has no reason to be ashamed of its efforts. The only real criticism in the article is on the score of the examinations not being compulsory. The Council feels as strongly as Dr. Wood on this, but after long and repeated discussions on the point it did not feel justified in making the test compulsory—at all events, not yet.

Dr. Wood apparently forgets that there are many organists who are organists only, both at churches, cinemas, and concert-halls. There are others who work for the College diplomas mainly with a view to fit themselves for teaching. It would be an anomaly if a player wishing for a diploma as organist pure and simple could not obtain it at the Royal College of Organists, of all places. Dr. Wood may reply that the R.C.O. diplomates have to work a paper. True; but such a test of musicianship is necessary for a player, and few, if any, solo examinations omit something of the kind.

Having made his one real point, Dr. Wood proceeds to quibble. He objects to the use of the abbreviation 'Ch.M.' on the ground that 'it runs the risk of being variously interpreted.' It is, he suggests, in danger of being read as a contraction of 'chairman,' 'choirman,' or even as 'churchman.' There would not be much in this *reductio ad absurdum*, even if the words were usually printed as Chair Man, Choir Man, and Church



Man, which they are not. He adds, 'Other readings, more ludicrous, suggest themselves.' No doubt. I have even heard of somebody waggishly interpreting 'Mus. Bac.' as 'Mustard and Bacon,' but did the Universities or the degree-holders worry?

Such childish objections may be urged against all alphabetical distinctions of the kind, but they will continue to be used, and it is obvious that with every fresh set that has to be devised the 'risk' increases. The King's College authorities did not hesitate to adopt A.K.C. for their Associates, despite the fact that King's Counsel had already given the last two letters a good innings. It would be easy to multiply cases. Dr. Wood says, however, that his chief objection to 'Ch.M.' is that 'it implies the right of the College to a specific and proprietary use of the word choirmaster.' This is staggering! Dr. Wood has been an organist for a good many years, but we have not yet found him objecting to the R.C.O. diplomas on the ground that the initials implied the right of the College to a proprietary use of the word organist. Do the initials N.U.T. imply that nobody is a teacher unless he belongs to the Union? After all, corporate bodies must have a title, and there is surely something to be said in favour of one that indicates clearly the nature and profession of such a body. Dr. Wood apparently thinks otherwise. We agree with him that 'Ch.M.' is unsightly, but so are most labels of the sort. Utility, not euphony or grace, must settle the choice.

Dr. Wood goes on to say:

I have been a parish church choirmaster for over twenty years, and the R.C.O. can neither take away my claim to that distinction nor add to it.

'Who deniges of it, Betsy?' The R.C.O. is merely making what Dr. Wood himself describes as 'an honest attempt' to remedy a defect in its syllabus. He should welcome its efforts, instead of quibbling about initials, and getting on the high horse to tell the R.C.O. how well he has managed to get along without it.

In a concluding paragraph, Dr. Wood pays a tribute to the high standard of the College diplomas, adding that the institution has no need to fear 'frank, honest criticism of some of its methods.' This, from a writer who fills about fifty lines in poking inexpensive fun at 'Ch.M.,' and then dismisses the syllabus (which he admits is 'practical and interesting') in twenty, is the one really humorous touch in the article, and none the less effective for being unconscious.

H. G.

#### MEMORIALS TO PAST ORGANISTS OF ST. PETER'S, BROCKLEY

A ceremony of particular interest to organists has been arranged to take place on Sunday, March 2, at 7.30, at St. Peter's Church, Brockley. It will consist of the unveiling and dedication of new organ-cases in memory of former organists, four in number. On the erection of the Church in 1866, W. F. Dennant, an amateur of some attainments, and a member of a well-known local family, was appointed organist. He was succeeded in 1875 by William Hodge, who, although only a lad of fourteen, surprised the congregation by his remarkable execution. It has been stated that a deputation was sent to the Vicar at the time protesting against Hodge's performances of certain voluntaries, which were considered unsuitable for use in a place of worship. They were compositions by—Bach! After leaving St. Peter's, Hodge became organist of St. Marylebone, an assistant to Stainer, and his death in 1895 at the early age of thirty-three, cut short the career of one of the most promising young musicians of his day. (His work at Marylebone is commemorated by a tablet in that

Church.) Hodge was succeeded in 1878 at St. Peter's by Henry Gadsby, whose contributions to Church music are well-known. In 1883 Dr. C. J. Frost was appointed, and remained there until his death in 1918. Dr. Frost was followed by Mr. G. H. Heath Gracie, who still holds the post of organist and choirmaster. Sir Frederick Bridge will perform the ceremony of unveiling, and an important part of the commemoration will be the performance of Brahms's *Requiem* by St. Peter's Special Services Choir, Mr. Heath Gracie conducting, with Mr. Arthur Baynon at the organ. Miss Gwladys Naish and Mr. Graham Smart will be the soloists. The Mayor and Borough Council of Deptford will be present, also representatives of musical institutions and members of the families of those whose names and services are to be commemorated. The new oak cases have been designed and executed by Messrs. Hammer & Sons, in conjunction with Mr. A. Lloyd Edwards, churchwarden since 1880. The organ (three manuals, fifty-four stops) was rebuilt by Messrs. Lewis in 1910, and has been recently overhauled and improved by Mr. J. H. Gauss.

#### SEVENTY YEARS OF SERVICE

From time to time we report remarkable cases of long service on the part of organists. The following is one of outstanding interest. Mary Kempe was appointed to St. Andrew's, Biggleswade, in 1853, and remained there till 1862, when she took up the post of organist at St. Swithin's, Sandy, where she is still in office. She



MARY KEMPE

ORGANIST OF ST. ANDREW'S, BIGGLESWADE, BEDS, 1853-62.  
ST. SWITHIN'S, SANDY, 1862-19—

has thus done seventy years of continuous service. She was a pupil of Turle, and had her lessons in the Song School at Westminster. The correspondent who kindly sends us these particulars tells us that she is still as keen as ever about her duties, and that among works recently played by her were Bach's D minor Toccata and Fugue. We are glad to be able to give a portrait of this wonderful old lady.

## WAGNER AT HIGH PAVEMENT CHAPEL, NOTTINGHAM

Mr. C. E. Blyton Dobson writes pointing out the inaccuracy of the Press reports to the effect that *Tannhäuser* and other Wagner operas have been performed at High Pavement Chapel. The simple fact is that a few brief extracts have been given in connection with a series of addresses on 'The Religion of Wagner's Operas.' The programmes have been arranged by Mr. Dobson, jointly with the Church Council, and the congregation has found no cause of offence. Unfortunately the wide publicity given to exaggerated reports in the daily Press has led to a good deal of strong and unfair criticism from outside.

## LONDON SOCIETY OF ORGANISTS

An excellent year's work with a considerably increased membership was reported at the Annual General Meeting held at St. Peter's Mission House, Victoria, on January 26. The President for 1923, Sir Frederick Bridge, was in the chair. The five new members of Council elected to fill places vacated by rotation were Dr. F. Abernethy, Messrs. E. T. Cook (Southwark Cathedral), G. D. Cunningham, Albert Orton, and F. W. Belchamber, with Dr. John E. Borland as President for 1924.

## R.C.O. EXAMINERS' REPORT

*Erratum* in the Fellowship Paper-Work Report, February *Musical Times*, page 155:

'*Fugue*.—There is the same old difficulty in making the free parts interesting and relevant. If candidates would try to state one or two definite ideas on figures in the counter-subject, they would then have material capable of development in the free parts, beside that afforded by the subject.'

In the second sentence, for 'on' read 'or.'

## WIDOR SYMPHONY RECITALS

Believing as we do that Widor's Symphonies (the later ones especially) are unduly neglected, we are glad to note that the ten are to be played in the Wannamaker Auditorium, New York, at a series of three recitals given by Marcel Dupré, Charles M. Courboin, and Lynnwood Farnam. Something of the kind in London would attract organists from far and near, and lead many players to give certain hackneyed movements from the early Symphonies a rest, in favour of some from the second and finer series.

## CHRIST CHURCH, WESTMINSTER BRIDGE ROAD

The organ at this Church, originally built in 1875 by the late T. C. Lewis, has been entirely reconstructed and enlarged by Henry Willis & Sons and Messrs. Lewis. It is now an instrument of four manuals, forty-eight speaking stops, and twenty-two couplers. It is to be opened on March 5, at 3.0.

## A SONATA IMPROVISATION BY MR. WOLSTENHOLME

Mr. W. Wolstenholme is giving a recital at Westminster Cathedral on March 13, at 6.30, and by special request will improvise a Sonata in three movements on themes provided by Dr. Alcock, Mr. J. Stuart Archer, and the Rev. Vernon Russell.

A good many British organists have lately taken up work in Canada. The following advertisement, which appears in a Toronto paper, shows that there is still room for one more. But he must be a genuine all-rounder:

A GREAT CHANCE.—WANTED.—Pipe organist, who can also fill the position of auto mechanic, or steno, and typist, or bldg. custodian or handy mechanic or undertaker; a good steady position. —.

Barclay's Bank Male-Voice Choir will provide the music at St. Michael's, Cornhill, on March 6, at 6 p.m., the occasion being the first of a series of Lenten services arranged for business people employed in the parish. The choir will sing Brahms's *Alto Rhapsody* (soloist, Miss Margaret Champneys) and S. S. Wesley's Motet, *At that dread hour*. Dr. Harold Darke will be at the organ.

Ernest Austin's narrative tone-poem for organ, *The Pilgrim's Progress*, will be played by Mr. N. Victor Edwards at St. Matthew's, Croydon, on three Wednesday evenings in Lent, at 8 p.m., Parts I-IV, on March 19, V-VIII, on April 2, and IX-XII on April 16. The composer is adding drum and percussion parts for the occasion.

A paper on 'Hymn Tunes and their Story' was given by Mr. C. E. Blyton Dobson before the members and friends of the Sherwood Wesley Guild, Nottingham, on January 18. A large attendance listened with great interest to the history of many well-known tunes, and joined in singing some of them.

Messrs. Rushworth & Dreaper have lately erected organs at Berriew Parish Church (two manuals, thirteen stops), and St. John's, Crawshawbooth (two manuals, twenty-two stops).

Recitals will be given at St. Paul's, Portman Square, at 3 o'clock, on March 8 (Mr. Stanley Curtis), March 15 (Mr. H. F. Ellingford), March 29 (Mr. Herbert Walton), and April 5 (Mr. H. Goss-Custard).

## ORGAN RECITALS

Mr. K. Pearce Hosken, Oaklands Congregational Church, Uxbridge Road—Four Sketches, *Schumann*; Choral No. 3, *Franck*.

Mr. G. W. Harris Sellick, St. Mary Magdalene, Ashton-upon-Mersey—Two Chorale Preludes, *Bach*; Pastoral Sonata, *Rheinberger*; Fugue on the Magnificat, *Bach*. Free Trade Hall, Manchester—Allegretto in E flat, *Wolstenholme*; Finale in B flat, *Franck*; Intermezzo on the 'Londonderry Air,' *Stanford*; Finale (Symphony No. 1), *Vierne*.

Mr. Ralph W. Palmer, London Road Congregational Church, Kettering—Choral, *Boëllmann*; 'Chant de Mai,' *Jongen*; Scherzo, *Bairstow*; Finale in B flat, *Wolstenholme*.

Mr. Richard B. Hamilton, St. John the Divine, Liverpool—Sonata No. 6, *Mendelssohn*; Allegretto, *Vierne*; 'Euroclydon,' *Hathaway*.

Mr. Herbert Hodge, St. Mary-le-Bow, Cheapside—Two Choral Preludes, *Reger*; Allegro (Sonata No. 5), *Bach*; Allegro in F, *Gade*; Sonata in E minor, *Tombelle*.

Mr. R. J. Pitcher, St. Paul's, Bath—Sonata No. 1, *Mendelssohn*; Fugue in B minor, *Bach*; 'A May Idyll,' *Pitcher*; Finale (Symphony No. 1), *Vierne*.

Mr. Allan Brown, City Temple—Fantasia on the hymn-tune 'Hanover,' *Lemare*; Prelude in E flat, *Bach*; Sonata No. 1, *Mendelssohn*; Fantasia in E flat, *Saint-Saëns*; Voluntary in D minor, *Orlando Gibbons*; Sonata No. 4, *Mendelssohn*; Symphony in E minor, *F. W. Holloway*; Finale (Symphony No. 6), *Widor*.

Mr. Eric Brough, St. Gabriel's, Bounds Green—Introduction and Passacaglia, *Rheinberger*; Chorale Preludes, 'Sleepers, wake' and 'In Thee is Gladness,' *Bach*; Psalm-Prelude No. 1, *Howells*; Allegro (Symphony No. 6), *Widor*.

Mr. H. E. Wall, St. Matthew's, West Kensington—Two Preludes on 'In dulci júbilo,' *Bach*; Fantasy on Two Carols, *West*; Sonata in A minor, *Rheinberger*; Légende and Scherzetto, *Vierne*; Scherzo, *Grace*.

Dr. C. F. Waters, St. Mary's, Guildford—Pastorale (Sonata No. 12), *Rheinberger*; 'Evening Song,' *Bairstow*; Prelude on 'Croft's 136th,' *Parry*.

Mr. Philip Miles, St. Alban the Martyr, Westcliff—Psalm-Prelude No. 3, *Howells*; Intermezzo and Fugue (Sonata No. 11), *Rheinberger*; Passacaglia in C minor, *Bach*.

Mr. Arthur G. Gibbey, All Hallows, Bromley—Cornelius March, *Mendelssohn*; Variations on an Original Theme, *Stuart Archer*; First three movements (Sonata No. 2), *Mendelssohn*.

Mr. C. H. Trevor, St. Michael-at-the-North-Gate, Oxford—Fantasia in C minor, *Bach*; Pastorale, *Maleingreau*; Scherzo in B minor, *Healey Willan*; Prelude on 'London New,' *Grace*; Introduction and Allegro, *Stanley*; Rhapsody on Christmas Themes, *Gigout*.



Mr. Frederick Gostelow, St. Margaret's, Westminster—Overture in E flat, *Faulkes*; Sonata in A minor, *Borowski*; Toccata ('The Doric') and 'Fiddle' Fugue in D minor, *Bach*.

Mr. H. C. Warrilow, St. Saviour's, Clapham—Andantino, *Wolstenholme*; Triumphal March on 'Now thank we all our God,' *Karg-Elert*; Siciliano and Presto (Concerto No. 5), *Händel*; Overture in C, *Hollins*.

Mr. C. Hylton Stewart, St. Mary Redcliffe—Three Chorale Preludes, *Bach*; Choral No. 3, *Franck*; Allegretto in F, *Stanford*; Cradle Song, *Grace*.

Mr. W. J. Lancaster, Bolton Parish Church—Sonata No. 4, *Mendelssohn*; Grande Pièce Symphonique, *Franck*; Romance and Scherzo (Symphony No. 4), *Schumann*; Air from Suite in D, *Bach*; Cantabile, *Jongen*.

Mr. John Pulein, St. Mary's Cathedral, Glasgow—Sonata No. 4, *Rheinberger*; Scherzetto, *Vierne*; Meditation in Ancient Tonality, *Grace*; Fantasia and Fugue in C minor, *Bach*; Rhapsody on Christmas Themes, *Gigout*.

Mr. Paul Rochard, St. Mary's, Stretton-cum-Wetmoor—Fantasia and Fugue in G minor, *Bach*; Prelude to the 'Cloud Messengers,' *Holst*; Fantasia on two English Airs, *Guilmant*; Variations, *Bonnet*.

Mr. J. Albert Sowerbutts, St. Lawrence Jewry—Fantasy on 'Babylon's Streams,' *W. H. Harris*; Scherzo in E, *Vierne*; 'Triptyche sur la prose de Fête Dieu,' *Emile Bourdon*; Toccata di Concerto, *Bossi*.

Dr. Harold Darke, St. James's, Muswell Hill—Fantasia in F minor, *Mozart*; Rhapsody No. 2, *Herbert Howells*; Three Chorale Preludes and Fugue in E flat, *Bach*; Pastorale, *Franck*; Arabesque and Carillon, *Vierne*.

#### APPOINTMENTS

Mr. Lancelot Appleby, organist and choirmaster, St. Michael and All Angels, Bradford.

Mr. William A. Gardner, organist and musical director, St. Paul's, Covent Garden.

Mr. Ernest A. Harris, organist and choirmaster, Christ Church, South Hackney.

Mr. Stanley Lucas, organist and choirmaster, Congregational Church, South Croydon.

Mr. J. Macrae, organist and choirmaster, St. Ninian's, Glasgow.

Mr. Wallace L. Payne, organist and choirmaster, Melbourne Wesleyan Church, York.

## Letters to the Editor

### WELSH MUSIC AT WEMBLEY

SIR,—May I invite suggestions from those among your readers interested in a matter of some musical importance to Wales?

As announced in the Press last December, the National Council of Music has been asked, and has undertaken to organize, a Welsh Week of Music at the Empire Exhibition to be held this year at Wembley Park, London. The actual week is not yet fixed; it will probably be the first in July or the last in August, so that it may not be too near the National Eisteddfod week.

Concerts will be organized every day. The Band of the Welsh Guards will play daily, and the now-forming Welsh Symphony Orchestra will also play, probably daily.

But the main feature of a Welsh Week of Music must necessarily be choral, and it is here that the Council wants most help from all concerned. It is proposed to invite representative Welsh choirs to provide the choral part of the programme for each day from Monday to Friday. On Saturday it is hoped to organize a great Festival Choral Concert in the Stadium. For this final concert the Council intends to secure contingents from all choirs in Wales who wish to be represented. The choral representatives from each choir will be appointed by ballot by their colleagues in the choir—the soprano delegate by sopranos, the alto delegate by the altos, and so on. The number of delegates to be sent by each choir must depend to some extent upon the number of choirs offering.

At this moment the Council particularly wishes to receive, at an early date:

(a) Provisional offers from choirs to send representatives for the Great Choral Concert on the Saturday; and—

(b) Any constructive suggestions, especially with regard to a wide and representative choice of works to be performed, and to the difficult matter of raising local funds to send choral delegates from every part of Wales, however remote.

The Council is ready to proceed immediately, but it wishes to make this eventful week as completely satisfying as possible to the heart and mind of the whole country. Clearly it is a great opportunity.

Of course the Choir assembled on the final day of the week will necessarily be vast. The Stadium, I understand, is capable of holding 150,000 people.

All provisional offers to send singers, and all suggestions, should be sent to the Secretary, National Council of Music, The Music House, Aberystwyth.—Yours, &c.,

The Music House,  
University College of Wales,  
Aberystwyth.  
February, 1924.

WALFORD DAVIES  
(Chairman, National  
Council of Music for  
Wales).

### THE RE-STANDARDISATION OF THE SMALL ORCHESTRA

SIR,—If asked to write a piece for small orchestra, I can scarcely imagine making a more tasteful selection of wind, or one more comprehensive of tone-colour, than that suggested by your writer in the February *Musical Times*. But two things occur to me in reading the article:

(1.) We could not have a very miscellaneous programme with the orchestra suggested; Symphonies by, e.g., Beethoven, would be cut clean out. The answer to that no doubt is, that they must find a place in programmes specially arranged; but to my mind that is not the best way of orchestrally educating the public.

(2.) While there is a specified number of wind and percussion suggested, the strings are always thrown in as 'in proportion.' What is 'in proportion'? I know for a long time it has been two or even more strings to one wind, but is this desirable? The idea has always been that the strings are the mainstay of the orchestra; but should it not rather be that the orchestra consists of three bands—wood, brass, and strings, a trinity in unity?

I venture to suggest an orchestra which, though no more effective than the one to which I have referred, would, in my opinion, be more all-round:

- 2 Flutes (2nd change Piccolo); 2 Oboes (2nd change Cor Anglais);
- 2 Clarinets; 1 Bass Clarinet; 2 Bassoons (2nd change Contra-Fagotto);
- 2 Horns; 1 Trumpet, 1 Cornet (act as 2nd Trumpet); 2 Tenor and 1 Bass-Trombones;
- 1 Timpani; 1 Kitchen;
- 4 First Violins, 4 Seconds, 3 Violas, 3 'Cellos, 4 Bases.

It will be noticed that the above band numbers thirty-six in all; but it has been my experience that to the number of wind I have specified, there is usually double the number of strings, which would bring the total to considerably over fifty.—Yours, &c.,

F. W. ANDREWS.

5, Scotch Street,  
Whitehaven.

### THE CONDUCTOR AND HIS FORE-RUNNERS

SIR,—Mr. Wallace does not seem to understand the difficulty attaching to the position which he takes up. It is this, that the 'writers from the 12th to the 17th centuries, or even later,' to which he refers, all lived after the golden age of plainsong and during its decadence, so that the statements of even the earlier writers of this period have to be accepted with much discrimination as to whether they were not referring to the decadent plainsong of their own day, and the statements of the later writers are quite worthless with regard to genuine plainsong.

As to *Sequentia*, I would again remind Mr. Wallace that sequences had their origin in the 9th century, and therefore it cannot be maintained that the statements of writers of the 17th century onwards as to their origin are necessarily conclusive. However, I do not deny that the word '*Sequentia*' was originally applied to the notes without the words. My point was that the distinction which Mr. Wallace drew between *Sequentia* and *Prosa* was not correct, for when the words came to be applied to the tunes the two words were used side by side for the resulting combination (see P. Wagner, *Introduction to the Gregorian Melodies*, Plainsong and Mediaeval Music Society).

It is probable that the word '*Sequentia*' had nothing to do with the sense of 'following,' and was the equivalent of the Byzantine musical term '*Akolouthia*.'—Yours, &c.,

Rustington,  
nr. Littlehampton.

E. G. P. WYATT.

SIR,—By your courtesy I am afforded the opportunity of seeing the proof of Mr. Wyatt's letter.

In your January number he said that my distinction between Sequence and Prose was not correct. He did not give his references. I gave mine. He now admits my point.

As for his last sentence, *sequentia* is the literal translation of *akolouthia* (ἀκολουθία) in its meaning of 'following,' but Latin renderings of Greek words were not always trustworthy, particularly if the latter had a secondary meaning. Witness numerous passages in the Vulgate which distort the sense of the Septuagint. Perhaps if Mr. Wyatt had supplied the text containing the word, some light might have been shed upon the matter.—Yours, &c.,

February, 1924.

WILLIAM WALLACE.

#### 'ON NEGLECTED WORKS'

SIR,—Mr. Sorabji, in the February issue, says:

'The solo Cantatas of Bach are ignored. . . . Miss Carrie Tubb, almost the only English soprano who has any idea of how to sing Bach, and the necessary voice and technique . . .'

He has just saved himself by that 'almost'! But even then one fails to grasp why Carrie Tubb should have been picked out as the only soprano worthy of mention as a singer of Bach, when almost every Bach-lover's thoughts fly at once to Dorothy Silk, as the one really satisfying exponent of true Bach style among our sopranos. When it is remembered how she has worked to bring to our notice the lovely old gems of Bach, Purcell, Schütz, and others, it seems only fair to make some protest at the omission of her name from the paragraph from which I quote.

Again, when Mr. Sorabji speaks of the 'necessary voice' to sing Bach, does he mean that he thinks it requires a powerful voice to sing the Cantatas? If so, surely he is mistaken. The Bach solo Cantatas are pure chamber music, where the voice is of no greater importance (save in the fact that it has words to express as well as melody to sing) than any of the accompanying instruments, and Miss Silk is one of the few singers who have grasped this. If (as we must imagine) Mr. Sorabji has not been so fortunate as to hear any of Miss Silk's concerts of old music, and has not heard her sing, for instance, *Weichet nur, betrübte Schatten*, then he has missed a most delightful treat.—Yours, &c.,

Stanwix, Ember Lane, Esher. PHYLLIS M. STORDY.

February, 1924.

#### THE VIENNA STATE OPERA COMPANY, ETC.

SIR,—If you can possibly find room, will you be so good as to excuplate me from the following misprints in my article? :

Read '*bianca*' for '*blanca*,' p. 128, col. 1, l. 36.

„ '*violin*' for '*pianoforte*,' p. 128, col. 2, l. 35.

„ '*no*' for '*mere*,' p. 129, col. 2, l. 38.

Apopos the proposed visit of the Vienna State Opera Company, my *Telegraph* letter was concerned with the attitude of the Musicians' Union towards the orchestra of the Company. Exclusion—not postponement—was demanded. The ground of the discussion has since been

shifted. Indeed, I have, with many others, been wondering why the visit of the Company in question could not be arranged between itself and the B.N.O.C. so as not to clash with the latter.

But presumably neither side will be worse off for the publicity given to the discussion, and as effective publicity is that which is most remotely pertinent, and must concern itself with anything but actual merit, let us hope everyone will be satisfied.—Yours, &c.,

KAIKHOSRU SORABJI.

February 1, 1924.

#### 'FESTE' AND THE '48'

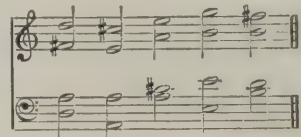
SIR,—I always enjoy 'Feste's' entertaining articles, but I am afraid I do not agree with his suggestion that the C's in bar 7 of the G major Prelude (Book 2 of the '48') should be sharpened. To my mind the harmony of that bar is distinctly that of A minor, and leads naturally to the chord of E minor on which the first two figures in bar 8 are based. If the C's are sharpened, thus bringing bar 7 into A major, the E minor chord sounds quite out of place. It would be nearly as sensible to suggest that the F's in bar 14 should be sharpened on account of the previous D major harmony. It would be interesting if you, Sir, as an acknowledged authority on Bach, would give us your opinion on this point.—Yours, &c.,

H. TAYLOR.

51, St. Annes Road,  
Manchester.

January, 1924.

[We disclaim any authority, and incline to 'Feste's' view. The point, surely, is not that the harmony of bar 7 is A minor, but that from bar 4 down to the double bar the key is clearly D major. The opening bars give the subject in G, and it is then repeated freely in D. Mr. Taylor thinks that the chords of E minor and A major do not go well side by side. But what of this very ordinary progression?



This happens to be the harmonic scheme from bar 6 to the start of bar 9. Bar 14 is beside the point, as the F natural is merely part of a chromatic discord. We may add that we have had a good many letters on this subject, and all the writers are quite sure that 'Feste' is wrong. Nevertheless . . . Editor.]

#### A CORRECTION

SIR,—In the February issue of the *Musical Times*, under 'Music in the Provinces,' reference is made to a performance of Bach's *Christmas Oratorio* by the Huddersfield Glee and Madrigal Society, as being the first performance of that work at Huddersfield.

May I point out that this statement is incorrect, as the work was performed on January 8, 1921, in Holy Trinity Church, by the Choir?

The performance was arranged by the Huddersfield Organists' Association, in aid of the Westminster Abbey Restoration Fund, and was conducted by Mr. J. F. Sykes, with Dr. T. E. Pearson (organist and choirmaster) at the organ.

The committee of the above Association will be obliged if you will kindly insert this correction.—Yours, &c.,

33, Storths Road, Birkby.

H. ARMITAGE

February, 1924.

(Hon. Secretary).

#### 'BRITISH PLAYERS AND SINGERS'

SIR,—We are from time to time treated to an instalment of the series of articles under the above title. Already ten of these have appeared, yet, if my memory is correct, not one has been devoted to any of our British pianists. Why is this? What of Lamond, Howard-Jones, Leonard Borwick—to mention only a few whose playing and fine musicianship are widely known and appreciated outside the mother country?

It would seem that pianists do not appeal to concert-goers and the musical public in general so much as do singers,



yet I venture to state that no series of articles, however fine, could be complete without including some of our splendid British pianists, whose playing often equals, and sometimes surpasses, that of many famous foreign virtuosi. I hope that in the near future we may be treated to some such articles.—Yours, &c.,

C. H. C.

Davos, Switzerland.

December, 1923.

[The series opened with an article on Harold Samuel. The series will run on indefinitely, and the claims of our fine native pianists will not be overlooked.—*Editor.*]

### RHEINBERGER'S ORGAN SONATAS

SIR,—The articles of Mr. Harvey Grace being so admirable it seems a pity that one small detail should be singled out for criticism, and yet I feel I cannot allow the point in Ex. 3, page 35, of your January number, to pass without comment. I feel it is right against the spirit of Rheinberger to play the G sharp before the double-bar, as part of the *Allegro agitato* movement. The end of the episode is, as Mr. Grace points out, 'of the throbbing, ominous type,' but to me it also has that psychological factor, 'a little hesitancy,' which, properly managed, gives its proper setting to that final crash on the first chord after the double bar. In my humble opinion this surprise loses its point if the G sharp or (A flat) is made the first note of the phrase. I may be wrong, but I like the Sonata so much that I hope I shall never hear it played as suggested.—Yours, &c.,

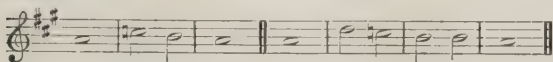
G. H. JONES.

'The Limes,' Pensnett.

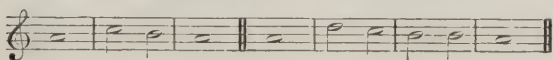
[Mr. Harvey Grace writes: 'The point is best settled, I think, by playing the movement as a whole, and observing what phrasing of the theme emerges as being most natural and vital. There can be little doubt as to the theme beginning with the G sharp. The opening leap and its inversion are prominent features throughout, and the subject would be robbed of much of its vigour if it began without the take-off from the ninth below. The phrasing marks in the sonatas are so illogical that one hesitates to refer to any of them as evidence, but if Mr. Jones will look at bar II, on page 6, he will see the theme (now in B minor) phrased in the way I suggest as being the most natural and effective. If this phrasing be adopted, it must of course be used at the beginning of the *Agitato*.']

### THE DOH-MINOR: A WARNING

SIR,—Your correspondent, Dr. Shinn, will surely agree that, as custodian of the Tonic Sol-fa method and notation, the Tonic Sol-fa College, after having written to the publishers of the series of school songs, &c., in question, had a right to warn school-teachers and others that it does not recognise the *Doh*-minor notation. It is undoubtedly the duty of the College to guard its notation from being made to appear ridiculous, for that is what really happens when simple diatonic scale-sounds are represented by chromatically altered notes. In these days when sight-singing is so much neglected it is discouraging indeed to find on foot a kind of conspiracy to complicate the notation, and thus make it more difficult for the learner. No sensible Staff-Notationist would agree to simple diatonic scale-sounds being represented by notes qualified by accidentals. For instance, your correspondent does not write the minor version of the single chant he quotes thus:



although the above is an exact Staff translation of his *Doh*-minor Sol-fa version, which he declares to be 'the musical and logical representation of the minor.' He, however, writes it as follows:



and this is an exact Staff translation of his *Lah*-minor Sol-fa version which he characterises, on account of its being linked up to the key of C, as 'opposed to musical feeling and common-sense.' Probably it did not occur to him that the shoe was capable of being put on the other foot. No, Sir, the Staff is a *Lah*-minor and not a *Doh*-minor notation, and the reason why the *Doh*-minorists do not attempt to tinker with it as they do the Sol-fa will probably be found in the last paragraph of the 'Warning.'

Your correspondent refers to the mental effects of the different notes of the scale. This is important. The same note changes its mental effect according to its surroundings. The note A, for instance, if bounded by a major third above and a minor third below and occupying a prominent place in the composition, will give the mental effect of *Doh*; but if bounded by a minor third above and a major third below, and having equal prominence, will give the effect of *Lah*. From what your correspondent says under this head I rather suspect he has mistaken pitch for mental effect.

In conclusion, allow me to add that the Tonic Sol-fa College since its inception has taught many hundreds of students—young, middle-aged, and old—sight-singing from both notations, ear-training, and harmony, with the greatest success on the *Lah*-minor method.

Your lady correspondent will no doubt have gleaned the answer to her query from what I have said in the course of this letter.—Yours, &c.,

WALTER HARRISON.

26, Bloomsbury Square, W.C.1.

February, 1924.

### THE DOH-MINOR: A REMINDER

SIR,—Several communications have lately appeared in the Press under the signature of Mr. Walter Harrison (presumably written on behalf of the Tonic Sol-fa College), inveighing against the use of the *Doh*-minor notation in our new series of school songs. These letters have been couched in terms likely to cause us some inconvenience, if not damage, and we therefore feel it incumbent upon us to state some of our reasons for publishing in this form:

- (1.) To supply the need of the modern music teacher, who uses Sol-fa as a means of teaching pitch relations, and not merely as a device for the teaching of Sight-Singing.
- (2.) It is actually used in hundreds of schools where Aural-Training and Sight-Singing are linked with the pupils' instrumental work.
- (3.) It is in use at many of our large Musical Institutions, e.g., the Royal Academy of Music, the Tobias Matthay Pianoforte School, and the London Academy of Music, to name only three of the London Schools.
- (4.) The Staff Sight-Singing College advocates the use of the *Doh*-minor in *principle*, as may be seen in its Sight-Singing Manual.
- (5.) Messrs. Curwen have published a Sight-Singing book, written by Dr. Somerville, which gives the method as an alternative to the *Lah* Mode.

One imagines that Mr. Harrison's object in broadcasting a 'Warning' may have been the intimidation of music publishers. But we should like to remind him that it is the publishers' work to meet any legitimate demands—particularly when these are supported by a body of eminent musicians who realise the requirements of musical education as it is to-day.

N.B.—It may interest readers to know that we have no intention of withdrawing our *Lah*-minor Mode publications so long as they are in demand; we are even including them as an alternative to the *Doh*-minor method, in our new series of school songs.—Yours, &c.,

JOSEPH WILLIAMS, LTD.

### WHERE IS THAT CRITIC NOW?

SIR,—One of the F.R.C.O. test-pieces for July is the *Andante* in F from the sixth Quartet by Mozart. This piece was played at the Tonic Sol-fa Jubilee Service on July 7, 1891, at St. Paul's Cathedral, and in one of the daily papers on the following day was described as 'of the nature of a maundering improvisation.' Bach's well-

known B minor Fugue, also played at the service, was said to be 'one of the most insipid compositions we ever remember to have heard—funereal in the extreme.'

On reading such criticisms, we can only feel sorrow for the critic and sympathy with Mozart and Bach, and perhaps with the organist, who on this occasion happened to be—  
5, Streatham Place, S.W.2. Yours, &c.,  
February, 1924. HERBERT HODGE.

## Sharps and Flats

To describe a touring company that devotes its efforts almost entirely to performing translations of foreign operas as a 'British National Opera Company' is an abuse of language.—*H. V. Higgins.*

The sudden illness of Mr. Walter Hyde made it impossible for the British National Opera Company to perform *The Magic Flute* on Saturday afternoon.—*Daily Paper.*

It is inferred that Mr. Hyde was engaged at home on a one-man rendering of this well-known malady.—*Punch.*

Mr. ———, who is in charge of new music schemes at Messrs. ———'s restaurants, said, with each tune the entire decorative scheme would be altered. If the orchestra were playing *Parsifal* the setting would be G hic—and so on.—*Musical Paper.*

To indicate that the diners were taking it in the right spirit?—*Punch.*

I am constantly asked by the *habitués* of Covent Garden, 'When are you going to give us real grand opera again?' Well, we must try.—*H. V. Higgins.*

I do not believe in the star system. I am proud to say that I have never been to hear Melba, and never heard Caruso.—*Edmund Dulac.*

HANDEL OPERA IN LONDON.—At the 'Old Vic.' . . . *Elijah* was performed last week as an opera.—*The People.*

Experts from *William Tell* (Rossini).—*Programme in Radio Times.*

During the playing of the Overture you could have heard a pin drop.—*Daily Graphic.*

*My love dwells in the North Lane* (Elgar).—*Broadcasting Programme.*

I am convinced that there is more real musicality, in the sense of originality, verve, expressive lilt, and tonal stimulus in such delightful things as *The Kitten on the Keys* than in a vast quantity of platitudinary and pedestrian musical peregrinations of such flat-footed musical pedants as Brahms.—*Leigh Henry.*

## The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Vocalist (advanced student) wishes to meet pianist for mutual practice. N. London district.—C., Perran House, 1066, Albion Road, N.16.

Bass singer wishes to meet tenor (for quartet); also recital pianist-accompanist. Croydon district.—N. K., 'Aysgarth,' Shirley Road, Addiscombe, Surrey.

Tenor (age twenty-four) wishes to meet pianist for mutual practice. S.W. London district.—M. W. H., c/o *Musical Times.*

Peel Orchestra. Good amateur instrumentalists required. Excellent musical library.—Hon. secretary, G. E. BARBER, 19, John Street, Bedford Row, W.C.1.

Pianist and violinist, with good library, wish to meet advanced 'cellist for trio practice. N. London district.—C. H., c/o *Musical Times.*

Pianist wishes to meet vocalist or instrumentalist desiring a good accompanist for mutual practice (good reader).—C. E. ROBINS, 73, Oakfield Road, Cannon Hill, Birmingham.

Violinist wishes to meet another violinist for mutual practice, Kensington district.—E. MIKHAILOFF, 79c, Harcourt Terrace, S.W.10.

Good wood-wind players required in the W. Middlesex Musical Society. All information may be obtained from the hon. secretary, Mr. J. H. CUDDINGTON, 21, Selby Road, Ealing, W.5.

Trombone players (1st, 2nd, and 3rd) required for a performance of *The Messiah* at Southend-on-Sea, on March 25. Offers of voluntary service from experienced players are solicited.—CONDUCTOR, 97, Tintern Avenue, Westcliff-on-Sea.

Harvist Orchestral Society (Kilburn and Brondesbury district) has vacancies for all instruments.—Hon. secretary, C. F. LEWIS, 156, Fernhead Road, W.9. Rehearsals, Tuesdays, at 8, Salisbury Road Council School (two minutes Queen's Park Station).

Experienced pianist wishes to join string quartet or dance orchestra.—A. E. P., Windermere, Hall Lane, Upminster. Accompanist (lady) wishes to meet vocalist or instrumentalist for mutual practice; or another pianist for duets. Croydon-Purley district.—T. C., c/o *Musical Times.*

Violinist (gentleman) wishes to practise with organist or pianist. N. London District.—H. J. A. J., c/o *Musical Times.*

Accompanist (lady) wishes to meet violinist, 'cellist, or vocalist for mutual practice. Good music, Blackheath (S.E.) district preferred.—L. T., c/o *Musical Times.*

Viola player seeks vacancy in good string quartet, which could make use of advertiser's extensive library. South London preferred.—A. J., c/o *Musical Times.*

Violist-violinist wishes to meet string players, or pianist, for ensemble practice. Clapham Junction district preferred.—VIOLA, 6, Hauberk Road, S.W.11.

Violinist (young gentleman) wishes to meet or correspond with musical friends. Distance no object.—GEORGE BURL, 5, Marlsford Street, Shiel Road, Liverpool.

First violinist wanted to join ladies' trio. Meet for practice fortnightly, Acoc's Green, Birmingham.—X. Y. Z., c/o *Musical Times.*

## Sixty Years Ago

From the *Musical Times* of March, 1864:

BRADFORD.—Prize singing in the Temperance Hall has this week been introduced as a kind of variation to the monotony of the amusements in this town. The competition took place on Tuesday evening, February 9, before gentlemen considered competent judges, and a large audience. The prize for the best sentimental solo was awarded to Mr. Sutcliffe, who sang the *Stirrup-cup* (Arditi). Mr. Mullen gained the prize for the best comic song. The prize for the best glee was taken by Messrs. Sutcliffe, Rushworth, Wilson, and Akam.

CHELLENHAM.—On Monday, February 22, the second of a series of quartet concerts was given by Mr. H. Blagrove and Mr. M. von Holst, at Hale's Music-Room.

TE DEUM LAUDAMUS in E flat.—Composed and dedicated to MILES CHARLES SETON, Esq., by BENJAMIN CONGREVE. Price 3s. \* \* \* An attempt is made in this *Te Deum* to combine with the solemn (but somewhat tedious) style of the Church of England Composer the more melodious and interesting character of Mozart, Haydn, &c., (not imitating either of them in particular, but merging (to the best of the author's ability) the beauties of both into one. London: Novello & Co., 69, Dean Street, and 35, Poultry.

KEBLE'S EVENING HYMN, *Sun of my Soul*. Set to Music for use in Divine Service by JOHN CROWDY. Novello & Co. Price 3d., postage extra.

\* \* \* The universal condemnation by Church Musicians of the tune *Hursley* has prompted the composition of the above music, in which an earnest effort has been made to embody the devotional spirit of the words.



## ROYAL INSTITUTION LECTURES

Lecturing on 'The Couperin Dynasty,' on January 26, Mr. William Wallace said that the Couperin family, which had been overshadowed by the Bach family, afforded us an example of the persistence of musical ability in two or more generations. Couperin le Grand published his first book of pieces for the clavier before Bach's first book of the *Forty-eight*, and Bach copied Couperin's *agrémens* or ornamentations almost exactly. The question of heredity was discussed, and the opinion expressed that musical aptitude was due more to environment and continuity of vocation than to the inheritance of mental characteristics. Miss Nellie Chaplin played *Les Bergeries* on the harpsichord. This was the piece that Bach copied into the album of his second wife, and it became so popular that it was played on a carillon. It is known that Bach corresponded with Couperin, but his letters disappeared, having been used as the covers of jam-pots. Reference was made to the fanciful titles bestowed by Couperin on his pieces, and Miss Chaplin demonstrated this in *Les Tricoteuses*, which has a cue at a point to indicate a dropped stitch. Other works played were *Gavotte*, *Bavolet Flottant*, *Carillon de Cythère*, and *La Grande Menestrandise*, the burlesque of the Corporation of Minstrels. The Church where the Couperin family presided at the organ for a hundred and seventy-two years in unbroken line, was struck by a shell on Good Friday, 1918, and the organ damaged. It has been restored to its 16th-century state.

On February 2, Mr. William Wallace lectured on 'The Influence of Mechanical Improvements in Musical Instruments upon Composition.' He spoke of the incongruous assortment of instruments, as in Monteverde's *Orfeo*, which made up the early orchestras. There was no standardised group, and composers had to rely upon such instruments as were at hand. The evolution of the violin was referred to, and the displacement of the plucked string by the bowed string. Tourte did not adapt the old bow, but created an entirely new kind, in which he reversed the curve of the stick. Instances were given of the extremes resorted to by amateurs of the double-bass, in which mere size, and not tone, appeared to be the end in view. The use of cannon and bombs as 'instruments of concussion' was popular. While composers had the means for expression, they were not always successful with their players, who protested that passages were too difficult. Improvements in wood-wind began to force the pitch upwards, but tension was the factor in the construction of, and the writing of music for, the violin. While in 1734 the 'pull' of the four strings of a violin was sixty-three lbs., it had risen to ninety lbs. with the high English pitch. This affected technique, and also phrase-writing. The characteristics of keyboard instruments were indicated, as well as points in their construction. The claims of Gordon and Boehm as regards the application of keys to the wood-wind were referred to, and the scope afforded to the composer by the substitution of valves for crooks in the horns and trumpets. It was mentioned that in *Fidelio* there were twenty-four changes of crooks, and in the Overture the trumpet was limited to C (fifty-eight times), E (a hundred and sixty-two times), and G (only seven times). Through the kindness of the Æolian Company, gramophone records were played, showing the timbre of the various wood-wind instruments.

## GERVASE ELWES FUND FOR MUSICIANS

The following are the names of the candidates who have received grants from the Gervase Elwes Fund for Musicians:

ANNE BALLANTINE (Glasgow), a further grant of £25.

JOHN HUNT, one year's pianoforte tuition under a well-known professor.

WILLIAM KENNEDY, £50.

J. B. LONGMIRE, a further grant of one term's tuition at the Royal College of Music.

BERTHA STEVENTON, one year's tuition at the Royal College of Music.

E. KENDAL TAYLOR, a further grant of £20.

In addition, grants to the total amount of £90 have been made to four well-known professional musicians from the Gervase Elwes Samaritan Fund. The offices of the Fund have been removed to 5, John Street, Bedford Row, W.C.1.

## 'PARSIFAL' AT COVENT GARDEN

Two performances of *Parsifal* were given by the British National Opera Company during its last week at Covent Garden, this being the fifth of the Wagnerian operas of the season. The production might almost have been a challenge to some of the Company's critics. 'Have they told us our Cavalleria is ragged? Have they scoffed because we sent to Naples for a Rigoletto? We will show them that we can produce at a moment's notice the most difficult opera of the whole repertory; and they will have to admit (unless they are hopelessly biassed against us) that we can do it as well as it is likely to be done anywhere!'

Why is *Parsifal* particularly hard to do? Some factors incline to render it easy. The quasi-religious nature of the work lifts it above criticism in the minds of some people. They do not scan it detachedly, any more than they (being exceptionally devout) criticise a church service. On the other hand, most people who know *Parsifal* learnt to know it at uncommonly good performances. We trudged off to Bayreuth, we climbed the sacred hill. Those performances were unquestionably good. (Think of the orchestra alone—the weight of the strings.) We came back with all our impressions gilded, as it were, with the idealising associations of holiday-making, the idealising, too, of youth. What sort of *Parsifal* can—in Bow Street, where we make our way just as though we were going to buy a pair of boots or hear *Madame Butterfly*—compete with the remembered *Parsifals* of bygone Augusts?

The British National Opera Company certainly gave us a good measure of *Parsifal*—four-and-a-half hours of it, with short intervals and not many 'cuts.' But here again they came into conflict with irrational sentiments. Our feeling was that *Parsifal* ought not to be cut. The feeling was not based on severely musical grounds, and certainly not on considerations of the mystical practices of *Parsifal's* peculiar heroes. It was an irrational sentiment of piety towards the will of Wagner, author of so many of our musical pleasures that there is a positive satisfaction in making some little sacrifice. Are five hours in a seat at the opera more than is comfortable for the weak flesh? Well, let the flesh be mortified a little if the old master wished it of us.

It came to this—that we wanted *Parsifal* given under pure festival conditions. On second thoughts, would not all opera be preferable thus? If we had four times as little opera, and four times as much trouble were spent over it, and it were to cost four times as much? The B.N.O.C. has already been told—and it is most true—that it did extraordinarily well that afternoon. If we may parade a grievance for sheer cavilling's sake, our grievance was (when the Company could do so much apparently with such comparative ease) the lack of the ha'porth of tar which can proverbially spoil a ship. It was more than a ha'porth this time, as a matter of fact. It was possibly enough to have doubled the prices of our stalls. But we fancy there are, for such a special work of fame as *Parsifal*, money-boxes to be drawn upon for doubled prices, for the quite superlative *Parsifal* which the B.N.O.C. proved that afternoon that it is capable of giving us.

The enriching of the orchestra was the principal thing to be desired. The next was the drilling of the choruses to the point of carrying you on the magical wings of song beyond the possibility of questioning the action—what it means, and so on. What is much less important is the traffic of the stage, which, if the music is made good enough, matters very little indeed.

The B.N.O.C. has gone back to the old scenery, both here and in the rest of Wagner, and for this we cannot be grateful enough. We did not know how much we liked it until we saw, a season or two ago, what the young bloods thought the right thing for Wagnerian scenery (Mr. Oliver Bernard's stalactites and staircases, I mean). The old sets are not to be very actively admired (the church in *Parsifal* is decidedly good, the garden scene bad), but they are inoffensive enough.

The details of *Parsifal* need some looking into. Mr. Walter Hyde, whose *Parsifal* has not within my experience been excelled or indeed in some points equalled, wore in Acts 1 and 2 a deplorable wig and inexplicable

white stockings. Wagner or no Wagner, the ridiculous business with the swan in Act I should be modified in England. The Germans, great goose-eaters though they are, apparently see nothing grotesque in a squad of stretcher-bearers being summoned to carry off the martyred bird on a bier. The holy dove at the end of Act 3 were better away.

Our luck is great in having such a Parsifal. And no whit less in our Gurnemanz, Mr. Norman Allin, who was better than ever before. His singing was superb. And he was not just a type of Old Manhood—he was an individual old man, very finely defined. With him, Gurnemanz's music is not too long, and we well could have done with the missing pages. The Titireul was Mr. Philip Bertram, the Kundry, Miss Gladys Ancrum (excellent). Mr. Robert Parker was Amfortas, and was a surprise. He has so often barked his way through Wagnerian operas that we had imagined him to possess no soft, sustained notes. He proved the contrary that day—only, it is true, to be accused, in some ungrateful quarters, of lack of power. We hope he took no notice. His Amfortas was the best thing of his we have known. Mr. Frederick Collier was a sturdy Klingsor. The conductor was Mr. Goossens.

Have some of the above modifications of rapture appeared ungenerous? This *Parsifal* was, by an absolute standard, very considerable. Achieved in those particular circumstances, it was prodigiously good, and could probably not have been excelled by any opera-house in Europe. C.

#### DAME ETHEL SMYTH'S MASS AT BIRMINGHAM

BIRMINGHAM, February 8

Dame Ethel Smyth's Mass in D was sung here last night by the Birmingham Festival Choral Society, under Dr. Adrian C. Boult. Mr. Grew has already reminded the readers of the *Musical Times* of the vicissitudes of this Mass—its pompous but solitary performance at the Albert Hall under Barnby a generation ago, and then its utter neglect by the composer's ungrateful countrymen, who, at this date, look as though they must have been a singularly unimaginative, 'stuffy' generation not to have cared to make some rather special fuss, if only out of a spirit of gallantry, over the dashing, earnest, gifted young woman. How were they to know she was not to be a second Beethoven?

The Mass corresponds, in point of time, in Ethel Smyth's career to the second Symphony in Beethoven's, or *The Flying Dutchman* in Wagner's. Certainly the composer's life-work has not borne out all that a sanguine prophet might have expected from it. But is not the snubbing received by Miss Smyth in the early 1890's possibly somewhat to blame even for this? The recently published *Confessions* of the composer declare frankly how particularly dependent she was on recognition, how she craved for the encouragement of notoriety and success. If this striking, this highly remarkable Mass of the young Englishwoman had, instead of being cold-shouldered, been a little more than duly appreciated—if it had been frankly flattered, lionised—it would have been all to the good. As it was, Ethel Smyth felt the snub severely. It directed her to spend the best part of her life in writing in the grand operatic form, which has always been an alien here. It was not until she conquered her countrymen with her admirable volumes of reminiscences—of which we all hope there are many more to come: we would willingly sacrifice a few germinant operas for the sake of more of that captivating prose—that she retrieved herself from a career *manquée*.

This Mass, then, of the exceptional Englishwoman who had been stimulating and the least bit scandalizing the solemn Leipsic of the strictest Brahmsian cult and rigorous middle-class conventionality, is the work of a student who after that, you would have said, might be spreading her wings for flight to any height. It is a feather in Birmingham's cap to have revived it, and the satisfaction is all the greater in that we listen by no means wholly out of a personal and historical interest.

This music, which promised more than ever resulted, has decidedly an absolute claim. The composer herself has said that she has never done anything better—a singular avowal, as though Beethoven had not gone beyond the D major Symphony or Wagner beyond the *Dutchman*. She probably exaggerates. We fancy there are sprightly pages in *The Boatswain's Mate* that are more highly characteristic.

Nevertheless as a whole this work perhaps stands firmer than any other. It has, to start with, the unifying factor of the liturgical text. Then there is an unmistakably genuine impulse. Ethel Smyth, we are made instantly to feel, did not write her Mass on any perfunctory ground. If this was in a way a student's work it was also more—it was the work of the mature student who was already beginning to look at life for herself. She was feeling her feet, she was steadying her voice, and although her ambition was inordinate—she was essaying something of a scope which wanted the technique of the mature Beethoven—she truly moves us and even awes us with her peremptory hammering at the gates of heaven.

As Mr. Grew has quite lately gone into the musical detail exhaustively, it need only be said that everyone was convinced last night that the work had not had due justice in the past, and should now surely bloom freely again in a St. Martin's Summer. It is fairly difficult, and should be challenged by all superior choral societies. Last night Dr. Boult's forces gave us the characteristic vigour of the Mass, but did not on many points say the last word. Miss Suddaby, Miss Balfour, Mr. Tudor Davies, and Mr. A. Cranmer sang the solos. At the end everyone joined in lionising Dame Ethel, and it made a pleasing scene. Those who pursue the graceless task of musical criticism have to thank the composer for her declared scheme for elaborately avoiding the reading of their elucubrations. This gives us a freer hand, and calms our apprehensions of hurting tender sensibilities. Would that all composers might follow her excellent example! C.

#### ROYAL ACADEMY OF MUSIC

A students' organ recital was given in Duke's Hall on Monday afternoon, February 4, at which, in addition to an excellent selection of organ music, a number of instrumental and vocal items were interspersed between the pieces for solo organ. Bach was represented by his great Toccata in F (played by Miss Edna Howard), the Passacaglia (Mr. Owen Franklin), and a Prelude and Fugue in G major (Mr. Claude Allen). Works by modern composers included *Matin Provençal*, Bonnet (Mr. Douglas Easton), the first movement from Widor's sixth Symphony (Mr. Eric Brough), the first movement from Vienne's third Symphony (Mr. Ifor Jones), and Dupré's Prelude and Fugue in B major (Mr. Arthur Thomsett). All these works received creditable and some of them brilliant performances. Of the other pieces the violin part in Mackenzie's *Benedictus* was admirably played by Miss Winifred Bowlby, the Bach-Gounod *Ave Maria* was heard with organ and sixteen 'cellos (Mr. Douglas Cameron taking the solo 'cello part), and the first movement of Rheinberger's Suite for violin, 'cello, and organ was also played. Songs by Dvorák and Hamilton Harty, and an Old English Air, arranged by F. Corder, completed the programme.

In addition to the above a chamber concert was given on Monday afternoon, February 18.

On Wednesday afternoons Dr. H. W. Richards has given a course of lectures upon 'Bach's Forty-eight Preludes and Fugues,' discussing them historically and analytically. Illustrations were played by Miss Betty Humby, Miss McLean, and Mr. Harry Isaacs.

The Baume (Manx) Scholarship (any branch of music) has been awarded to Norah K. Moore (a native of Douglas). The adjudicators were Messrs. Frederick Keel, Stewart Macpherson, and Thomas B. Knott.

The Charles Oldham Scholarship (violin) has been awarded to John R. Hamilton (a native of London), Michael Yager being highly commended, and Cyril Hellier commended. The adjudicators were Miss Else M. Nye, Mr. Charles Woodhouse, and Mr. H. Wessely (chairman).



## ROYAL COLLEGE OF MUSIC

Concerts and opera performances have been given recently at the rate of two or three each week, the fixtures for the first half of the Easter term having comprised three opera performances, two Patron's Fund rehearsals, two orchestral concerts, three chamber concerts, two recitals, and three informal concerts—that is, fifteen events within a space of just over four weeks.

Detailed comment on such an array of concerts is obviously impossible, but from programmes containing over a hundred items certain features of interest deserve mention. The orchestral concerts included Beethoven's seventh Symphony and the Brahms Violin Concerto (Miss Marie Wilson); at the chamber concerts performances were given of Franck's Pianoforte Quintet, with Miss Marie Wilson and Mr. Cornelius Fisher as first violin and pianoforte, and Mendelssohn's E flat String Quartet, with Miss Mabel Weller leading; the informal concerts brought forward works by College composers, among them being a fanciful little Vocal Quartet by Barbara Pulvermacher; Misses Carlowitz Ames (harp) and Muriel Nixon (soprano) showed talent and promise of a high order at their joint recital; Messrs. Andrew Fenner, Conrad Eden, Harold Sykes, and Herbert Rudling proved the College to be well provided with fine organists in the making. The first two Patron's Fund rehearsals of the term were devoted to conductors and executive artists, and at one rehearsal the College had the pleasure of welcoming young artists from the Royal Academy of Music, the chief items of the occasion being Delius's Pianoforte Concerto and Dvorák's Violin Concerto, played (under Dr. Adrian C. Boulton's direction) by Miss Vera Scrivener and Mr. Alfred Cave respectively, both performers showing a fine discrimination and sense of style.

The Opera Class has already three performances to its credit this term, and has produced the two short English operas which were tried last term. The first of these, by Dr. Charles Wood, is a setting of the 'Family Circle' scene from *Martin Chuzzlewit*, and proved to be a remarkably skilful and vivacious affair, heartily enjoyed by audience and performers alike. The warmth and sparkle of the music, and its subtle characterisation of such oddities as Pecksniff, Spottletoe, and Mrs. Ned, more than balanced the absence of dramatic incident. The other work, *The Blue Peter*, by A. P. Herbert and C. Armstrong Gibbs, was a miniature comic opera for four characters, in a mediæval setting. It tells an amusing little story by means of attractive musical numbers and witty dialogue, and, as would be expected of the author, the renowned 'A. P. H.' of *Punch*, the lyrics are models of grace and dexterity.

The performances were undertaken by several casts of students, and were conducted by students, in pursuance of the present policy of the Royal College, which aims at producing native works with its own resources in its own theatre.

Two public lectures on 'English Composers of the Tudor Period' will be given by Sir Henry Hadow (Vice-Chancellor of the University of Sheffield) at the Royal College of Music (Prince Consort Road, South Kensington, S.W.), at 5 p.m., on Wednesdays, February 27 and March 26. The chair will be taken by Sir Hugh Allen.

## TRINITY COLLEGE OF MUSIC

In addition to a number of students' concerts, two professors' violin and pianoforte recitals were given at the College during the past month by Messrs. A. J. Slocombe and Joseph Speaight, and Miss Eveline Davy and Mr. F. Bilbe. These recitals were, as might have been expected, artistic treats and were much appreciated by the students, and the general public present by invitation.

Three further scholarship appointments have to be added to the list recently published, viz.: University Scholarship (which provides a three years' course of complete musical preparation for the B. Mus. degree of London University), to Helen A. Horgan; Pianoforte Scholarship to Lily S. Walker; and a Viola Scholarship to Eric C. Coleridge.

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Also the award of six Exhibitions in instrumental and vocal musical subjects in each of the following Dominions, &c.: Australia, New Zealand, South Africa, and India, together with five theory of music and five elocution Exhibitions in various of these countries.

A novel and what is likely to prove a most instructive and useful method for advancing at least a correct and artistic performance of the pieces of music set for the College pupils' pianoforte examinations is being adopted by the Trinity authorities. It consists in having gramophone records made of the performances of this music by specially appointed artists.

The following awards of Exhibitions in connection with the College instrumental, vocal, and elocution Local Examinations have just been made: Senior Division—Charles J. Lockett (Manchester), Phyllis C. Grover (London), Ellen A. Jenkins (Chatham), Joy B. Hart (Brighton), Doris Aldred (Nottingham), Robert E. S. Strong (London), Marie Hartley (Southampton), Irene C. Graves (Bedford), Dorothy M. Treece (Nottingham). Intermediate Division—Constance P. Ellingford (Liverpool), Ethel I. Thurston, (Norwich), Margaret Harris (Bristol), Margaret D. Scott (Leeds), Edith M. Bennett (Norwich), Eileen T. Charlesworth (Leeds), Florence M. Brereton (Whitehaven), Doris Whitnell (Bristol), Fred. H. Naylor (Manchester). Junior Division—Norla S. Spencer (Nottingham), Betty Ramsey (Birkenhead), Mary King (Belfast), Raymond H. Fennell (Sleaford), Ethel C. Neville (Nottingham), Maud A. Hammond (London), Edith M. S. Brennen (Belfast), Joan M. Fraser (Pembroke Dock), Doreen Stordy (Wimbledon).

Exhibitions awarded in connection with the Local Examinations in the theory of music: Senior Division, Charles Smith (Driffild). Adv. Intermediate Division, Alice Ackers (Driffild). Intermediate Division, Herbert L. Smith (Hastings). Adv. Junior Division, Grace M. A. Benjamin (Chatham). Junior Division, George H. Dodd.

## London Concerts

## PHILHARMONIC CONCERT

Dr. R. Vaughan Williams conducted, at the Royal Philharmonic Society's Concert on January 24, the newly-scored version of his famous song-cycle *On Wenlock Edge*, which Mr. John Booth sang. This music is not the latest Vaughan Williams. The composer was long in working out for himself the admirably spare and quintessential idiom of his recent works, and *On Wenlock Edge* shows, by comparison, some indecisions of style and effect. Nevertheless the beauties of the work are rare and attaching, and the scoring enhanced them. Melancholy these songs certainly are, but it is the manly melancholy which faces a bleak world with sturdiness and stoicism, like the great poet of *Wenlock Edge* on whom the composer has here drawn.

The classic economy of Housman's lyrics and the open-air feeling in Vaughan Williams's music together made a novelty, not only in name, but also in effect at a concert which otherwise contained nothing later than the luxurious Strauss.

This composer's *Don Juan*, Brahms's C minor Symphony, and a Concerto of Handel were conducted by a newcomer, Wilhelm Furtwängler, whom, to judge by the demonstration when he first came in, the Philharmonic audience had, on the strength of his position at Berlin as Nikisch's successor, beforehand decided to be a superior master. It would possibly have been a little more dignified to have waited to hear what he could do. But he had already won many hearts by proposing to conduct only such works as could be heard in perfect ease, without any of the challenging uncertainties of the unfamiliar. In restricting himself to such well-known ground (as also a few days later at his L.S.O. concert) the newcomer evaded one of the principal difficulties of the London conductor, whose rehearsal time hardly goes beyond that needed for the learning of the mere notes. Furtwängler decidedly made a good impression. We should not say that spontaneity was his characteristic. His

admirable performances never gave us the illusion of the simple unsealing of a fountain and the natural release and outpouring of the music, which is the effect of another and perhaps higher form of the art. Diligent and sympathetic thought, he made clear, had dictated everything he did. There was no doubt about his single-eyed devotion. He took Strauss with a sublime seriousness. Here he had a great advantage over the conductors who do not believe in what they are playing. Nor had he any reluctance in confiding to us the warmth of his heart. Those who follow his lines will have a busy time writing *espressivos* in their scores. He was inclined to pull the Symphony about—from the most conscientious motives, we were sure—that it should look its best on such an important night. Strauss's music—that gay, barocco temple—was very finely played, though we have grown so used to hearing performers scamper through it that the solemnity of the first bars and the long lingering in the patchouli of Donna Anna's music seemed ingenuous. There were indications that Furtwängler has a future with Londoners. He will never go far wrong here so long as he sticks to Symphonies in C minor. C.

#### QUEEN'S HALL SYMPHONY CONCERTS

Sir Henry Wood's symphony concert at Queen's Hall, on January 26, opened with some Purcell served up with modern improvements. We are so proud of our age that we cannot believe the benighted men of old would not have jumped to avail themselves of all our toys, if possible. But the age of Plato was assuredly clever enough to have invented such annoying little ingenuities as telephones and daily papers—and, cleverer still, would assuredly have suppressed them the moment they were invented. *Sul ponticello* was not beyond the resources of Purcell's period. Probably he simply did not like it. Is he to blame?

There followed Brahms's *Serenade in A*, a crepuscular Serenade. We had had its fellow in D a few weeks before. It is as well to hear now and then these unfamiliar minor works of the masters. It gives us ground for an answer when indignant persons like Mr. Sorabji accuse us of always liking the wrong thing—the familiar as opposed to the unfamiliar. We know what to say now if ever we are reproached for preferring the 'hackneyed' symphonies of Brahms to the 'delicious, neglected' serenades. Ravel's *Spanish Rhapsody* was in the programme, and the soloist was Moiseiwitsch.

A fortnight later there was a jolly Haydn Symphony, which reminded us how much we miss by not having more Haydn. Later there came Lord Berners's brilliant squib, the *Spanish Phantasy*. Between whiles was another tribute to the Unjustly Ignored—otherwise put, we persistent and plucky Londoners made another valiant effort to swallow some Max Reger and feel the better for it. You know how, when indispensed, you feel ungrateful at not being able to assure an inquiring friend that you are much better. It is embarrassing to have again failed with Reger (this time it was a *Romantic Suite*, Op. 125—descriptive, with the night revels of aerial beings and a sunrise), and to be quite unable to answer with a glad affirmative the stern inquiry of the Regerians—Messrs. Langford, Sorabji, Turner & Co.—whom we can vividly hear saying with impatience, 'Come, come, if that doesn't change your complexion—if you haven't taken a different course after that—well, you must be in a pretty poor, not to say hopeless, way.' (It didn't do.)

M. Emil Sauer played the solo with delicious grace, superficial yet adequate, in Schuman's Pianoforte Concerto, not now or ever likely to be a neglected work, and for the very best of reasons. C.

#### 'THE APOSTLES' AT THE PEOPLE'S PALACE

If the performance of *The Apostles* given at the People's Palace fell short of our expectations, it had nevertheless some encouraging features. Perfection in a work of this kind is not to be had at present, especially with an amateur orchestra. *The Apostles* and *The Kingdom* are so much apart from all other modern music, so infinitely above anything that has been written in recent years, that it will

be some time before musicians and the public at large realise their significance. Given with no greater display of advertisement than is usual in the case of *Elijah* or *The Messiah*, viewed from the angle of the average oratorio, they have been so far measured by common standards. They have been compared to *Gerontius* and found wanting—for the same reason that *Paradise Lost* is put above *Paradise Regained*—for lack of a human, dramatic theme. As a matter of fact, the drama in *The Apostles* exists as it exists in *The Messiah* and in *Gerontius*. But it is the drama of the spirit, not of matter: the tragedy is all in the soul of the people following without quite understanding the Passion. They are not the thing for lovers of the cinema and of the Grand Guignol. There you get action out of all proportion to the words, spoken or shown, which ought to ennoble it. Here the action is merely a symbol, and the stage is left to the prophet and the musician, whose presentation and commentary lift the whole into a higher sphere. Besides this, there is the technical difficulty. Elgar's partiality for melodic fifths does not make it easier for the players to weigh the worth of each phrase. The harmonic fifths (though not in sequence) in the scene in the Temple form a veritable *pons asinorum* of choral singing, and will probably not be sung in tune, and confidently, until the music has become part of the singers.

To crown all, the conductor, Mr. Frank Idle, had other difficulties to overcome, for the railway strike must have seriously interfered with the work of preparation and rehearsal, and the orchestra did not always follow his lead with the alertness he had a right to expect. If only faith can move mountains, genuine enthusiasm can often move an audience. The enthusiasm of the conductor and his choir made itself felt with telling effect now and again, and the audience through them got some idea of the magnitude of *The Apostles*. The soloists also deserve some praise. Miss Stiles-Allen did justice to the rare beauty of the music, and if the alto part is too heavy for Miss Dyllys-Jones there was intelligence and penetration in her reading. Of the others the best was unquestionably the bass, Mr. Joseph Farrington. Mr. David Evans and Mr. Arthur Rose were adequate, and Mr. John Adams, the tenor, would have been more convincing had he been a trifle less strenuous. When shall we have in London not one but a dozen performances worthy of this music? B. V.

#### LANGHAM CHORAL SOCIETY

The Langham Choral Society brought back to light, at its Queen's Hall concert, a little-known Ode for chorus and orchestra, *The Cloud Messenger*, of Gustav Holst. The work, dated 1912, shows the composer already full of the ideas out of which he was to create famous music; but not yet fully able to set them down in the most telling order and form.

The Ode (on a Sanscrit text) is addressed to the cloud by an exiled husband who bids it, in terms of elaborate Oriental imagery, convey messages of endearment to his wife. The imagery is, in the poem, a succession of rapid flashes which do not delay unduly the main burden of the sense and the statement of the message. But the music occupies itself in detail with offshoots of the theme, and the essential impetuous movement is obstructed. Yet if this objection rules out *The Cloud Messenger* as a consummate achievement, the music abounds in beauties. In general it is allied to the composer's *Rig Veda Hymns*, but it often looks ahead to the style of *The Hymn of Jesus*. It most assuredly deserves to be known, the more as the works of this composer's maturity, all so highly prized, are so far from numerous.

If the Langham Choral Society distinguished itself by rediscovering the work, the singers must be reproached for not having waited before rushing to Queen's Hall platform with it until they had learnt the notes. For all the efforts of the conductor (Mr. Hugh Marleyn) it was a sorry show. A new *Hymn to the Moon* by a Swedish composer, Count A. R. Wachtmeister, invoked the attention of that orb in tones suitably wan, no doubt, for the purpose, but not in any way succeeding in arresting a public not directly concerned with lunar oraisons. C.



## WILLIAM MURDOCH

All Chopin's characteristics are to be found in the *Berceuse*. There is the exquisite sweetness, the ability to construct a small melody, the beautiful pianoforte-writing, the lack of harmonic invention and of construction, the ubiquitous dance rhythm, the charm that is permanent, and the poor central ideas that are not; finally there is that indefinable quality which makes it possible for a pianist to succeed by merely playing the notes, but to make real music only by a kind of creative technique. The piece is thus a good test for a Chopin player. Mr. William Murdoch, in his Chopin recital at Wigmore Hall, on February 2, passed the test, but not with honours, for he has not the creative technique which Chopin demands. Chopin wrote excellent music for performance, and, definitely, it needs performance. The *Berceuse*, lacking this performance, was not an elusive and wistful thing under Mr. Murdoch, nor was the relation of the variations on the melody made clear. The last few bars especially wanted the repose that alone can make them musically significant. The great quality of Mr. Murdoch's playing I find to be the solidity of the texture of the sounds he makes: his hands seem to play with a perfect ensemble; the music, as it were, rolls across them like a ball; and this with his firm and moderately flexible touch makes the sound that issues from his playing warm, even, and solid. A pianist of the muscular type, he tends to be bull-like, for his technique is not brilliant, as the twelfth Study in Op. 25 showed. But though he will never be a subtle player he has certainly lost a large proportion of the carelessness which was so noticeable when I last heard him. His outstanding performances in this recital were the twenty-first and twenty-third Preludes (the sixth was too slow, and the 'dropping water' had lost its magic), the Op. 25, Nos. 1 and 3 Studies, and particularly the *Barcarolle* (Op. 60). With a little more musical play with the figure, this would have been a perfect performance of the piece, and in it you have the exact measure of Mr. Murdoch's ability as a pianist. I was disappointed by his rendering of the *Ballade* in A flat. He missed the construction, and further showed by his phrasing that he was not clear about its musical significance. H. J. F.

## ZOLTÁN KODÁLY, FEBRUARY 5 AND 13

Within little more than a week we have had two of Kodály's chamber works, and on the last day of the month the Hungarian String Quartet is to introduce a third. We have also had a group of his songs. Before that we knew him chiefly by one of his String Quartets and his *Serenade* for two violins and viola. He is no longer a stranger.

The two works played at the Contemporary Music Centre and the first of the Léner Quartet concerts follow each other in his opus-list, but were introduced to us in reversed order. The later in date is the unaccompanied 'Cello Sonata which made such a stir at Salzburg last August. It is modern in the sense that the composer has followed the prevailing tendency to explore to the utmost the expressive idiosyncrasies of an instrument, and develop its individual musical idiom, but not in the sense of being subversive in either form or harmony. It is, in fact, refreshingly straightforward in both, and the only hard nuts it offers to crack are reserved for the performer. Miss Beatrice Harrison, who played it for the Contemporary Music Centre, was happiest in the lyrical slow movement, which is full of poetry not unmixed with a tinge of the dramatic quality in which the first movement is so strong. Here, and in the exuberant, dance-like *Finale*, we could have wished for an even stronger accentuation than she gave, but it was a first performance, and the immense executive difficulties would naturally occupy the foreground of any player's attention on such an occasion. These Miss Harrison appeared to overcome with the greatest ease, and when she repeats the work doubtless she will give a stronger impression of its power, which is remarkable in a work written for an unaccompanied stringed instrument.

The *Duo* for violin and 'cello, which was played by Jeno Léner and Imre Hartman (of the Léner Quartet), is a much less arresting work. As in the *Serenade*, the opportunity for instrumental conversation tempts the composer to meander round subjects which are not always of sufficient interest to

animate the dialogue. At other times the conversational character is dropped, and the 'cello is occupied with a pedal accompaniment, by which it ceases to be an equal partner, and the interest becomes lop-sided. This is not to say that the music is poor. A great deal of it is very good, but somehow it does not convince us, as the 'Cello Sonata does, that it has found its right vehicle of expression or its right form, which, when you come to think of it, is much the same thing. At the same time, even its weaknesses must have contributed materially to the composer's experience, and thereby paved the way for the better work which was to follow. It was well played, as were also the Quartets by Tchaikovsky and Mozart, which completed the Léner programme. That of the Contemporary Music Centre included Delius's String Quartet and Goossens's recent Fantasy Sextet, played by the Kutchner Quartet with the necessary reinforcements. Another concert called me away, but I am assured on all sides that these performances were excellent, and that the concert as a whole was the best the Centre has so far given. E. E.

## THE SNOW STRING QUARTET

The concert given by the Snow String Quartet at Æolian Hall on February 3, was notable mainly for the performance of Mr. Thomas F. Dunhill's *Pleasantries*. This is a well-turned Suite of four movements—balanced, finished, eminently pleasing. Mr. Dunhill does not aim at plucking bright honour from the pale-faced moon, nor does he challenge all that has been held good and honourable in the past—symmetry, charm of melody and harmony, flowing rhythms, common-sense. His aim, as the title and the medium employed imply, is a more modest one. And, perhaps, it takes greater courage nowadays to write pleasantries for two violins and a viola than to write police-court news for two double-basses and a trombone. In the first case everything must be done in accordance with well-established standards. In the second the composer is unassailable, for he does not address his contemporaries, but awaits, in great modesty, the verdict of posterity. To Mr. Dunhill then is due considerable credit. He asked for an immediate judgment, and he got it—entirely in his favour. His music flows evenly and gracefully, and wins through by its native freshness and directness. The performance given by Miss Jessie Snow, Mr. Kenneth Skeaping, and Mr. Ernest Tomlinson was, perhaps, adequate. But one felt now and again as if the leader's style were less trenchant and vigorous than that of her colleagues. F. B.

## BRITISH PIANISTS

During the last few weeks British pianists have been busy challenging the foreigner on his own ground, which is in the neighbourhood of Oxford Circus.

Miss Winifred MacBride made a bid for position with five recitals, and after hearing the first of them at Wigmore Hall on February 5, we shall always regard her name with greater respect than before. Mr. Howard-Jones gave no surprise with his six-fold programmes, and after hearing his first two recitals (Wigmore Hall, February 6 and 13) we regard his name with the same respect as before. Of the less frequent pianists Miss Beatrice Snell, February 12, must be singled out with a word of praise for her intensely musical playing.

Mr. Leslie England, too, won a high place among our pianists with his recital at Queen's Hall on February 6. It was not that he had the Queen's Hall Orchestra and Sir Henry Wood to give him a good setting; others have done that, and lost esteem with their *Emperor* or Rachmaninov. Mr. Leslie England used his accessories to give us a C minor Pianoforte Concerto of Delius (perhaps the most beautiful ever written), and he played it with the same intimate care that he gave to the more familiar music in his programme. His quality as a pianist came through all the camouflage of orchestrated dignities and highly-coloured, comparatively unknown music; in fact, he played with expression and intelligence, and with close regard for tone-colour. He was the same in César Franck's highly-symphonic poem *Les Djinns*, for pianoforte and orchestra. (Considering what a djinn is, was ever programme music more reticent?)

## SOME SINGERS OF THE MONTH

Again a concert by Miss Dorothy Silk was one of the principal pleasures of the month. It was a concert of old music—the Elizabethans and Purcell, Schütz, Bach, and Christian Ritter—with Mr. Léon Goossens, the oboist, Dr. Harold Darke, and the Philharmonic Quartet doing beautiful things instrumentally, and a young bass, Mr. Stuart Robertson, showing promise in some duets. Miss Silk is actually improving. Her beautiful voice is growing bigger—and not by any forcing process. The gain in volume has meant no loss in quality. The lower notes in particular are fuller. There is the same soaring tone on high notes, but their control is firmer, and Miss Silk is now caring as scrupulously after the tail as the head of the phrases. They are finished with a wide throat, and this makes for a more polished style. Miss Silk's diction, too, was more definite than hitherto. Of course it was not of these details we were thinking on that evening of February II, but of the simply lovely tone and sweet, spiritual expression of the singing.

Dame Clara Butt, back home after far travels, gave a concert at the Albert Hall with Eugène Ysaë. One piece of her singing at least was perfect—Sigurd Lie's *Snow*. She sang it in a half-voice of peculiar purity. Dame Clara delights us most when she aims least at the 'grand' contralto effects of her notoriety. In Dvorák's Biblical Songs her phrasing was not good, but the clearness of her diction must be praised.

Madame Lily Zehner gave a concert at Queen's Hall with some interesting music, including a group of John Ireland's songs and Mahler's *Kindertotenlieder*, which are beautiful in their way, though over-lavish with pathos. The singer, however, had not quite the gifts for so large a hall. She proved to be a conscientious but not a very exceptional interpreter, and her voice had not the quality to create a physical thrill. She showed the fault, common in Germany, of over-preoccupation with individual words to the damage of consecutive sense. Her breath control was not good. Sir Henry Wood's orchestra and Mr. Harold Craxton accompanied.

Miss Joyce Bannerman sang at Æolian Hall, and gave us genuine pleasure. Here was a light, bright soprano voice already well employed. She did not attempt to force, and her contentment with her natural resources was justified. She can now safely work for more intensity.

A Russian baritone, Nikolai Nadejin, made a good impression at Æolian Hall. His voice, resting on a firm chest-wall, had solidity and was uniformly rich in quality. And the possession of a big dramatic organ did not betray him into over-assertiveness. When the moments of climax came they had decisive effect. His programme was mainly Russian.

Mr. Gilbert Bailey gave another concert, and it was pleasant to observe that he had improved in various ways since his first appearance. He showed both ambition and taste by essaying Vaughan Williams's cycle *The House of Life*. The performance, though not that of a fully mature artist, had breadth and distinction. The singer might now strive after more variety of tone-colour. We were conscious after a few songs of some monotony, for all the pleasant warmth of the voice and the friendly personality of the singer.

Miss Barbara Samuel worked a big voice for all it was worth at her concert at Æolian Hall, but there was more impetuosity than sense of style in her performance. Sometimes she actually forced a note upwards after a clean and adequate attack, being not content to let well alone. At present she is too concerned with mere volume. She attempted some songs of a florid nature, but her voice was too unwieldy. In the fullness of time Miss Samuel may learn to sing such music as *Che farò*, and the effect should be sumptuous.

Mr. Clive Carey gave an evening of tastefully chosen English songs at Æolian Hall. The merit of his singing lay in his artistic sense. Apart from this his voice, lacking resonance and colour, would not carry him far. But he largely made up by singing beautiful songs as though he thoroughly loved their beauties, and that is preferable, at least, to the singing which is nothing but a fatuous display of physical gifts, all contemptuous of pure music. Two of the songs were from the singer's own pen.

Madame Suzanne de Livet, at Wigmore Hall, sang an exemplary programme, having regard to the quality and size of her voice. And in her performance there was hardly a fault of taste or technique. We listened throughout to the music without the distraction of any eccentricity in the singer. The quality of tone was engaging, the diction well-nigh perfect. It was a display of art on a small scale, but, within its limits, it was such as we all too seldom meet with.

Mr. Mischa Leon sang at the same hall. He has talent, but his performance was singularly unbalanced. At moments we felt that he ought to be a tenor of the first order. Then he would be incomprehensibly thrown out of gear, and there would be a spell of mediocrity. His singing of a group of English songs was simply amateurish. Not only was his pronunciation defective, but he also sang them without real breath control—a surprising collapse after some of his fine renderings of French and Spanish songs, which were given as though singing had no secrets for him. He possesses rare gifts, notably the command of a wide range of colour. But this is not to say he uses them judiciously.

Miss Bessie Kerr sang at one of the Chappell concerts at Queen's Hall, and displayed a mezzo-soprano voice of considerable beauty. But some of her open vowels must be criticised. Her 'ah's' were 'aw's'—and she seemed rather proud of the distortion!

Miss Dorothy Helmrich gave a pleasant concert. She sings well, but if she would characterise her diction more vividly she would be still better. A few bright /s/ and /f/s would have made a difference to the interest of her phrases. Miss Helmrich gets well on top of her high notes, and her phrasing is artistic. Her programme was excellent, and very often she thoroughly charmed with her serenity of expression and sensitive musical feeling.

Miss Dorothy Moulton gave a concert with the assistance of Mr. Louis Fleury, the flautist, and introduced a new and poetic little Idyll of Cyril Scott. Her programme was, as usual, intelligently planned, but at present her vocal technique is not calculated to give pleasure. Apparently tensed throat-muscles pinch the tone and cause at once restricted volume and a wavering line. Miss Moulton achieves a good deal, in the face, as it were, of an unsuitable method.

The visit of the baritone, Umberto Urbano, to Covent Garden, where he sang as Rigoletto to the Duke of Mr. Joseph Hislop, made an enchanting evening for the connoisseur of fine singing. His performance was distinguished to a degree, and at times in its ease and polish recalled that of Sammarco. All the arts of good singing were in Mr. Urbano's voice—the swimming *legato*, *mesa di voce*, the gift of the accumulation and the shutting-off of tone at the least possible notice. He covered, spread, and warmed his voice with the utmost skill and grace. Never (need one say?) did he force. His low notes were inconsiderable—any below E flat were suggested more than sung. The singer showed his sense by never exploiting changes of register. His sudden alterations from the lyric to the dramatic style proved his technical virtuosity. It was fascinating to observe how he could set his voice glowing, or, as it were, flaming by a degree more of intensity of breath. His government was absolute, save for some faulty intonation in the second scene and in the third Act.

Madame Elvira de Hidalgo, another newcomer, was the Gilda. She was not so good. True, her 'Caro nome' was beautiful, but there was usually too much 'dental' quality on the narrower vowels, and this hardness was often carried well into the higher regions, though when she was not trying to over-sing her quality was satisfying. She should have taken a lesson from Rigoletto. When he was going beyond the normal in intensity, he used all the deeper cavities of resonance. Gilda was too apt to depend exclusively on the forward vibrations.

Mr. Browning Mummery is a young tenor who ought, if things go well, to count much in the doings of the British National Opera Company. He follows Italian lines, and his voice is already reasonably well controlled. He has the knack of seeming almost casual in his delivery, and in the impassioned moments of *Madame Butterfly* he swept along the orchestral stream as though he realised the relationship



between his own well-strung voice and the tone of the strings. Mr. Mummery might make up for his lack of low tones by a sharper wording—occasionally even by a quasi-*parlando* effect—and obtain more distinction for his middle voice by slightly darkening it. The higher tones would then gradually develop a braveness they just miss as things are. Mr. Mummery has not yet the power to thrill. But he is on the right lines, and should become a leading tenor.

Miss Blanche Scandina, who sang the Queen of Night in *The Magic Flute* one afternoon, was said never to have sung publicly before. This was not difficult to believe. If she is wise she will wait a while before singing publicly again. Her coloratura singing was reasonably good and in tune, but she had no notion of a *legato* or of effecting dramatic distinctions. She was out of tune whenever any considerable physical effort was required.

Miss Winifred Kennard on this occasion sang Pamina. On high notes she was apt to be sharp. Still, she should be an acquisition to the Company, for her voice is of good quality, and she sings with dramatic feeling. H. J. K.

## Competition Festival Record

We give below a list of forthcoming Competitive Festivals in order of date. We regret that considerations of space make it impossible to give more than the dates, and name and address of the hon. secretaries. Many of the syllabuses contain features on which we should have been glad to comment. The list makes no pretence to be complete; it includes only Festivals of which particulars have been received.

ELIZABETHAN FESTIVAL, at Kingsway Hall.—February 29 and March 1-5. Mr. Alan May, Bonham Road, Brixton.

CLARE (SUFFOLK).—March 1. Mrs. B. M. Proby, Hundon, Clare.

BEDFORDSHIRE.—March 1, 3, 4, 5, 6, and 7. Capt. D. V. Gedge, 95, Ashburnham Road, Bedford.

SOUTH-EAST LONDON.—March 7, 10, 11, 13. Miss Helen Ridley, 34, Emperor's Gate, S.W.7.

LOUGHBOROUGH.—March 21 and 22. Mr. Owen Parry, 14, Cattle Market, Loughborough.

ENFIELD.—March 22. Miss Ethel Woods, County School, Holly Walk, Enfield.

LEEDS.—March 22, 26, 27, 28, 29. Mr. Herbert S. Coghill, Festival Offices, Pearl Buildings, East Parade, Leeds.

LONDON.—March 24, 25, 26, 27, 28, 29, 31 and April 1, 2, 3, 4, and 5. Mr. T. Lester Jones, 130, Belgrave Road, E.11.

LONDONDERRY FEIS.—March 25, 26, 27, and 28. Mrs. A. M'C. Stewart, Holly Lodge, Northland Road, Londonderry.

NORTH NOTTS, at Retford.—April 1-3. Mr. A. Peatfield, 'Hallcroft,' Retford.

HASTINGS.—April 2, 3, 4, 5, 7, 8, and 9. Mr. John Lockey, Festival Office, c/o Borough Association, Hastings.

BELFAST.—April 7, 8, 9, 10, 11, and 12. Mrs. James Harper, Purdysburn, Belfast.

NORTH LINCOLNSHIRE, at Brigg.—April 8 and 9. Mr. Algernon R. Haynes, Bigby Road, Brigg.

GLASGOW.—April 26-May 10. Mr. D. Glen MacKemmie, Festival Office, Hope Street, Glasgow.

SOUTHERN COUNTIES, at Torquay.—April 28, 29, 30, May 1, 2, 3. Mr. D. Conniff, 1, Exwick Road, Exeter.

MARY WAKEFIELD (WESTMORLAND) FESTIVAL, at Kendal.—April 30 and May 1 and 2. Hon. Secretary (festival), Burneside, Kendal.

WEST LOTHIAN, at Linlithgow.—May 1 and 2. Mrs. Mackenzie, Long Croft, Linlithgow.

MIDLAND, at Birmingham.—May 10-24. Mr. George J. Bowker, Queen's College, Paradise Street, Birmingham.

FEIS CEOL, at Dublin.—May 12-17. Hon. Secretaries, 37, Molesworth Street, Dublin.

STIRLINGSHIRE, at Falkirk.—May 12-17. Mr. Alexander Callander, 97, High Street, Falkirk.

PEOPLE'S PALACE.—May 13, 14, 16, 20, 21, 23, 24. Rev. C. J. Beresford, 392, Commercial Road, E.1.

SUFFOLK, at Ipswich.—May 16 and 17. Mr. Frederick W. Bray, 1, Foxhall Road, Ipswich.

KENSINGTON, at Kensington Town Hall.—May 15, 16, 17, and June 14. Miss Mary Fletcher, 13, Ladbroke Terrace, W.11.

GALASHIELS.—May 19-24. Mr. J. M. Duthy, Burgh School House, Galashiels.

EMPIRE MUSICAL FESTIVAL, at Crystal Palace.—May 19-24. Mr. Cyril Jenkins, Crystal Palace, S.E. 19.

LEAGUE OF ARTS, at the Guildhouse, Eccleston Square.—May 30 and 31. Mr. A. O. Gibbon, 160, Hammersmith Road, W.6.

LEAMINGTON AND COUNTY, at Leamington Spa.—June 19, 20, 21. Mrs. Dickinson, Town Hall, Leamington.

TAUNTON AND WEST SOMERSET, at Taunton.—June 25 and 26. Mr. N. T. Welchman, 12, Gladstone Street, Taunton.

The valuable report of the Adult Education Committee on 'The Development of Adult Education through Music' is discussed on page 233 of this issue. The Committee's pronouncements on Competition Festivals calls for separate notice, and will be considered next month.

## Music in the Provinces

ABERGAVERN.—Mr. Watcyn Watcyns (vocalist) and Miss Valentine Orde (cello) gave a joint recital on January 17, giving songs by Cyril Scott, Brahms, and Charles Wood, and cello music by Bantock, Somervell, and Fauré.

ABERYSTWYTH.—The College Orchestral Union, conducted by Sir Walford Davies, provided the programme on January 25, playing Holst's *Fugal Concerto* for oboe, flute, and strings, Bach's *Aria* in D, and Schubert's Symphony in C.—At the College Orchestral Union's concert on February 15, Handel's *Largo* was played in memory of the late Prof. Abel G. Jones. The Choir sang Bach's *Passion Chorale*, and Brahms's Sextet in B flat was played. The Orchestra played the *Magic Flute* Overture, and was conducted by Dr. de Lloyd.—Mr. W. J. Bumford Griffiths, conductor of Aberpennar Orchestral Society, has been appointed conductor of the proposed Welsh National Orchestra, under Sir Walford Davies, and has commenced his duties with the University Orchestra.—*Gwenllian*, a new Welsh opera by Dr. de Lloyd, was produced at the Coliseum on January 5, acted and sung by a band of students, the Angharad Choir, which was formed four years ago, and has previously performed two operas by Prof. Lloyd Williams. The libretto of *Gwenllian* was written by Eurwedd, and corrected and revised by Mr. T. Gwynn Jones. The music represents three types, all cleverly interwoven. These are the 12th century contrapuntal type, folk-melodies with modern harmonies, and leitmotif.

BARRY.—The Male Choir's twenty-first anniversary concert, on February 10, took the form of a reunion, past members being invited to join present members to sing familiar pieces from the repertoire. The choir thus numbered a hundred and fifty voices, and Mr. D. J. Thomas, conductor, and his deputy, Mr. E. L. Powell, received a tribute for the work they have done since the inauguration of the Society.

BIRMINGHAM AND DISTRICT.—At the Sunday concert on January 20, the City Orchestra played the *Pastoral Symphony*. It was capably given, though a touch of monotony crept into the performance. A selection for orchestra from Boughton's *The Immortal Hour* was also in the programme. Presented in this way, the music has very little of the elusive beauty which is its chief characteristic when heard in its original form. Madame Parkes-Darby showed a good sense of style in a performance of Beethoven's *Ah! Perfido*. The following Sunday, Miss Florence Hale sang Liszt's *Loreley*.—Strauss's *The Valley* was given by Mr. Samuel Saul at the concert on January 28. Mr. Saul's voice gains in quality, and he has the gift of presenting each song as a whole.—Conducted by Mr. Eugène Goossens, the City Orchestra gave its fifth symphony concert of the season on January 30. An unhackneyed programme of

modern music drew only a fair audience. Arnold Bax's Symphony in E flat, with its deeply serious note and harmonic innovations, proved an interesting work. Each of its three movements reveals a fresh side of the composer's temperament, and in the last, the questionings of the earlier parts seem to be resolved. The conductor's own *Sinfonietta* is a lightsome work of genuine quality. Romantic in feeling, and with a touch of humour, it proved one of the most popular items of the evening. The 'Fair Music' from Stravinsky's *Petrouchka*, Ravel's *Rhapsodie Espagnole*, and Sinigaglia's Overture, *La Baruffe Chiosotte*, were also included in the programme. The orchestral players did creditably in unfamiliar music.—Mr. Frederick Dawson was the pianist at another Sunday concert, and played a Liszt Concerto and some solos with fine taste and skill.—With Mr. Appleby Matthews in charge, the City Orchestra gave a performance of the *Ninth Symphony* on February 13. The City of Birmingham Choir sang the choral music.—At the Mid-day concerts a programme of chamber music always brings an increased audience. The Mary Abbott Trio played the *Dumky Trio* of Dvorák and Ireland's *Phantasy Trio* on January 24. On another occasion the Glazounov Quintet was played by Mr. Frank Venton, Miss Elsie Stell, Miss Marjorie Hinley, Mr. Harry Stanier, and Mr. Herbert Stephens. A *Pavane* for strings by Frank Martin was also given.—A recital by Miss Evelyn Stevenson included a group of delightful old Italian songs.—Miss Lily Thorrington drew on Grañaños, de Falla, and Medtner for her recital on January 25. Mr. John Goss, with Mr. North at the pianoforte, sang some Wolf songs very finely.—With Zacharewitsch as partner, Miss Marie Fromm gave a varied programme which included Bach's *D minor Chaconne*, Brahms's *Variations on a theme by Paganini*, and pieces by Palmgren and Liapounov.—The English Trio played the Beethoven Trio, Op. 70, at a concert on February 1. A dour, unwieldy duet for violin and 'cello, by Zoltán Kodály, was also given, and Mr. Charles Hedges sang Bantock's *Ferishda's Fancies* very finely. His singing of Bach's *I know that my Redeemer liveth* was one of the loveliest things we have had from a local singer this season.—With Miss Ella Ivimey as accompanist, Miss Anne Lowe gave a vocal recital, and was assisted in duets for contralto and mezzo voice by Miss Edith Bartlett. Though rather immature on the technical side, Miss Lowe has a beautiful organ and promises to become an unusually interesting singer.—The Arthur Hyth String Quartet, if not impeccable in the matter of intonation, yet attained a good ensemble at its chamber concert, when Mozart's *E flat Quartet* and pieces by Julius Harrison and J. B. McEwen were played.—Mr. Hofmann gave a recital in the Town Hall on February 11, and Dame Clara Butt and Ysaye were the artists at another concert in the same 'celebrity' series.—At a Max Mossel concert M. Emil Sauer gave a somewhat hackneyed programme. His fleet, delicate technique was delightful nevertheless in some 18th-century music—the *Gavotte* and *Variations* of Rameau.—The Léner Quartet was heard for the first time at Birmingham at the last of the Classical series. Schubert's *Death and the Maiden* Quartet and Borodin's *D major Quartet* were exquisitely presented, and in reply to a demand for an encore the players gave Tchaikovsky's *Andante Cantabile*. Miss Katharine Goodson was the solo pianist.—Of the choral music of the month, a performance of Ethel Smyth's *Mass*, given by the Festal Choral Society and the City Orchestra, was the outstanding event. Dr. Adrian C. Boulton conducted, and the soloists were Mesdames Elsie Suddaby and Margaret Balfour, and Messrs. Tudor Davies and Arthur Cranmer. A creditable performance was obtained, and at the close the composer was warmly cheered.—The Birmingham Choral Union, with Miss Mary Foster as soloist, gave a performance of *The Music-Makers* on February 2.

BLACKBURN.—The Blackburn Ladies' Choir gave a concert on February 4 in aid of Workshops for the Blind. The choir sang admirably in small choral works by Richard Edwards, Morley, Buck, &c., and gave the first performance of a setting, for female-voice choir and baritone solo, of Dryden's *Ode on St. Cecilia's Day*, by Wolstenholme. Mr. John Buckley was the soloist, and the composer was at the

pianoforte. The work was encored. Mr. F. Duckworth was the conductor.

BRISTOL.—On January 25 Christian Carpenter and Jan Hurst played Paderewski's *Polish Fantasia* on two pianofortes, and the first-named, whose recital it was, played other music, including a Suite in old style and *Variations on an Original Theme* by herself.—Under the auspices of the West of England Musical Education Society, Prof. Tobias Matthey gave a lecture-demonstration on 'Rhythm and Interpretation,' illustrated at the pianoforte.—On January 28 the Symphony Orchestra played the *Eroica Symphony* and *Leonore Overture* (No. 3), Wagner's *A Faust Overture*, and Liszt's *Les Préludes*. Miss Florence Austral sang, and Mr. Maurice Alexander conducted.—At the Philharmonic Society's concert on February 2 the principal works performed were Elgar's *Enigma Variations*, Mozart's Pianoforte Concerto in D minor, Holst's *Beni-Mora Suite*, and the Handel-Elgar Overture. Miss Myra Hess was the soloist in the Concerto, and also played *La Maja et le Rossignol* and *Triana*, by Albeniz. The choir sang *Now praise, my soul* (Bach), Armstrong Gibbs's *Tears*, and Bennett's *All creatures now are merry-minded*. Mr. Arnold Barter conducted.—At the Clifton Chamber concert on February 5 the programme included Glazounov's *Star Quartet* and Schumann's Pianoforte Quintet in E major. Miss Winifred Davey played pianoforte music, and with Mr. Albert Morgan, Brahms's Violin Sonata in D minor.—An effort is being made to revive the activities of the Children's Music Society, and on February 9 the Amateur Orchestra, conducted by Mr. Maurice Alexander, played Beethoven's *Seventh Symphony* to a juvenile audience. Dr. Beachcroft, of Clifton College, gave explanations and descriptions.—At the Symphony concert on February 15 Sir Thomas Beecham was the conductor. Debussy's *L'Après-Midi d'un Faune* and *Fêtes*, Mozart's Symphony in D major, the Overture and 'Venusberg' music from *Tannhäuser*, Bizet's Prelude to *The Fair Maid of Perth* and the 'Dances Polovstiennes' from *Prince Igor* were the chief orchestral pieces. The singer was Madame de Hidalgo.

CARDIFF.—The concert at the Capitol on January 27 was given by the Grenadier Guards Band.—In the absence through illness of Mr. T. E. Aylward, Sir Walford Davies conducted the Musical Society at Park Hall on February 8. The choir sang *Sleepers, wake*, the Birmingham Quartet played chamber music, and the singers were Miss Elsie Suddaby and Mr. John Adams.—The Rosé Quartet played Debussy's Quartet and Beethoven's Op. 18, No. 5, at the High School for Girls on February 11, under the auspices of the Chamber Music Society.

CREDITON.—The Male Choir, now in its second year, gave its second concert on February 13, conducted by Mr. J. Branthwaite. The twenty-two voices were well-balanced, and the programme included *On the Ramparts* (Saintis), Löh's *Slumber Song*, and an *Evening Pastoral* by Wilfrid Shaw.

DUNDEE.—The Choral Union (conductor, Mr. Charles M. Cowe) was assisted by the Scottish Orchestra at its annual concert in Caird Hall on February 6. The programme consisted of the Overture to *The Flying Dutchman*, David Stephen's new work, *Sir Patrick Spens* (conducted by the composer), and *King Olaf*. Miss Caroline Hatchard, Mr. John Booth, and Mr. Robert Burnett were the soloists.

EDINBURGH.—A recital of modern pianoforte and violin sonatas was given on January 15, in the Methven Simpson Concert Room, by Mr. Ramsay Geikie and Mr. Waldo Channon. Bax's Sonata in A, John Ireland's second Sonata, and some pieces by David Stephens, were the chief items.—On January 17 Miss Jessie Crombie and Miss Lisa Herd gave a joint song-recital in Drumsheugh Gardens, the songs representing Clough-Leigher, Hageman (*At the Well*), and Henschel.—At Prof. Tovey's concert, on January 20, in Synod Hall, the Edinburgh String Quartet played Haydn's Op. 76, No. 3, and the *Allegro* in C minor from Schubert's *Unfinished* Quartet. Prof. Tovey collaborated with two of the string players in Beethoven's Pianoforte Trio in B flat.—The third Powell Classical Concert in Usher Hall, on January 19,



was the occasion of a visit from Bratza, Dushko Yovanovitch (a Serbian pianist), and the De Reszke Singers, an American male combination singing, among other items, negro spirituals. —At the Nelson Hall concert, Brahms's 'Cello Sonata in F' was played by Mr. Bernard Beers and Prof. Tovey. —On January 24, in Freemasons' Hall, the Edith Robinson Quartet played Dr. Ernest Walker's *Fantasia*, the Fugue from Max Reger's Quartet in E minor, and Brahms's Pianoforte Quartet in G minor, Mr. Philip Halstead collaborating as pianist in the latter. —M. Mylnarski was the conductor at the Paterson Orchestral Concert on January 28, when the Scottish Orchestra played Liadov's *The Enchanted Lake*, Beethoven's seventh Symphony, Mozart's Pianoforte Concerto in C, and César Franck's *Variations Symphoniques*, with Miss Youra Muller as soloist. —With M. Emil Sauer as pianist the Scottish Orchestra played Chopin's Concerto in E minor on January 21, and also played Berlioz's *Carnaval Romain* Overture, Reger's *Variations and Fugue on a Theme by Mozart*, and Tchaikovsky's *Romeo and Juliet*. M. Mylnarski conducted. —M. Emil Sauer gave a pianoforte recital at the third of the Mossel Subscription Concerts in Usher Hall on February 2. —In Synod Hall on February 3, the Reid Orchestra played Beethoven's seventh Symphony, *Der Freischütz* Overture, and Mozart's Pianoforte Concerto in A major. Prof. Tovey was the conductor and also the pianist, the baton being taken for the Concerto by Mr. Francis M. Collinson. —Mr. Josef Hofmann gave a pianoforte recital on February 9, playing Debussy's *Soirée en Granade* and Brahms's G minor Rhapsody. —Prof. Tovey opened the eighth season of the Reid Orchestral Concerts, on February 9, with Beethoven's *Choral Fantasia* and *Missa Solemnis*, given with the aid of the Choral Union and local soloists. —Another Beethoven programme was given on February 10, Prof. Tovey being the soloist in the Pianoforte Trio in D, and also giving pianoforte solos. The Septet was played by Messrs. Watt Jupp, James Fairbairn, B. Beers, T. C. Miller, E. Proud, W. Worsley, and G. F. Worsley. —At the Paterson Orchestral Concert on February 11, M. Mylnarski was the conductor. Ravel's *Le Tombeau de Couperin*, the Theme and Variations from Tchaikovsky's Suite in G, and Rachmaninov's Pianoforte Concerto in C minor were the chief works. Mr. Nicolas Orloff was the pianist, and played solo music by Scriabin. —Mr. Orloff gave a recital in the Music Hall on February 13, and included Vivaldi's Concerto in D minor, transcribed by Zadora, and Brahms's *Paganini Variations*.

EXETER.—Byrd's *Fantasia* for string sextet, Spohr's String Quartet, Op. 4, No. 2, and Stanford's *Songs of the Fleet* were the principal works performed at the January meeting of the Chamber Music Club. —Mr. Albert Sammons gave a recital on February 1, assisted by Miss Jenny Hyman and Miss Doreen Kendall. A Concerto by Mozart (in G) and a Handel Sonata were the chief items.

GLASGOW.—After an absence of seven years, M. Mylnarski returned to conduct the Scottish Orchestra on January 19. Bantock's Prelude, *The Song of Songs*, Ravel's *La Valse*, Rimsky-Korsakov's *Scheherazade*, and Tchaikovsky's fourth Symphony comprised the bulk of the programme. —On January 29 the Scottish Orchestra played Debussy's *Iberia* (the second of the *Images*), Beethoven's seventh Symphony, and with Miss Youra Muller, Mozart's Concerto in C major and Franck's *Variations Symphoniques*. —At the popular concert on February 2 the Scottish Orchestra played the *From the New World* Symphony, Mendelssohn's Violin Concerto, the Overture to *The Flying Dutchman*, and the *Casse Noisette* Suite. M. Elkan Kosman was the solo violinist. —M. Victor Labunski, a Polish pianist, was the soloist in Tchaikovsky's Concerto in B flat minor, played with the Scottish Orchestra on February 1. Other works played were Haydn's Symphony in C, Saint-Saëns's Suite, *Le Carnaval des Animaux*, and Borodin's *In Mid-Asia*. M. Mylnarski conducted. —Scriabin's Symphony in C, *The Divine Poem*, was played by the Scottish Orchestra on February 12, also under M. Mylnarski.

LIVERPOOL.—Miss Betty Dallas and Mr. George Hill collaborated, with Mr. John Tobin at the pianoforte, in a

song recital at Rushworth Hall on January 22, including Vaughan Williams's *Mystical Songs*, and songs by Holst, Hugo Wolf, and Delius. —At the Vickers concert on February 2 the singers were Miss Florence Austral, Mr. Frank Titterton, and Mr. Herbert Langley, and Mr. Herbert Brough was violinist. —Mr. Josef Hofmann gave a pianoforte recital on February 2. —At Crane Hall, on February 6, M. Vladimir Cernikov included in a pianoforte recital Moussorgsky's *Pictures at an Exhibition*. Mr. Harry Hoppewell sang. —The Léner Quartet visited Philharmonic Hall on February 9, and played Borodin's Quartet in D and Schubert's *Death and the Maiden*. —At Birkenhead Town Hall, on January 26, Oxtan and Cloughton Orchestral Society played the Delius Pianoforte Concerto, with Mr. John Tobin as soloist, and the *Leonora* No. 3 Overture. —At the Mossel concert on January 26, M. Emil Sauer gave a pianoforte recital, playing music by Schumann, Beethoven, Rameau, and Mendelssohn. —The Vickers concert on January 26 was provided by Miss Rosina Buckman and party. —At the Bon Marché, on February 12, Miss Kathleen Lafla gave a song recital representing Pergolesi, Martini, Scarlatti, Marcello, Mozart, and Gluck. Dr. J. E. Wallace collaborated at the pianoforte. —Mr. Eugène Goossens was the conductor at the Philharmonic concert on February 12, and Mr. Dinh Gilly the singer. The orchestral works included Beethoven's eighth Symphony, Goossens's *Sinfonietta*, and Schumann's Overture, Scherzo, and Finale, Bax's Motet *Mater ora filium* was sung unaccompanied by the choir. —A violin and pianoforte recital given in Crane Hall on February 13 included a Violin Sonata by Biber, played by Miss May Lambie and Miss Muriel Marsh. —Verdi's *Requiem* was performed in Philharmonic Hall on February 16 by the Welsh Choral Union, conducted by Mr. T. Hopkin Evans. There was a full orchestra, and the principal singers were Miss Stiles-Allen, Miss Margaret Balfour, Mr. Sydney Coltham, and Mr. Norman Allin. —Mr. Harold Samuel gave a Bach recital at the Bon Marché on February 15.

MANCHESTER.—On January 22, the Brodsky Quartet played the austere A minor of Beethoven, and in the convalescent's thanksgiving *adagio* scaled emotional heights probably unique in quartet-playing in this country to-day. —Miss Olga Haley's recital, on January 29, included some Hebridean songs, and well-known examples of Schubert, Schumann, and Strauss. Debussy's *Fantoches* and Respighi's *Crepuscolo*, in juxtaposition with Tchaikovsky's *O could I once again be free*, naturally fell short of their full effect. What an artist, if only her phrasing powers matched her voice! —Apart from the performance of Bantock's *Omar* (Parts 1 and 2) on January 31, and quite the finest reading yet given here by Mr. Hamilton Harty of any symphonic work of the classical period (Beethoven, No. 7, on February 7), the Hallé concerts, since my last message, have been notable more for interesting music of the second class, of which more later. The *Omar* performance was really compensation for that fiasco of the 1921-22 season, when, through the hold-up of orchestral parts, Harty played the accompaniments on the pianoforte, whilst Bantock conducted, and when, *pour comble de malheur*, Mullings was taken ill on the platform and obliged to retire. On January 31 everything conspired to obliterate those nightmarish memories. In George Parker we have discovered a new 'Philosopher' of exceptional gifts; Mullings seemed to have acquired a newly-won lyrical eloquence in the part of Omar, and Miss Phyllis Lett sang her 'Beloved' music as richly as afiretime. Harty and his choral forces were thoroughly imbued with the Omarian spirit, and in a few respects the choral singing displayed qualities not hitherto revealed in this Choir. Hearing both Parts 1 and 2 renewed the old feeling of revolt against the unwisdom of isolating Part 1 in choral performances. Granted that the composer's pictorialism does not find such scope in the second part, yet his singular power for argument in music (again strikingly exemplified in his settings of Browning) is here developed to the utmost, and when Mullings and Parker vie with Bantock in underlining the poignancy or irony of Omar's philosophy of life and creation, the advantage of



embodying Parts 1 and 2 in an evening scheme is felt with convincing force. The mental stimulus of those shattering, anarchistic chords of the closing pages of Part 2 does not desert one in a hurry, when hurled forth with such superb defiance as on this occasion.—Amongst the novelties heard during the month, first place must be given to Moeran's *Rhapsody*, on January 24, only heard hitherto, I believe, at Bournemouth. Its style is generally reminiscent of Delius, and although devoid of any definite strength or marked characteristics, he contrives to maintain and rivet the listener's attention. Its scoring is clear and free from miscalculated effects.—Busoni's illness kept him away from the February 7 concert, Fransella, the London Symphony flautist, appearing in Mozart's G major Flute Concerto, and later in a recently-written Flute Rhapsody with pianoforte accompaniment.—Harty's excursions into the lesser-known and appreciated Mozart territory resulted in a performance on February 14 of the *Echo Nocturne* for strings and horns, written for these instruments much as Di Lasso constructed his famous *Echo* madrigal. An ordinary orchestral platform is not a fitting setting for such a work; we miss any sense of height or distance. Despite this it proved much more generally acceptable than did the Flute Concerto. Harty's Pianoforte Concerto, also played on this date by Miss Myra Hess, we had heard a year ago, played by the composer. The impression strengthens that it is rather an orchestral rhapsody with a singularly attractive pianoforte part than a concerto on normal lines. The slow middle portion, with its suggestion of a distant carillon on a hot, drowsy summer's day was immensely impressive. This work dates from 1922, and was written during a summer holiday at Fiesole, in Italy.—Elgar's *Enigma* Variations received their tenth Hallé performance on this occasion. They were exquisitely played, and the *pianissimo* entry of the noble 'Nimrod' was amongst the impressive moments this season. Happy the Jaeger whose memory is enshrined for all time in music of such moving nobility.—Apart from *Omar*, already mentioned, the most noteworthy choral music was heard on February 6, when a recital was given by the following three choirs, all conducted by Mr. Alfred Higson: Sale and District Musical Society, Manchester Co-operative Wholesale Male-Voice Society, and Warrington Male-Voice Choral Union. The programme contributed by these choirs was really an epitome of the best stuff heard in recent years at the Lancashire competitive festivals in female-, male-, and mixed-voice composition.—The important chamber music of the period under review has included the visits of the Hungarian Quartet and of the Viennese Rosé Quartet (this to Blackpool) on February 11 and 12, followed on the 13th by the Catterall players, associated in the Strauss Pianoforte Quartet with Miss Lucy Pierce, and in the Schubert great String Quintet with Mr. Stuart Krussen. The String Quartet of the evening was the too rarely heard Nováček in E flat, given by these Catterall players with outstanding brilliance.—The Harty chamber concert a week earlier found him associated with one of the numerous younger quartets of the Manchester school—the Voorsanger, Grime, McCordall, Chapman, Beethoven's *Ghost* Trio, and Quartets by Schubert (A minor) and Dvořák (A) made up the programme.—At the Mid-day series, Beethoven's *Hammerklavier* B flat Sonata was given one of its rare Manchester performances on February 5, by Mr. Frank Merrick, and on February 12 the Edith Robinson Quartet played the second of the *Rasoumovsky* Quartets.—The Manchester 2ZY Wireless Orchestra made its début on the concert-platform on February 14, under Mr. Dan Godfrey, jun. H. C.

NEWCASTLE.—The first concert of Gosforth and District Choral Society on January 21, comprised *Hiawatha's Wedding-Feast*, Elgar's *Weary Wind of the West*, and Madrigals by Orlando Gibbons.—On January 20 the Philharmonic Orchestra, conducted by Mr. Edward Clark, played Chopin's Pianoforte Concerto, with Mr. Edgar Bainton as soloist, Haydn's fourth Symphony, and Stravinsky's *Firebird*.

NEWTOWN (MONTGOMERYSHIRE).—A Music Club has been formed under the auspices of the Recreation Society, and will hold fortnightly meetings. Newtown has already a Choral Society and an Orchestra.

NOTTINGHAM.—The William Woolley Choral Society was heard to great advantage on February 14, in a fine programme that included Madrigals by Benet, Weelkes, and John Ward, along with works by Cornelius, Elgar, Bantock, Bach, and Brahms.

OXFORD.—The Bach Choir, with orchestra, performed Berlioz's *Faust* on January 30, the soloists being Miss Bertha Steventon, Mr. Archibald Winter, Mr. Gordon Brown, and Mr. Reginald Jaques.—On January 27 the Elizabethan Singers sang Dr. Ernest Walker's *Five Songs from England's Helicon* and Gibbons's *Cryes of London*.—The music played during the week beginning February 11, at the performance of *Hamlet* by the University Dramatic Society, was particularly interesting. The Overture was a Fantasia by Byrd, scored for string orchestra, and another Fantasia was used as entr'acte. Incidental music included that composed by Henry and William Lawes and others for Milton's *Comus*, notably a March by Giles Farnaby and the *Almain* by William Lawes.

PLYMOUTH.—An orchestra has been formed in the Royal Dockyard, and, conducted by the Rev. G. F. Harrison Smith, gave a concert on February 14. Music by Gounod, Coleridge-Taylor (*Dream Dances*), &c., was played.

PORTSMOUTH.—On February 7 the Philharmonic Society performed Vaughan Williams's *Sea Symphony*, the principal singers being Miss Dorothy Silk and Mr. Clive Carey. The orchestra also played a *Canadian Boat Song*, by E. T. Sweeting, conducted by the composer, and Holst's *Country Song* and *Marching Song*.—At the first of the children's concerts, on February 9, arranged by a municipal committee, the Royal Marine Band, conducted by Lieut. R. P. O'Donnell, played Ansell's *Children's Overture* and *Children's Suite*, Elgar's *Wand of Youth* and *Slumber Song*, and music by Schumann. The conductor gave explanatory remarks. The same band gave a Wagner programme in the evening.—On January 16, North End Choral Society, which has hitherto been confined to light opera, performed *The Ancient Mariner*, conducted by Mr. Ernest Birch, assisted by an efficient orchestra. The principals were Miss Doris Montrase, Mr. Archibald Winter, and Mr. David Walters. The Society has decided to perform *The Golden Legend* in May.—A vocal and pianoforte recital was given at Mikado Hall on January 12, by Miss Dorothy Godwin-Foster and Mr. Reginald Paul. The singer was heard in several of her own songs, and others by Quilter, Grieg, and Cornelius.—The spring series of Saturday concerts opened on January 19, when the band of the Royal Marines, conducted by Lieut. R. P. O'Donnell, played Saint-Saëns's *Phæton* Symphonic-Poem, Dvořák's *Carnetial* Overture, and German's *Welsh Rhapsody*.

RHOS.—The Male Choir, conducted by Mr. Dan Lovett, at the annual concert on February 6 sang Lovatt's *Hereward the Wake* and Dr. Protheroe's *Nidaros*.

SEATON.—A new Choral Society was formed on February 1 for Seaton and District, Mr. W. C. Walton, conductor of Axminster Choral Society, being appointed conductor.

SHREWSBURY.—The Philharmonic Society gave its first concert this season on January 24. The work performed was Berlioz's *Faust*, the principals being Miss José Fearon, Mr. Gwynne Davies, and Mr. Charles Knowles. There was a very large audience. Mr. F. G. Rowland conducted.

SIDMOUTH.—The committee of ladies who engineer the winter chamber concerts secured the Marie Motto Quartet on January 17, and Quartets by Brahms (C minor), Debussy (G minor), and Haydn (G major) were played.

SWANSEA.—Sir Walford Davies is opening the University College Music Society's season (a series of nine lecture-concerts) with a programme of four lectures on 'The Foundations of Music.' At the first of these, on January 29, the illustrations played by the lecturer and Miss Sybil Eaton were Violin Sonatas by Bach (E major), Mozart (C major), Brahms (E minor), and Beethoven (*Kreutzer*).

TORQUAY.—The Winter Orchestra, conducted by Mr. Ernest W. Goss, included in the programmes for the week ending January 19, a *Suite Moderne*, by F. Rosse, Haydn's Symphony in D, Elgar's *Chansons de Nuit* and *de Matin*, a *Suite*, *Woodland Pictures*, by Percy Fletcher, and



Coleridge-Taylor's *Four Characteristic Waltzes*. During the week ending January 26 Coleridge-Taylor's *Suite de Concert*, the *Fingal's Cave Overture*, Foulds's *Keltic Suite*, Grieg's Violin Sonata in C minor and *Elegiac Melodies*, and Mozart's Symphony in B flat were played.—Mr. Ernest W. Goss's Orchestra played the Polonaise from Tchaikovsky's *Eugène Onegin*, a Violin Concerto by F. Seitz (with Mr. R. G. Foster as soloist), and a Suite, *Fantasia Ballet*, by Pares-Popy, on January 30. Subsequent programmes during the week included a Suite of three pieces by Reginald Somervell, a Suite, *My Lady Dragon-fly*, by H. Finck, and Weber's Quartet in B flat. On January 27 a MS. work by J. G. Sparrowe, *Orchestral Introduction to a Psalm Cantata*, and the *Fingal's Cave Overture* were played. The programme on February 6 included Roger Quilter's Suite, *As You Like It*, some movements from Tchaikovsky's *Pathetic Symphony*, and a Suite, *Mascarade*, by Lacombe. Mendelssohn's Pianoforte Trio in D minor, a *Suite Archaique*, by Gabriel Marie, and Tchaikovsky's *Capriccio Italien* were played on February 9, Mr. Goss being the pianist.

WESTERN-SUPER-MARE.—The Choral Society made a praiseworthy and ambitious effort in Knightstone Pavilion on February 5 in performing *The Dream of Gerontius*. The choir numbered a hundred and fifty voices and the Bristol Symphony Orchestra collaborated, playing before the oratorio Ethel Smyth's Overture to *The Wreckers*. Dr. G. J. Cooper conducted, and the principals were Miss Margaret Balfour, Mr. Seymour Dossor, and Mr. Frederick Taylor.

WIVELISCOMBE.—The Male Choir of thirty-two voices sang at the annual concert on February 12, Mendelssohn's *To the Sons of Art*. Mr. A. J. L. Braybrooks conducted.

#### IRELAND

Mr. John Coates visited Belfast on January 18, and attracted an overflowing audience to Ulster Hall. In a programme selected from ancient and modern sources, his vocalism was a sheer delight, and he was vehemently applauded for some excerpts from Dowland and Morley. Mr. H. F. Ellingford, organist to the Liverpool Corporation (formerly organist of St. George's, Belfast), contributed some Bach selections and Wagner transcriptions. Mr. Berkeley Mason was the pianist.—At Ulster Hall, on February 1, the outstanding attraction was Mr. Robert Radford. The other artists included Miss Amy Neill, Mr. Frank Mummery, Miss Dora Labette, Miss Muriel Brunskill, and Signor Lenghi Cellini (replacing Mr. Tudor Davies). In view of the proceeds of the concert being devoted to Railway charities, it is pleasant to add that there was a full house.—On the following night the Hall was again well-filled at the Popular concert, to which Mr. John Goss, a pleasing baritone, contributed some Elizabethan numbers, including Thomas Campion's *I care not for these ladies* (1601).—On February 6, an excellent concert was given for the benefit of Nazareth Lodge Boys' Home, Belfast, the artists including Madame Hunter, Miss Molly O'Callaghan, Mr. J. C. Jenkins, Mr. Hugh Carson, and Miss Anita Loretto.—The concert of the Philharmonic Society, also at Ulster Hall, on February 8, was notable for a fine performance of Mozart's *Requiem Mass*, under the baton of Mr. E. Godfrey Brown. Among the artists were Miss Margaret Harrison, Miss Victoria Gordon, Mr. Fred Hughes, Mr. Sterling Mortimer, Mr. Ernest Stoneley, and Mr. George Smith, with Mr. J. H. MacBratney as accompanist.

Miss Youra Muller gave a pianoforte recital at the Theatre Royal, Dublin, on January 21, under the auspices of the Royal Dublin Society. She displayed a fine, though arid, technique.—On January 28, Dr. Larchet's String and Wind Orchestra played under the same auspices, to a very large audience, and the Catterall Quartet was similarly heard on February 4.—On February 11, M. Leff Pouishnov was heard in a pianoforte programme, winning much approval.—Dr. George H. P. Hewson gave two interesting organ recitals on the fine Willis organ in St. Patrick's Cathedral on January 29 and 31, in aid of the Choir Superannuation Fund.—Miss Petita O'Hara gave a violin recital at Engineers' Hall, Dublin, on January 31 (with Miss Rhoda Coghill as accompanist). She was heard in the Bruch Concerto in G minor, and the Bach

Sonata. Mr. Joseph O'Neill contributed vocal solos.—The Irish Army Band (No. 1), under Col. Fritz Brase, gave a fine concert at the Theatre Royal, on February 3, with songs by Mr. Michael Gallagher.—Elgar's beautiful Quintet, Op. 84, had its first performance at Dublin on February 6, at St. Ultan's Chamber Music Concert, at Engineers' Hall, and was much appreciated by a large audience.—Much interest centred in the joint recital by Dame Clara Butt and M. Ysaye at the Theatre Royal on February 9. The old songs still thrilled the audience, and Ysaye recalled old triumphs in his Veracini and Vieuxtemps excerpts, as well as in his own transcriptions. Mr. Ivor Newton was an admirable accompanist.—The same artists were announced to appear at Ulster Hall, Belfast, on February 11, but the bereavement of M. Ysaye (his wife died two days previously) necessitated the substitution of Melsa and Miss Adela Verne.—Mr. Joseph O'Mara's popular Opera Company opened a three weeks' season at the Gaiety Theatre on February 11, with *Carmen*. A novelty announced for February 15 was the first production of *The Apostle of St. Otmar*, of which details will be furnished next month.

The Rev. Charles R. Milligan, a former pupil of Dr. Grattan Flood, has been appointed minor canon of St. Patrick's Cathedral, Dublin.

Messrs. Pigott & Co., music publishers, of Dublin, celebrated their Centenary at the Scala Restaurant, on January 23.

The syllabus of the Feis Ceoil announces that the adjudicators for the competitions to be held at Dublin from May 12 to 17, are Dr. Percy Hull, Miss Denne Parker, Mr. Dan Price, Mr. W. H. Read, and Mr. Lloyd Powell. An additional competition, viz., the Fitzgerald Cup, for advanced organ playing, has been endowed by Mr. Desmond Fitzgerald.

## Musical Notes from Abroad

### GERMANY

#### BETTER CONDITIONS OF MUSICAL LIFE

There is a slow but steady awaking of musical life in Germany. Performing artists who have been honouring wealthier places with their presence, will no doubt come back so soon as Germany's ability to pay them is proved. Lately, however, even the cleverest agents cannot afford to give the public enough of those foreign artists who rank above music. Though we never forget that performing artists of high rank add to musical life only the brilliant façade, whereas the background of musical culture is of far greater importance, yet most unhappily also the essential part of musical practice depends to a certain extent upon material circumstances. We are therefore glad to notice signs of an enterprise more artistic in its aims being maintained in such centres as Berlin, Frankfurt, and Cologne.

#### 'PIERROT LUNAIRE' AND 'SACRÉ DU PRINTEMPS'

A clear symptom of this enterprise is the performance of two works which may be considered as representing modern spirit in the proper sense of the word, but from two different standpoints. *Pierrot Lunaire*, having travelled all over Europe, has returned to Berlin, whence it started. The work need not be discussed here. I firmly believe that if we accept the verses we must perforce accept the music, for it happens to be the natural expression of all that is romantically grotesque in the poem; but, as music always does, it goes outside the bounds of literary matter. Thus, without containing either beautiful or simply characteristic music, it is a work of historical importance. The performance, for which Marie Gutheil-Schroder had been called from the Vienna Staatsoper, was excellent. Dr. Fritz Stiedry, a conductor of high sensibility, gave it the stamp of his own personality, and Artur Schnabel, the well-known pianist, showed the fullest freedom of improvisation.

Still more revolutionary seemed the programme with which Wilhelm Furtwängler surprised the peaceful sub-

scribers of the Philharmonic Concerts. Stravinsky's *Sacré du Printemps* is, for people accustomed only to Beethoven and Brahms, something like an offence. Such courage would be deserving of more praise if it had not given back with the left hand what it had taken with the right. Poor Stravinsky was surrounded by representative examples of Handel and Brahms, which seemed to protest violently against his neighbourhood—as did some of the hearers, who sensed an encroachment on their privileges in this music of undiscussed character and importance.

#### YOUNG GERMAN COMPOSERS

The first concert of the German section of the International Society for Contemporary Music was wholly devoted to works for small orchestra or chamber music works by young composers, three of whom were Germans, the fourth being Arthur Bliss.

The programme opened with a so-called *Divertimento* by Ernst Krenek, of Vienna, who had for years lived at Berlin. Recently married to a daughter of Mahler, he has returned to Vienna. Such a work by Krenek, who has gained a reputation as a strong advocate of obstinate polyphony, will never be so entertaining as its title promises. The *Divertimento*, however, reveals him as seeking to reconcile opposed idioms. On the whole the mixture of contrasts is not convincing. The following item, *Frauentanz*, for soprano voice with chamber music accompaniment, was much more impressive. A young, nearly unknown composer, Kurt Weill, has herein expressed, with poetic feeling, the substance of some mediæval verses. The music may not reveal much inventive power, but it avoids shapelessness, and in it the composer invests his ideas with a form of his own. Max Butting, who came next, proved rather disappointing. He has not yet got rid of academic methods, which are imperfectly concealed by some modern moments. As already stated, the last item, *Rout*, was by Arthur Bliss. It proved to be the real *divertimenti* of the evening, and was applauded as the work of a composer who is not in the least problematic, and yet knows how to express the intelligent gaiety of his nature.

The Novembergruppe, a Society of modern painters, is making concessions to music. Some masterly songs by Philipp Jarnach and a Quartet by Kurt Weill, were the real attraction of a recent evening. ADOLF WEISSMANN.

#### NEW YORK

With two performances nearly every day in two opera houses and the three principal concert halls, besides numerous less important musical happenings in less important places, New York may truly be said to be deluged with music in mid-winter.

The Metropolitan Opera Company gives extra matinées for various charities, and extra evenings sometimes for charity and sometimes to commemorate certain events. An important one belonging to the latter class was a celebration of Antonio Scotti's 'silver wedding' with this organization. It is said that no great artist has ever before sung for twenty-five consecutive years in any opera-house in the world. The work chosen was *Tosca*, its hundred and twenty-ninth performance at the Metropolitan, and (the exact figures are wanting) about the hundred and fifteenth time that Scotti had appeared on that stage in his famous rôle of Scarpia—the part has belonged exclusively to him for more than a decade. The fifteen (or more) Floria Toscas who have appeared with him include Eames, Ternina, Fremstadt, Destinn, Farrar, and the present representative, Marie Jeritza.

On the following evening the Metropolitan produced two novelties—*La Habañera*, with text (French) and music by Raoul Laparra, and *I Compagnacci*, an Italian comedy by Primo Riccitelli. If Mr. Gatti-Casazza thought the events of the evening devoted to Mr. Scotti too frivolous for the dignity of the Metropolitan Opera House he could have offered nothing better as an antidote than the gloom of *La Habañera*. Laparra, though a Frenchman, lived in Spain for some time on account of his health, and laid the scene of his opera there. Was it his ill-health or his material surroundings that made his fancy turn to the describing of fraternal jealousy, murder, a spook, and death

and damnation? The story has not the elements of good tragedy. It is unwholesome and rather sickening. The best scene is in the first Act—and the best music also, for it is effective and has some power, though little originality. The opera decreases in interest as it progresses. It was well that *La Habañera* was first on the programme and followed by *I Compagnacci*. The comedy put us in good humour and kept us laughing till the end. It is a 15th-century story relating to the excommunication of Savonarola, and it attempts to decide whether the act was justifiable or not by having monks walk through a fire unburned! Just before the test is to be made, rain comes and puts out the fire. Though the music is trivial, the story is intensely amusing. A love scene between Miss Rethberg and Mr. Gigli afforded some very good singing. It is always a pleasure to hear such beautiful voices as this soprano and tenor possess, and nothing can be totally uninteresting on the stage when we have such great comedians as Mr. Didur and Mr. Bada to caper before us.

The orchestra appearing at the Manhattan is the State Symphony, organized last Fall especially for Mr. Stransky. Concerts are being given by this new combination at the Metropolitan Opera House and at Carnegie Hall, and although time for rehearsals has been limited, the work of the players shows how excellently they are being drilled by Mr. Stransky.

In the concert-halls so much music of all kinds has been given lately that it would take a volume even to mention the performances. The unique events have been two 'one-man' affairs—composer and performer being the same to the exclusion of all others except the orchestra. The first was a Paderewski concert given by the New York Symphony Society, when his Symphony in B minor was played, followed by his Concerto in A minor. Both compositions have been heard before. The Symphony was first given at Boston and New York in 1909, and a few years later was heard in London. It is inordinately long—an hour and ten minutes is the time occupied in its performance. The theme is Poland, and as it was written in some of that country's saddest days, much of the music is in the minor key and is rather depressing. Much finer as a composition is the Concerto, which was superbly played by Paderewski, but which would not be very attractive in the hands of a mediocre pianist.

The Philadelphia Orchestra gave a concert devoted exclusively to the works of Josef Hofmann. It began with the second Concerto, played before a private audience about twenty years ago, and which had its first public performance at Petrograd in 1911. First performances in America have just taken place at Philadelphia and New York. There is no trace of modernism in its writing. It is old fashioned, with tuneful themes well wrought, and magnificently played by the composer. A group of solos was then given, which had been heard here before. Then followed a number for orchestra alone, *The Haunted Castle*, and another called *Chromaticon*, a dialogue for pianoforte and orchestra. Both are skilfully written, but that is about all there is to say. Paderewski and Hofmann will both go down into history as much greater pianists than composers.

The musical catastrophe of the winter has been the collapse of the Wagnerian Opera Company. When, not many months ago, the first season was announced, considerable interest was felt in the venture, as many music-lovers had heard so little Wagner since 1917, and good-sized audiences flocked to hear the *Ring*, *Die Meistersinger*, and other operas we had been deprived of for so long. Such shortcomings as a poor orchestra and totally inadequate scenery were forgiven, for the voices were good, and the interpretations were fairly good also. This year the State Symphony Orchestra, engaged for the Wagnerian Opera Company, was quite satisfactory, the other conditions remaining unchanged—good voices and poor scenery. The announcement in the prospectus of four Mozart operas, with a sprinkling of such inferior music as that of d'Albert, Halévy, Offenbach, Smetana, &c., seems to have been a fatal mistake; but perhaps one of the strongest reasons of the failure of the Company this year was the utter impossibility of the self-satisfied German mind to understand American standards. Although the opening performance



—*Die Meistersinger*—was quite a good one, it did not arouse great enthusiasm, as the opera had been superbly revived by the Metropolitan Company six weeks before. On the second night, *Rienzi* was produced to a half-empty house, and from that moment the Company was doomed. Nobody wanted to hear or see such a deadly dull affair, even if the great master did write it. *Rhinegold*, on the third day, could not possibly be received as it was in 1923, when it had not been heard for seven years. It was no better given, and it fell flat. The Company struggled along with thin audiences, giving one Mozart opera, d'Albert's *Toten Augen*, and the impossible *Evangelist* of Kienzl. For two weeks and one day it survived, and then came bankruptcy.

Many of the singers belonging to the Wagnerian Company had fine voices, and among those who specially distinguished themselves were Adolph Schoepflin, Robert Hutt, Heinrich Knotte, Desidor Zador, Elsa Alsen, Otilie Metzger, Elsa Gentner-Fischer, and Lorentz Hoellischer.

The fashion of changing conductors in the winter continues. Mr. Van Hoogstraten departs from the Philharmonic, and Mengelberg comes to take his place, showing his strong personality by giving at his first concert such hackneyed works as Beethoven's Fifth, Strauss's *Don Juan*, and the *Tannhäuser* Overture, and arousing his large audience to a tremendous pitch of enthusiasm. Few conductors have this power, and such as have are apt to overstep the bounds and become merely sensational. Mengelberg does this sometimes, but on this occasion he did not. If he would always keep his balance he might easily aspire to the title of the best conductor in the world.

Mr. Damrosch is a conductor of the placid type, a method that is sometimes very satisfactory, but in the case of the interminable Beethoven Cycle of seven concerts becomes wearisome, more especially so as Mr. Damrosch delved into the archives and raked up unknown or forgotten compositions of Beethoven which had better have remained there. To be obliged to listen to *Rienzi* does not add to our admiration for Wagner, and to be obliged to listen to *Wellington's Victory* decreases our reverence for Beethoven's name. Mr. Damrosch has departed to Florida for his winter vacation, and Bruno Walter has again come to take his place for a few weeks. Let us hope that the name of Beethoven will not appear on any of his programmes.

Orchestral novelties that deserve mention have been very scarce. Stravinsky has given us *Le Rossignol*, played by the New York Symphony Society, and that delightful comedy *Renard*, presented by the International Composers' Guild; also *Le Sacré du Printemps*, played by the Boston Symphony Orchestra, under the baton of Pierre Monteux, who conducted this remarkable composition when it was first produced at Paris in 1913 by Diaghilev. On that occasion it received five performances at Paris, and was given in London in July of the same year, M. Monteux still conducting. When it was first produced at Paris and London in 1913 it was received with a mixture of hisses and cheers, but when heard at Paris in concert form in 1914 it received only cheers and applause, and was pronounced to be Stravinsky's greatest work. Its first American performance was by the Philadelphia Orchestra, under Leopold Stokowski, at Philadelphia, in March, 1922, and its first New York performance comes nearly two years later. It was welcomed at New York by a large and attentive audience, which applauded vigorously for several minutes at the end. Why a hearing has been so long denied us is hard to explain; and as we listen to these pounding rhythms we are reminded that there are some who would prefer to hear it first with the Ballet, in spite of Stravinsky's assertion that the 'Ballet and not the music is the accompaniment.' It may be so to him, and to others who have heard repeated performances of this wonderful composition, but to many of us who have learnt to love *Petrushka* in concert form after seeing the Ballet many times, it seems as if *Le Sacré du Printemps* could be better understood in concert form if we had previously seen it in Ballet form. The energetic force of this Stravinsky work is beyond question, and it is exciting and masterful in its grip on our emotions; but music has an intellectual as well as an emotional side, and some of us cannot help feeling that the Ballet would better reveal this than so many printed words of description.

The list of pianoforte, violin, and vocal recitals is already a formidable one—somewhere in the neighbourhood of two hundred and fifty. Samuel Dushkin (violin) has apparently a promising future, and Delia Reinhardt, in the rôle of Sieglinde, at the Metropolitan, has made a most favourable impression. Among our old favourites, Kreisler and Heifetz have lately returned to New York, and Backhaus has come once more to America.

M. H. FLINT.

## ROME

The principal opera season opened at the Costanzi on Boxing Night, with a revival of peculiar artistic and historic interest—the *Vestale* of Gaspare Spontini. This work, in which critics are wont to see the fountain springs of *Lohengrin*, of *Mosé*, of *Norma*, and of *Africana*, to say nothing of the motive transported bodily from the *Finale* of the second Act to *Barbière*, was given for the first time at Paris on December 15, 1807. Nearly forty-eight years ago Mancinelli attempted to revive the work at the old Apollo Theatre at Rome, and was hooted for his pains. What may be called the modern triumph of *Vestale* is the merit of Edoardo Vitale, who directed the work at the Costanzi. He revived the opera at the Scala in 1908, and later transported it to the Opera of Parigi, for the great representation given for the benefit of the victims of the Calabrian earthquake. Spontini himself, with no lack of vanity, claimed to have made a revolution with *Vestale*, and said to Wagner, 'After Gluck, I alone have made a great revolution with my *Vestale*, by the introduction of the retarded sixth in the harmony and the big drum in the orchestra.' Wagner held the opera in high esteem, and on Spontini's death wrote an article—recalling the performance of the work at the Hoftheater at Dresden, in 1844, when he himself was Kapellmeister of the theatre—which thus concludes: 'This meeting at Dresden, although it furnished some ridiculous incidents, raised in me a sympathy mixed almost with terror for this man, whose equal I was never to meet.'

It is interesting to see what impression this more than centenarian work made on a modern public. Adriano Belli, the competent critic of the *Corriere*, says:

'The irreparable damage of time has fallen on certain pages, which perhaps, were precisely those which most pleased our distant ancestors—e.g., the triumphal march of the first Act, and the *Finale* of the second. The recitatives, which in 1807 doubtless were considered of a splendid force, to-day, notwithstanding cuts, are simply wearying, and the Funeral March which so moved our forefathers, and has come down to us as "celebrated," seems extremely empty and arid. But as a recompense for this, those pages which at that time were coldly received and declared incomprehensible, seem to-day to have marvellous potency and vitality. We may cite the matutinal hymn of the Vestals, the air of Julia, "In nome degli Dei" in the first Act, the Evening Hymn, the duet between Julia and Licinio, and the scene of the Vestals' confession in the second Act.'

Immediately after *Vestale* came a representation of Boito's *Mephistophele*, followed by a work new to Rome, although it was a triumphant success eighteen years ago at Berlin, the *Quattro Rusteghi* of Wolf-Ferrari—a comic-opera founded on the well-known comedy of Goldoni. This work was received with unbounded enthusiasm, although some critics have hinted that the composer imitated the comic-opera of the old school, disregarding the new manner introduced by Verdi in *Falstaff*, and in our own time continued by Puccini in his *Gianni Schicchi* and by Riccitelli in his *Compagnacci*.

The first representation of *Salome* at the Costanzi, on February 2, under the direction of Richard Strauss, threatened to have a tragical dénouement, but fortunately terminated in a splendid triumph both for the distinguished visitor and for the artists who admirably interpreted his opera. The work was preceded by a very badly prepared edition of Riccitelli's *Compagnacci*, an opera which received its première last year, but which it was impossible to enjoy, owing to sketchy preparation and the evident incapability of the company. Its inclusion now was, of course, due to the

fact that it had been found necessary to adjoin something to *Salome* in order to give the public a reasonably lengthy spectacle for its money, something like the classic association of *Pagliacci* and *Cavaliere*—but it is to be questioned whether much is really gained by such 'matrimony.' Would not the public prefer to see one opera, even short, provided that it is presented with every possible preparation, rather than be obliged to suffer the presentation of one badly prepared work in order to occupy the three hours which has become a ritual?

The entry of Richard Strauss was greeted with a warm and lengthy ovation, after which *Salome* began its melodious career. Shortly after the duet between John and Salome, however, a lamp borne by a super began to leak, and lighted oil fell on one of the ballerine, creating a moment of panic on the stage. The prima donna lost her nerve, and endeavoured to jump into the orchestra, but was fortunately withheld by the vigorous hand of the manager, who appeared in the nick of time. Cries of 'fire' were raised in the theatre, but the orchestra came to the rescue with the *Marcia reale*, and it was soon found possible to quell the incipient terror. After an interval devoted to the restoration of the prima donna, the scene was opened afresh. Making allowances for the previous excitement, the execution was excellent, and the success of the first order.

During his visit to Rome, Strauss directed two concerts at the Augusteum, the first including Beethoven's *Leonora* No. 3, and the Burlesque for pianoforte and orchestra, *Le Bourgeois Gentilhomme*, and his own *Alpine Symphony*. The second concert included Beethoven's C major Symphony.

At the Philharmonic Society, a concert of Italian music was followed by a visit from Walter Gieseking, who played a programme comprising three Sonatas of Scarlatti, Beethoven's Sonata in C minor, Schubert's Fantasy in C major, Liszt's *Hungarian Rhapsody* No. 14, and some minor compositions of Debussy. Also at the same hall, a notable novelty has been the début of a new Trio—new in the sense of association—comprising Alfred Casella, Mario Corti, and Gilbert Crepax. This combination has given two concerts, the first including Brahms's Trio in B major, Ravel's Trio in *tre tempi*, and Pizetti's Sonata in F for 'cello and pianoforte. The last-named work, heard for the first time at Rome, was received with great appreciation. The second concert provided Schumann's Trio in D minor and Beethoven's in D major, and, as representative of modern works, Franco Alfani's Sonata in D for violin and pianoforte.

At the Augusteum the sudden refusal of Carl Muck to fulfil his contract and give a concert has occasioned legal action. His place had to be filled at the last moment by Molinari, the official director of the Augusteum, who conducted Handel's *Concerto Grosso* in D minor, Haydn's Symphony in D major, a Suite from Stravinsky's *Petrushka*, and a new work by Tommasini entitled *Tuscan Landscapes*, described as a 'rhapsody on popular themes.' On the first Sunday in January, Mascagni directed a concert at the Augusteum, in which his own composition, *Looking at the Santa Theresa of Bernini*, written for the Augusteum, and there produced last year, was repeated.

The Amici della Musica has the merit of having invited to Rome Dr. Landshoff, the director of the Bach Society of Munich, accompanied by Frau Landshoff and Fräulein Debueser (vocalists), who gave an interesting concert devoted to examples of Italian bel canto, of which Dr. Landshoff is a noted student, and of which he has edited several volumes in the Peters edition.

The Accademia Sta. Cecilia has had as visitors the well-known Poulet Quartet, which is recognised for its authoritative interpretations of Debussy and Chausson. The Quartet gave four concerts, devoted chiefly to the works of these composers, and of other representatives of the modern school.

LEONARD PEYTON.

## TORONTO

The momentary scarcity of news, due to the Christmas season and its attractions, leaves me space to draw attention to a concert which has left an impression of the deepest sort. Although sometimes spoken of as the 'leading centre of choral activity in the North American Continent,' Toronto

found that there is a lesson or two yet to be learnt when the Ukrainian National Chorus sang here last month. This vital little body of forty-five men and women, under the inspiring direction of Alexander Koshetz, shows perfectly amazing vocal technique and clarity of diction, besides revealing an intensity of emotional fervour which is nothing less than startling to our placid Anglo-Saxon temperament. Humming is a fine art with these Ukrainians. They have developed such definite string tone-colour that they can at a moment's notice reproduce the most realistic effect of orchestral accompaniment. Their national part-songs, of which *Ulianka cut the silken grass* (Stupnitsky) and *The wind is whispering on the house* (Lyssenko) are outstanding examples, would well repay more than casual study.

Luigi von Kunits is steadily establishing his New Symphony Orchestra. At the fifth, sixth, and seventh 'Twilight' concerts he presented the *Ride of the Valkyries*, the *Euryanthe Overture*, Tchaikovsky's *Pathetic Symphony*, and a grateful novelty of colourful impressions—Louis Victor Saar's *From the Mountain Kingdom of the Great North-West*. As visiting artists, Boris Hambourg ('cello) played the Tchaikovsky *Variations*, Mr. Frank Biachford (violin) the Max Bruch *Concerto*, and Miss Nellye Gill sang 'Elsa's Dream' from *Lohengrin*.

Edward Johnson, our one worthy Canadian tenor, is becoming as popular in his own country as he was in Italy, where the name of Eduardo di Giovanni was universal even when Caruso reigned. His splendid programme, ranging from famous tenor arias to groups of old Italian, British, and French folk-songs, drew a packed and keenly enthusiastic house. Of equal merit was the pure vocalism of Freida Hempel in a Jenny Lind costume recital. This inimitable artist undoubtedly possesses the most beautiful voice, tonally, heard here for many a year. Dame Clara Butt and party were well received on her return visit, and Anna Pavlova, with her accomplished ballet, satisfied (as no other organization can) our craving for something of deeper significance than the bare rhythm of modern dancing.

The Symphony Orchestra recently presented two works by Toronto composers—W. O. Forsyth's bright and colourful *Romanza*, which was first performed at Leipzig under Jarro, in 1889, and a violently ultra-modern Concerto (No. 2), by Colin McPhee, with the composer at the pianoforte. Convincing readings were given of the *Peer Gynt Suite*, Beethoven's *Leonore* No. 3 and Symphony (No. 5), the *Tannhäuser Overture*, and Liszt's *Les Préludes*. Mr. Lionel Bilton played the Liszt-Popper *Hungarian Rhapsody*.

Paderewski returned on January 7, and was heard in a splendid programme which included the Bach G minor Fantasia and Fugue. Incidentally he drew an audience over five hundred in excess of the capacity of the hall, which is three thousand. Mark Hambourg, who had not been heard here for many years, seems somewhat to have changed his tactics, his well-remembered boisterousness having given place to a calmer and more convincing style of playing. He took the greatest care with the Beethoven C major Sonata, Op. 2, No. 3. Moritz Rosenthal, who is almost unknown at Toronto, gave one of the most thoroughly enjoyable recitals of the year. His miraculous technique does not for a moment hamper him either as musician or as artist. He played the Beethoven *Appassionata* as we seldom hear it done—with unquestionable authority.

The Chamber Music Society arranged a folk-song and dance evening, and the programme included some early harpsichord music. Mr. Murray Davey, of the Hambourg Conservatory, sang groups of old British and Basque melodies; a class of dancers from the Regal Road School interspersed sets of four-, six-, and eight-part figures; and Madame Mabel Prestwich Harrison chose representative works of Lulli, Rameau, and Couperin (*fls*).

The last of Mr. J. Campbell McInnes's 'Nine o'Clock' recitals was devoted to a paper on 'Modern Song,' with musical examples. Vaughan Williams's cycle of sonnets by Rossetti, *The House of Life*, was followed by groups of songs by contemporary Canadian composers—Dr. Healey Willan (Keats's sonnet *To Sleep*), Dr. Ernest MacMillan, and Mr. Leo Smith.



The Oratorio Society (Dr. Edward Broome) produced *The Messiah* at its annual concert, using a local orchestra and soloists, with the exception of the bass, Mr. Fred Patton, who came from New York. At the time of writing the Canadian Operatic Society, under the direction of Messrs. George and Reginald Stewart, is giving a successful week of *The Geisha* at the Princess's.

Alberto Salvi, harp, Claud Biggs, pianoforte (Hart House Sunday Evening Concerts), and Madame Gwladys Jones-Morgan, a prominent Welsh soprano, have been heard in recital. H. C. F.

## VIENNA

### ZEMLINSKY'S 'DER ZWERG'

For the story of *Der Zwerg*, M. Zemlinsky has gone, not for the first time, to Oscar Wilde. It is a free adaptation of *The Birthday of the Infanta*, with a princess eighteen years old—for operatic purposes—and a dwarf of 'perhaps twenty years—perhaps as old as the sun.' Wilde's little Infanta becomes a hysterical young Strindbergian female, and the temptation becomes a morbid Freudian affair. Happily the music catches none of the hysteria. What Zemlinsky has set to music is not the story of the cruel Infanta, but the drama of the poor hunchback. To one *leitmotif* of the princess the dwarf has three. The music is that of a highly-cultured musician who has mastered his craft. Zemlinsky's score is not 'modern'—not the sort that Arnold Schönberg (his brother-in-law) would write. It may be intellectual rather than elemental in places, but its subtle, lyric beauty and high artistic taste are admirable. Zemlinsky's treatment of themes is as excellent as his command of orchestral colouring.

The performance, under Karl Alwin, and with Aagaard-Oestvig and Maria Rajdl in the leading rôles, was highly satisfactory. But the outward circumstances which accompanied the première, and chiefly the passive resistance practices of the Staatsoper management, were truly humiliating. 'Nemo propheta in patria' is nowhere more true than in Austria.

## COMPOSERS

The first Symphony of Eduard Erdman, which was heard recently, suggests a more modern Richard Strauss of the early days. Rugged, virile force, rather than polished smoothness, is as evident in Erdman's music as it is in his pianoforte playing. By way of contrast we had an exhibition of Henri Marteau as a dilettante composer in a number of instrumental, vocal, and chamber works. The strikingly unoriginal and sentimental *Schildlieder*—which Heinrich Rehkemper sang excellently, with the composer interpreting the viola obbligato part—were a forceful example of 'Virtuosenmusik': a variant of the ill-fated 'Kapellmeister-musik.'

The second of the monthly concerts given by the Vienna group of the I.S.C.M. proved encouraging in its outward aspect. Attendance was so large that many visitors had to be turned away. The programme included four interesting songs from Paul Hindemith's Op. 16, a new Sonata for oboe and pianoforte by Hugo Kauder, who, along with Egon Kornauth, counts among the most sincere and moderately modern of the younger Vienna composers (Kornauth's latest work, a melodious Pianoforte Trio, was heard on another occasion); four posthumous and hitherto unheard duets for female voices, by Max Reger; and a number of pianoforte pieces from Zoltán Kodály's Op. 3. These, though of earlier date, revealed more of the present-day Kodály than his Violoncello Sonata, Op. 4, which Friedrich Buxbaum had previously performed in connection with Tibor Szatmari, a Hungarian pianist. It is a grateful and rhapsodical piece, but still entangled in the Debussyian idiom. The slow movement from Kodály's Sonata for violoncello solo, very well played by Joachim Stutschewsky, from Zurich, repeated the success which it had had at the last Salzburg Festival. Krenek's Salzburg Quartet was again played by the Amar-Hindemith Quartet, with a fluency and a balance of dynamic effect which rendered this difficult work lucid to an astonishing degree.

## CONDUCTORS AND SOLOISTS

Paul von Klenau and Rudolf Nilius have been alternately filling the place of Ferdinand Löwe with the Konzertverein during the latter's illness. One of the few novelties promised for this year's series has been a *Merry Serenade* by the Reger pupil, Josef Haas, which proved solid but colourless and uninspired music of the cumbersome German sort. Another competitor for Löwe's place seems to be Erich Kleiber, a Viennese conductor now prominently engaged with the Berlin Opera, whose all-Beethoven début programme compelled admiration, especially for the delicate dynamic shadings in the *Allegretto* movement of the Seventh.

Knapppertsbusch, from Munich, is one of the two conductors chosen to divide between themselves the inheritance of Wilhelm Furtwängler, who is but a rare guest at Vienna this season. The majority of the recent orchestral concerts were directed by several hitherto unknown conductors, and, be it said, with great success. Frank Waller, an American, conducted Mahler's fourth Symphony to the satisfaction of the composer's widow, and created a splendid impression with Vaughan Williams's interestingly archaic Fantasy on a theme of Tallis, for two string orchestras. His record also included a rather Straussian *Habañera*, by Louis Aubert, the Frenchman, and a number of works similarly new to Vienna. A two days' Tchaikovsky Festival, with an interesting and far from hackneyed programme, was conducted by Dr. S. Rumschisky, the learned and dignified Russian artist domiciled in London, who on this occasion intensified the excellent impression created here last year. His success was such as to result in an invitation for him to replace Franz Schalk as conductor of a subscription concert—an unusual honour. Eugen Pabst, from Hamburg, introduced a new *Konzertstück* for pianoforte and orchestra, written especially for and marvellously played by Paul Wittgenstein, a remarkable one-armed pianist for whom Franz Schmidt has composed Variations on a theme of Beethoven, and for whom Erich Wolfgang Korngold is now writing a Pianoforte Concerto for one hand alone, with orchestra.

Walter Gieseking, the marvellous German pianist, had a series of triumphs in Marx's mastodontic *Romantic Pianoforte Concerto*, in the *Emperor Concerto*, and in his own recital. His novelty was an amusing *Viennese Rhapsody* by Castelnuovo-Tedesco, in the three movements of which the same theme appears in three different and witty disguises—as a parodistic *Biedermeyer* Waltz, as a humorous Serenade, and as a weird Fox-trot labelled *Memento mori*. The last-named apparently cloaks a sarcasm against what was once considered 'the dying city.' More than usual success fell to Rudolf Serkin, the one time child-prodigy and now a pianist of excellent qualities. Philip Scharf, a young American violinist, attracted attention for his small but beautiful tone and a more than ordinarily developed musicianly style, and Rudolf Kolisch broke the tiresome routine of hackneyed violin programmes by a performance of Weber's *Four Pieces*, and of the Cinema Fantasy on themes from Milhaud's *Le beauf sur le toit*—a clever but too extended parody on contemporary 'movie' music with its cloyingly sentimental strains and trashy dance rhythms, and on the virtuoso style of its exponents.

The survival of the virtuoso mannerism even in our musically advanced era was forcibly demonstrated by Jan Kubelik who, after an absence of several years, returned to Vienna matured in age but not in style. The Beethoven Concerto is even to-day as far removed from his purely technical—and not always infallibly finished—playing as ever it was. An almost sensational success, however, was achieved by Eddy Brown, the American violinist, who gave an unusually virile and sonorous reading of the Mendelssohn Concerto. A similarly enthusiastic and deserved reception was accorded to Emanuel Feuermann, a stupendous young 'cellist who left Vienna several years ago as a mere boy, but now showed himself a finished master in the Haydn Concerto, under Knapppertsbusch.

## KORNGOLD'S NEW QUARTET

Korngold is also at work upon a new opera for which Hans Müller (anonymous collaborator in *Die tote Stadt* and librettist of *Violanta*) is writing the book. Korngold's

latest work to have its first performance was his String Quartet, Op. 16, written for and played for the first time by the Rosé Quartet. It proved a fortunate experience, for, unless all signs fail, it marks Korngold's departure from his former methods of playing on superficial, all-too grateful melodies to the detriment of sincerity and depth. The new Quartet steers clear of out-of-place sentimentalism, and sacrifices daintiness for earnestness and dignity. Merely the last movement of the four is, perhaps, a relapse into some of the old, exaggerated exuberance which marred Korngold's recent chamber music and vocal compositions. The Quartet abounds in persistent sevenths, which are distinctly the composer's own, and—in the second and best movement—in some original chromatics. The third movement, which treats the theme in the manner of a Fugato accompanied by many pizzicato effects, is of a rugged and unique humour heretofore unknown in this composer.

PAUL BECHERT.

## Obituary.

We regret to record the following deaths:

MADAME CONSTANCE YOUNGER (Mrs. H. F. Delevigne) at the age of sixty-nine. Well-known for many years as an excellent teacher of singing, she began her musical career at the Royal Academy of Music in the 'seventies under Sir John Goss, Walter Macfarren, Wallworth, Signor Gilardoni, &c., going later to Germany and France. In 1880 she was appointed pianoforte professor at the Guildhall School of Music, a position she resigned in 1889, a year or two after her marriage. She returned there, however, in 1906, as professor of singing, remaining until 1914, from which time up to the date of her death she devoted herself to private tuition.

SAMUEL CORBETT, of Parkstone, Dorset, aged seventy-one. He was a native of Wellington, Shropshire. Despite the handicap of blindness almost from birth, he early obtained the Fellowship diploma of the R.C.O., and later took the degree of Mus. Doc., at Cambridge. His chief appointments were at St. Mary's, Bridgenorth; All Saints', Derby; Holy Trinity, Bournemouth; and Nantwich.

## Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

Q.—Please arrange the following Beethoven Sonatas in order of difficulty: Op. 2, Nos. 1 and 2; Op. 13; Op. 27, No. 2; Op. 57; Op. 90.—L.F.T.

A.—Commencing with the simplest, the following order would probably agree with the experience of most players: Op. 2, No. 1; Op. 2, No. 2; Op. 13; Op. 90; Op. 27, No. 2; Op. 57.

Q.—Please give an analysis of Chopin's *Nocturne* in B major, Op. 32, No. 1.—NEMO.

A.—Broadly speaking, this work falls into two parts, followed by a *Coda*. The first part, mainly in the key of the tonic, comes to a perfect close in that key at bar 20. In the second part the predominating keys are the dominant (F sharp), D sharp minor, and G sharp minor. At bar 62 an interrupted cadence leads into the *Coda*.

The movement opens with an eight-bar sentence consisting of two four-bar phrases. The first of these is really a two-bar phrase repeated, and the second, after a modulation to D sharp minor, ends with a perfect close in the tonic. A four-bar phrase on a dominant pedal—again a two-bar phrase repeated—leads to a repetition of the first eight bars. The second part opens with a new subject in the key of the dominant (F sharp). Note that bars 25 and 26 are a repetition of bars 21 and 22 in the relative minor key (D sharp). A full close in G sharp minor occurs at bar 30, and then we meet with the phrase on the dominant pedal which occurs in the first part (bars 8-12), only now in the key of G sharp minor. A perfect cadence in B major at bar 41 is followed by a repetition of the whole of the foregoing material from bar 21. The *Coda*, which is of a

dramatic character, is suitably ushered in by the interrupted cadence (pp) at bar 62. This chord, though identical on the pianoforte with the last inversion of the dominant 7th in C is, as the notation indicates (E sharp, not F natural), the last inversion of the augmented 6th (German 6th) in the key of B. This chord occurs on the flattened 6th of the key, and contains a major 3rd, perfect 5th, and augmented 6th—in the present example: G natural, B, D natural, E sharp. It resolves—in B minor—at bar 67. The tonic major is not definitely reached till the final bar. The last two chords constitute a plagal cadence, with the minor 3rd (G natural) of the subdominant chord. Observe that the first six quavers of the passage commencing in bar 65 are identical in outline with the demisemiquaver groups in bars 63 and 64.

[An analysis of this kind is outside the scope of the column, and we shall not repeat the offence.—Editor.]

Q.—Will you kindly clear up the following difficulty for me? The fingering of the third bar of the trill in Tartini's *Trillo del diavolo* (Peters edition) seems quite impossible, nor can I devise another. One finger plays A on the G string, second and third fingers are trilling, so that there is only one finger left (the fourth) for D, D, F.—H. J. S.

A.—The solution is quite simple. Play A and F in the first position; move on to the second at D and F; return to the first at the next A and F. The trill will then be played with second and third fingers on A and F; first and second on D and F. No other fingering is possible. The figure 3 on D means the second position.

Q.—Please give me titles, &c., of one or two of the best books on 'Musical Appreciation.'—F. N.

A.—We know nothing better in its way than W. J. Foxell's *Elements of Musical Appreciation*, recently published by Novello (2s. 6d.). Owing to its thoughtful discussion of various æsthetic problems it demands more from the reader than do most books of the kind, and we count that a point in its favour. Too often the tendency is to spoon-feed the reader. Excellent, too, in their different ways are *A Musical Pilgrim's Progress*, by J. D. M. Rorke (Milford 4s. 6d.), and *On Listening to Music*, by E. Markham Lee (Kegan Paul, 2s. 6d.); and there are others. If you have a gramophone, you will find Percy Scholes's *Learning to Listen by Means of the Gramophone* useful, despite the fact of its being designed primarily for school use. Mr. Scholes's *Complete Book of the Great Musicians* is also a school book that may well be used by not far-advanced grown-ups.

Q.—Who is the greatest composer, not according to public opinion, but as agreed by experts?—F. T.

A.—Ask us another! Experts agree on this point no more than on anything else. How can they? There can be no comparison, and therefore no decision concerning composers who work in widely different fields. For example, Chopin left an amount of music small in bulk, and almost all written for the pianoforte. Yet his work is so original, so fine in workmanship, and so perfectly adapted to its medium, that you cannot call him other than one of the great composers, although the term 'great' is usually reserved for such as have produced orchestral and choral works on a large scale. The only approach to agreement is in regard to a group of (say) the six greatest. A gathering of experts would probably give us Bach, Handel, Mozart, Beethoven, Wagner—and would then proceed to quarrel as to the sixth place. But what does it matter, anyway?

Q.—(1.) How should 'Alleluia' be sung? Please give key-words for second and fourth syllables. (2.) Last Sunday my boys sang in tune until the last hymn (295 A. & M.), when they sharpened. Can you explain, and suggest a remedy?

A.—(1.) We know nothing against the ordinary English pronunciation 'Ah-lee-loo-ya.'

(2.) Sharpening arises from a variety of causes, and without knowing the cause we cannot suggest a cure. Here it was probably due to the 'lie' of the tune (*O quanta qualia*)—rather low, with a climax at the end of the second line that would tempt boys to force the tone, especially boys with open-air and liberty five minutes ahead of them, as was the case with yours. The best all-round remedy against out-of-tune singing is a careful training of the ear with the



point in view. We have even heard of boys being trained to sing in and out of tune at will—a daring step, but, we understand, justified by results.

Q.—Is it possible to obtain gramophone records from a lending library? In country districts such a facility would be a boon, as a would-be-purchaser has no means of trying over?—H. I.

A.—We inquired of H.M.V., and were told that there are no libraries of the kind. We understand, however, the difficulties of country clients are met, so far as possible, by full replies to inquiries in regard to any particular record.

Q.—I understand that many beautiful new songs had developed from folk-songs being wrongly remembered. Can you give me an example?—F. E. A.

A.—A song of the kind would be an accident, and beautiful new songs are rarely born that way. We think you have not quite grasped the proposition. Surely it was this: Folk-songs, being handed down orally, are liable to tricks of memory on the singer's part. As a result, a song may have many variants. Often a variant, arrived at through slips of memory (or, more likely, through deliberate modifications) is much more beautiful than the original.

Q.—(I.) Please give me biographical notes on Balfour Gardiner and his music, suitable for a lecture-recital.—W. W. J.

A.—Too big a question for this column. Turn up *Grove* for biography. A complete discussion of Balfour Gardiner's pianoforte music, by Miss Katharine Eggar, appeared in the *Music Teacher* of December, 1923. This, with an examination of *News from Whydah, Cargoes, Evening, An old song resung*, and others of his choral works, will give you ample material.

Q.—We have a gramophone in our school, and I want the children to hear the best examples of (a) Violin playing; (b) String Quartet; (c) Vocal Solos, irrespective of nationality of singers or character of the music.—H. A.

A.—We cannot guarantee to name the best of anything, but the following are so good that they will be hard to beat: (a) Heifetz, *Rondo* in G, Mozart-Kreisler (H.M.V.); (b) Haydn's E flat Quartet, played by the English String Quartet (Columbia, on two records); (c) Soprano: Galli-Curci, in *Una voce poco fa* (H.M.V.); Contralto: Leila Megane, in *Agnus Dei*, Bizet; Tenor: Caruso, *Ombra mai fu* (H.M.V.); Bass: Malcolm McEachern in *The Calf of Gold* and *Wi a hundred pipers* (Æolian Vocalion).

## Miscellaneous.

Another member of the gifted Harrison family is to make her first appearance at Æolian Hall, on Tuesday afternoon March 11. This is Miss Monica Harrison, who is a singer, and who will be associated at this concert with her sister, Miss Margaret Harrison.

Miss Harriet Cohen is giving a Bach evening at Wigmore Hall on March 26, when she will have the assistance of a small orchestra, conducted by Mr. Julius Harrison, in the D minor Concerto for clavier. Her solos will comprise the Chromatic Fantasia and Fugue; and a group of Organ Chorales arranged by Busoni, Reger, Walter Rummel, and Harriet Cohen.

Dr. C. H. Moody has been presented with a cheque for £100 at a meeting held to commemorate the conferring on him of the Doctor's degree. The Bishop of Ripon made the presentation, and many eulogies of Dr. Moody's work were delivered. The cheque itself was unusual, in that it was handsomely illuminated, drawn up on vellum, and framed.

Purcell's *Dido* and *Aeneas* will be performed by the Bermondsey Settlement Musical Society at Rotherhithe Town Hall on February 28 and 29 and March 1, at 8. Tickets (2s., 1s., 6d.) may be obtained from the Secretary, Bermondsey Settlement, S.E.6. Rotherhithe Town Hall sounds a long way off, but it is easily reached by Tram 68 from Waterloo, and Tram 70 and Bus 47 from London Bridge. All these pass the door.

The Novello Choir will give a programme of part-songs and madrigals on April 10, at 8, at Bishopsgate Institute. The soloist will be Miss Dorothy Robson.

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## MUSIC.

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LENT	Lord, for Thy tender mercies' sake ...	Parry	GENERAL	All people that on earth do dwell ...	West
	Enter not into judgment ...	Attwood		Through the day Thy love has spared us ...	Naylor
	O ye that love the Lord... ..	Coleridge-Taylor		The King shall rejoice ...	Goss
EASTER	O give thanks ...	Goss		Thou wilt keep him in perfect peace ...	Calkin
WHITSUN	Come, Holy Ghost ...	Attwood			
HARVEST	The Lord is loving unto every man ...	Garrett	ADVENT	Blessed is He Who cometh ...	Gounod
GENERAL	O love the Lord ...	Sullivan	CHRISTMAS	Sing, O Heavens ...	Gaul
	The day Thou gavest, Lord ...	Woodward	LENT	O bountiful Jesu! ...	Stainer
	Blessed are they that dwell ...	Tours		O Lord, correct me ...	Coward
	Thou wilt keep him in perfect peace ...	Lee Williams		By the waters of Babylon ...	Coleridge-Taylor
BOOK 2.				The strife is o'er ...	Stearns
ADVENT	Hosanna in the highest ...	Stainer	WHITSUN	Grieve not the Holy Spirit of God ...	Stainer
CHRISTMAS	Sing and rejoice ...	Barnby	HARVEST	Great is the Lord... ..	Marchant
LENT	O Saviour of the world ...	Goss	GENERAL	Lead, kindly Light ...	Pughe-Evans
	Teach me, O Lord ...	Attwood		O Lord, my trust is in Thy mercy ...	King Hall
	Jesu, Word of God Incarnate ...	Gounod		Hymn of Peace ...	Calcott
EASTER	Christ is risen ...	Elvey		How dear are Thy counsels ...	Crotch
HARVEST	Great is the Lord ...	Stearns			
GENERAL	What are these? ...	West	ADVENT	God shall wipe away all tears ...	Field
	O how amiable ...	Sullivan	CHRISTMAS	Sing, O Heavens ...	Maunder
	O taste and see ...	Macfarren	LENT	Jesu, Word of God Incarnate ...	Elgar
	The Lord is my Shepherd ...	Fisher		Hear the voice and prayer ...	Hopkins
	God that madest earth and heaven ...			By Babylon's wave ...	Gounod
BOOK 3.				Unto the Paschal Victim bring ...	West
ADVENT	Far from their home ...	Woodward	WHITSUN	Our Blest Redeemer ...	Vine Hall
CHRISTMAS	Four Christmas Carols ...	Various	HARVEST	Great is the Lord ...	Sydenham
LENT	Turn Thy face from my sins ...	Sullivan	GENERAL	Blessed be the Lord my Strength ...	Mapham
	O Lord, my God ...	Wesley		Abide with me ...	Atkins
	Jesu, Word of God Incarnate ...	Mozart		O how amiable ...	Maunder
EASTER	Break forth into joy ...	Barnby		The Lord is exalted ...	West
HARVEST	O Lord, how manifold ...	Barnby			
GENERAL	Seek ye the Lord... ..	Roberts			
	I was glad ...	Elvey	ADVENT	The night is far spent ...	Stearns
	The radiant morn ...	Woodward	CHRISTMAS	Nazareth ...	Gounod
	O praise God in His holiness ...	Weldon	LENT	God so loved the world ...	Moore
	Doth not wisdom cry ...	Haking		I came not to call the righteous ...	Vincent
BOOK 4.				Wash me thoroughly ...	Wesley
ADVENT	Arise, O Jerusalem ...	King	EASTER	Alleluia! now is Christ risen ...	Adams
CHRISTMAS	Let us now go even unto Bethlehem ...	Hopkins	WHITSUN	Holy Spirit, come, O come ...	Martin
LENT	In Thee, O Lord ...	Tours	HARVEST	The earth is the Lord's ...	Hollins
	Comfort, O Lord, the soul of Thy servant ...	Crotch, arr. by Goss	GENERAL	Saviour, Thy children keep ...	Sullivan
	God so loved the world ...	Stainer		The day is past and over ...	Marks
EASTER	Christ our Passover ...	Goss		Jesu, priceless Treasure ...	Roberts
WHITSUN	Praised be the Lord daily ...	Calkin		O worship the Lord ...	Hollins
HARVEST	Ye shall dwell in the land ...	Stainer			
GENERAL	O how amiable are Thy dwellings ...	Barnby	ADVENT	Rejoice greatly ...	Woodward
	O taste and see how gracious the Lord is ...	Goss	CHRISTMAS	Hark! what mean those holy voices ...	Sullivan
	Thine, O Lord, is the greatness ...	Kent	LENT	Give ear, O Lord ...	Pattison
	O give thanks unto the Lord... ..	Elvey		Come now, and let us reason ...	Brian
BOOK 5.				Is it nothing to you ...	Foster
ADVENT	The Great Day of the Lord ...	Martin	EASTER	Christ is risen ...	Roberts
CHRISTMAS	It came upon the midnight clear ...	Stainer	WHITSUN	I will not leave you comfortless ...	Stearns
LENT	Incline Thine ear... ..	Hinmel	HARVEST	Father of mercies ...	West
	Lead me, Lord ...	Wesley	GENERAL	Praise ye the Lord ...	Button
	Rend your hearts... ..	Calkin		Save us, O Lord, while waking ...	Martin
EASTER	Awake up, my glory ...	Barnby		Come, weary pilgrims ...	Towse
WHITSUN	O for a closer walk with God ...	Foster		Comes, at times ...	Woodward
HARVEST	The eyes of all wait on Thee, O Lord ...	Stainer	ADVENT	Prepare ye the way of the Lord ...	Gounod
GENERAL	I am Alpha and Omega ...	Richardson	CHRISTMAS	In a stable lowly ...	King
	O how amiable are Thy dwellings ...	Hiles	LENT	Hear me when I call ...	King Hall
	Blessed are the merciful ...	Sullivan		Come, ye sin-defiled and weary ...	Stainer
	I will sing of Thy Power, O God ...			In Thee, O Lord ...	Coleridge-Taylor
BOOK 6.				As it began to dawn ...	Foster
ADVENT	Hearken unto Me, My people ...	Sullivan	WHITSUN	God is a Spirit ...	Bennett
CHRISTMAS	O Zion, that bringest good tidings ...	Stainer	HARVEST	O God, who is like unto Thee ...	Adams
LENT	Turn Thy face from my sins ...	Attwood	GENERAL	Nearer, my God, to Thee ...	Gounod
	O Saving Victim, slain for us! ...	Stainer		Lord, I have loved the habitation ...	Towse
	There is a green hill far away... ..	Gounod		Send out Thy light ...	Wesley
EASTER	Now is Christ risen from the dead ...	West		O God, Whose nature ...	
WHITSUN	O Holy Ghost, into our minds... ..	Macfarren	ADVENT	The night is far spent ...	Foster
HARVEST	Praise the Lord, O Jerusalem... ..	Maunder	CHRISTMAS	Glory to God in the highest ...	Bayley
GENERAL	Sweet is Thy mercy, Lord ...	Barnby	LENT	The path of the just ...	Roberts
	I will lift up mine eyes ...	Clarke-Wildfeld		Come, and let us return ...	Jackson
	Rejoice in the Lord, O ye righteous ...	Elvey		O Saviour of the world ...	Moore
	I will always give thanks unto the Lord ...	Calkin		Who shall roll us away the stone? ...	Torrance
BOOK 7.				If I do not away ...	Adams
ADVENT	It is high time to awake out of sleep ...	Barnby	WHITSUN	The woods and every sweet-smelling tree ...	West
CHRISTMAS	Come, ye lofty ...	Button	HARVEST	The Lord is my Light ...	Sydenham
LENT	Bow down Thine ear ...	Attwood	GENERAL	Evening and morning ...	Oakeley
	Come unto Him ...	Gounod		Holiest, breathe an evening blessing ...	Martin
	The Lord is nigh unto them ...	Cummings		Let the righteous be glad ...	R. F. Lloyd
EASTER	Open to me the gates ...	Adlam			
WHITSUN	When God of old came down from heaven ...	Vine Hall	ADVENT	Awake, awake, put on strength ...	Button
HARVEST	Look on the fields ...	Macpherson	CHRISTMAS	See, amid the winter's snow ...	West
GENERAL	Weary of earth and laden with my sin ...	Towse	LENT	There is a green hill far away ...	Somers
	Sing praises unto the Lord ...	Crickshank		Weary of earth ...	Vine Hall
	Deliver me, O Lord ...	Stainer		Come, and let us return ...	Goss
	Blessed are the poor in spirit ...	Hiles		Come, ye saints ...	Button
BOOK 8.				If ye love Me ...	Stearns
ADVENT	Day of Wrath! O day of mourning ...	Stainer	WHITSUN	The eyes of all wait on Thee ...	Goss
CHRISTMAS	Like silver lamps in a distant shrine ...	Barnby	HARVEST	Bread of Heaven ...	Adams
LENT	Cast thy burden upon the Lord ...	Mondelsohn	GENERAL	Blessing, glory, wisdom, and thank ...	Roberts
	Seek ye the Lord... ..	Evadley		Thy word is a lantern ...	Young
EASTER	The sacrifice of God ...	Wareing		Hymn to the Trinity ...	Tchaikovsky
	This is the day ...	Vine Hall			

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Andante in F, from the 6th Quartet, *Mozart*. Best's Arrangements, No. 2, p. 12 (Novello). This arrangement only.

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# The Musical Times

AND SINGING-CLASS CIRCULAR

APRIL 1 1924

(FOR LIST OF CONTENTS SEE PAGE 368.)

## JOHN FREDERICK BRIDGE

It is with a deep sense of personal bereavement that we record the death of Sir Frederick Bridge, which occurred at the Cloisters, Westminster Abbey, on March 18. To the public it means the passing of a famous musician; to the profession it means the death of an honoured leader. To us it means the loss of an old friend. The many capacities in which he served the musical world brought him into frequent contact with the house of Novello, and his relations with the firm were always based upon the most cordial friendship. We share in some part the special privation which will be felt by his many friends at Westminster Abbey, at the Royal College of Music, the Royal College of Organists, at Trinity College of Music, in the Royal Choral Society, the Musical Association, the Worshipful Company of Musicians, the Madrigal Society, the Pepys Club, and one and all of the musical institutions and circles that drew part of their life from his ceaseless activities.

Frederick Bridge was not only a firm friend; he had the gift of making friends. To the chance acquaintance he appeared a brisk, impetuous man 'of infinite jest.' Those who knew him better perceived the steadfastness and energy beneath this mobile surface. His capacity to be 'up and doing' was a constant source of wonderment. Nothing could better illustrate it than his sudden resolve, which came to him in the seventy-ninth year of his life, to write a comic-opera. The libretto was to be *The Village Coquettes*, by Charles Dickens, which Sir Frederick had discovered on a bookseller's shelves. It appears that music had already been written to the play by John Hullah, but that after running for sixty nights in London the whole production, score and everything, had been destroyed at a fire at Edinburgh. Sir Frederick assiduously sought, and found, some musical numbers that had been published separately, and set himself to supply the rest. The task was near completion. One day in March the veteran enthusiast, snugly seated in the smoking-room of Mr. Littleton's house at Brighton, with a cigar going well, told the story of *The Village Coquettes*, and talked of all his plans for the future for a good solid hour with the glee of a young man in sight of his first success. Within the week he was dead.

It is impossible to compress such a career and such a character as his within a few short columns. Indeed, he could scarcely encompass all the multitudinous incidents and interests of his life in his recently published reminiscences. The man himself—eager, alert, never-tiring, versatile, and nimble-witted—breathes in these pages, and there is his best biography.

The bare facts of his life are as follows: John Frederick Bridge was born at Oldbury, in Worcestershire, on December 5, 1844. At the age of six he was admitted as probationer in the choir of Rochester Cathedral, where his father was a vicar-choral. At fourteen he became articled pupil, and three years later began to take up local appointments, the first being at Shorne, near Rochester. In 1865 he was appointed organist at Holy Trinity Church, Windsor, and during the next few years he passed the F.R.C.O. examination and took his Mus. Bac. degree at Oxford.

The highest ambition of his youth was satisfied in 1869, when, after competition, he became organist of Manchester Cathedral. His next step was to take the degree of Mus. Doc. at Oxford. He left Manchester in 1875 to become, at the age of thirty, 'permanent deputy-organist' at Westminster Abbey. Though nominally a subordinate, he was, in fact, the organist and choirmaster; but it was not until the death of his retired predecessor, James Turle, that he could assume the full title. He is thus credited with only thirty-six years (1882-1918) of service in the official table of Westminster Abbey organists, but he carried out his duties for forty-three years. It need hardly be added that he carried them out with the highest distinction, nor that his duties brought him greater responsibilities than could fall to any other organist in the kingdom. He officiated at the Coronations of Edward VII. and George V.; at the Memorial Service for King Edward; at the Funeral Services for Princess Mary, Duchess of Teck (1897), the Duke of Westminster (1899), Browning, Gladstone, and Lord Lister; at the commemorations and celebrations in honour of Purcell (1895), Orlando Gibbons (1907), S. S. Wesley (1910). His three honours—knighthood, M.V.O., and C.V.O.—were conferred upon him on the occasions of Queen Victoria's Jubilee (1887), and the two Coronations.

As a teacher he was Professor of harmony and counterpoint at the Royal College of Music, being elected a Fellow of the College in 1921; King Edward Professor of Music in the University of London; Chairman of the Board, and Examiner for many years at Trinity College of Music; and Examiner for degrees at the Universities of Oxford, Cambridge, London, Victoria, and Durham.

At various periods he was conductor of the Highbury Philharmonic Society, the Western Madrigal Society, and, from 1896 until his retirement in 1918, the Royal Choral Society.

As Gresham Professor of Music from 1890 until his death he delivered countless lectures, mainly based on his own discoveries in the musical past of England. Here his gifts in the direction of popular exposition had full scope. Never, surely, were musical lectures so attractive to the general public. His informal manner, ready wit, and intense enjoyment of his task, gave delight to many thousands to whom, in ordinary circumstances, the word 'lecture' would be a deterrent.

His chief recreation was work, but as an alternative there was sport with gun and rod. He would retire in season to his Scotch home at Glass, Aberdeenshire, and there, it is said, make great havoc of birds and fishes. Look at a certain page of *A Westminster Pilgrim* and you will see him in 'plus fours' cheerfully holding up his late prey for inspection. Look at the frontispiece and you will see him in the well-known cartoon of 'Spy,' a book on *Basso Continuo* under his arm, a paper marked 'Pepys' projecting from a pocket, and a quizzical look on his face. These pictures show something of the two characteristics which all who came in contact with him will remember most vividly—zest, and an unfailing sense of the odd and humorous. It is well, however, that the *Basso Continuo* in the cartoon should remind us that, as an all-round, practical musician, who touched the art at many and widely diverse points, he has had few equals among his contemporaries.

Our Portrait Supplement is reproduced from the pastel drawing which Sir William Richmond made specially and presented to Sir Frederick for use in his book, *A Westminster Pilgrim*.

#### A PERSONAL TRIBUTE

An unbroken friendship of forty-eight years makes it difficult—nay, impossible—for me to realise that Sir Frederick Bridge is dead. Before going to him as a pupil, in 1876, my former master told me I should find Sir Frederick (or Dr. Bridge, as he then was) a man of keen perceptivity. To a youthful mind those words conveyed little, but the innumerable opportunities afforded by a long and close friendship convince me that he would have shone in any walk of life in which that faculty were necessary. He constantly impressed upon his pupils the importance of cultivating as many branches of music as possible, and specialising in none. He was always proud of the fact that he not only played the organ, but conducted, lectured, and composed as well. As an organist his name was always certain to draw a multitude, and he often joked about it, saying, 'All these young fellows can play Rheinberger backwards, standing on their heads, and get few to listen to them, while I, with a few "Joe Millers," pack the place out, and get a record collection.' His name had an extraordinary power, and I remember once passing his door in the Cloisters when a party of Americans came along, peering into every corner. A young girl happened to see his door-plate, and came back on tip-toe to her friends, saying in a whisper and pointing to the door, 'Sir Frederick Bridge lives there.' They all gathered round to look, and no doubt took back a treasured memory. As a conductor he was extraordinarily popular, his genial manner and quickness in seeing the amusing side appealing to everyone. He never allowed fatigue to affect his manner at rehearsal, and encouraged everyone to do his best, even when he himself, with all his energy, was thoroughly tired. At the many rehearsals for each Coronation his enjoyment of the tremendous responsibility was a

thing I shall never forget. Even when he was given the wrong signal at King Edward's Coronation, and we sang the first anthem out of its place, he called to me, 'Play, for goodness' sake,' and when I began, followed it with 'Not like *that*, my dear chap, this isn't a funeral.' It was quite impossible to be pessimistic when with him, and he always kept a cheerful outlook. In his study was a great placard with the legend 'Don't worry—smile.' And he certainly lived up to it, and constantly cheered others on.

How well I remember his setting *Crossing the Bar*! He could not make up his mind about the final chords, which are an unusual resolution of a  $\frac{5}{2}$ . He tried several ways, and eventually said, 'Well, old Handel did it in his recitatives, so why shouldn't I?' So the progression remained as we know it.

As a lecturer he took the deepest interest in his work. I recall his delight when elected Gresham Professor, and I well remember being present at his inaugural lecture. He told me he was nervous, but I know everyone was pleased. He was never so happy as when diving into the past, and his enjoyment while preparing his illustrations was a thing to see. He has been credited with many quips and witty sayings; one of the best, surely, was when, at a lecture, the sun came through a side-window and worried him. He asked that someone would draw the blind. Rumour says that it was Dr. C. W. Pearce who jumped up and tugged at the cord, which was out of order. Sir Frederick, looking on, commented jocosely: 'Ladies and gentlemen, here is a pathetic sight. A Mus. Doc. cannot manage a common cord.'

His choristers loved him, although he was very exacting, and at times severe. I doubt if any man was ever more successful than he at training solo boys. I recall such names as Percy Fry, Stanley Roper (now organist of the Chapel Royal), his brother, and many more, who were simply splendid soloists, with most beautiful tone.

Sir Frederick had an extraordinary way of illustrating what he wanted, though he had little voice. His method seemed to me rather to eliminate the bad, and allow the good to germinate, with the happy result that the individuality of the boy was allowed to develop.

On one occasion, a couple of boys were reported to have thrown an apple across the choir when they should have been putting out the books. Sir Frederick got the apple, and at practice borrowed a knife from one of the culprits. He carefully peeled the apple, taking a great deal of time over it, and saying how much he appreciated the fruit. The boys watched it all with a woeful expression. When the peeling was completed, Sir Frederick cut the apple in two and gave each boy a half with an admonition. Though often severe and apparently unrelenting, he was wonderfully kind-hearted, and I and many more remember with gratitude many kind actions.

His energy was amazing, and I remember many years ago he had a passion for early rising, to the great inconvenience of the servants. He had a thousand projects in his mind, and worked with



the utmost enthusiasm at them all. He was never still, and I well recall Sir John Stainer's advice to me, 'Hang on to Bridge's coat-tails.' It just conveyed the idea of Sir Frederick flying around. He was always ready (as he said) to 'Cheer them up, my boy,' and was, indeed, light-hearted as a boy, seeing the comical side. When he had been to a dinner he would say, on recalling a rather solemn speech, how he 'woke them up.' And he could certainly make a fine speech, being never at a loss for an idea or a word. Shouts of laughter often drowned him, and he will be sorely missed at the functions where for so many years he had been wont to speak.

He enjoyed a joke even against himself, and I remember once at the Madrigal Society, when Sullivan was president, Sir Frederick, as conductor, was giving the pitch by the pitch-pipe. He then said, 'Now gentlemen, please,' and hummed the note again, but a little flat. Sir Arthur said, 'Mr. Conductor, do you wish us to start on the note you blew, or on the note you sang?' Sir Frederick was loudest in the shout which followed, and often recalled the moment. The example left us by this great personality seems to me to be 'Work hard and keep cheerful.' The writer of an article in the *Evening Standard* of March 18 truly said, 'Sir Frederick Bridge was an organist and a good deal more.'

If a small and unobtrusive entry to the musical world could commence at six years of age, and complete a crowded life which included every honourable post an organist can aspire to, then surely the memory of Frederick Bridge will be an encouragement to all young aspirants to fame and achievement.

In a necessarily hurried tribute such as this I may be forgiven for many shortcomings. It has been a sorrowful task, and is but a faint presentation of what his influence has been for a generation. The best appreciation is found in the thousands who will mourn his loss. Only to-day, in a somewhat remote sea-side town, I have heard people speaking of his passing with real regret. May his memory live long with us!

W. G. ALCOCK.

#### MUSIC AT THE EMPIRE EXHIBITION

The title of this article promises more than can be fulfilled, unfortunately. Over a month ago we inquired of the Exhibition authorities concerning the musical arrangements, but without result. We were promised some information; the rest was silence. Presumably there is a sub-committee charged with the not unimportant task of looking after the interests of the most popular of all the arts. If so, we would have thought that the Press, and above all the musical Press, would long ago have been given full information. Almost as many people—perhaps even more—are interested in the musical attractions as in the various side-shows of which a good deal has been heard.

Of course it may be that the authorities have some pleasant surprises for musical visitors; they

may realise that an exhibition of the kind offers a fine opportunity for laying stress on such musical achievements as the country has to its credit. Even while we write there may be in preparation fine programmes of orchestral works; concerts of madrigals, glees, and other typically British choral music; open-air performances of the kind so successfully carried out in recent years by the League of Arts; performances by crack brass bands from industrial centres; and so forth. All these and other good things may be under way; but if they are, their preparation is being kept dark. The likelier thing is that music will be treated in the usual unimaginative fashion—a rota of military bands giving performances of the desolating type of programme associated with pier-tolls and two-penny chairs. If the event proves us to be wrong, we shall be delighted.

So far, we hear of only two definite bits of musical organization at Wembley, and both are in the department of choralism. There is to be a Welsh week, pretty much on the lines suggested in a letter from Sir Walford Davies published in our issue of March; and Dr. Charles Harriss has arranged a series of concerts by massed choirs.

'Musical Jumboism,' says the reader—and not without some grounds. Yet the same comment has been made of every Handel Festival for a long time past without diminishing the popularity of that event with performers and public alike. And it is odd that the protests come from critics who are loud in their praise of the massed band concert at the Brass Band Festival. The principle cannot be right in one case and wrong in the other. It is urged that choral singing on a large scale is disappointing in respect of power and flexibility; this is true, yet it has certain fine qualities that can be obtained through no other medium, and so its use is justified on special occasions. The disappointed listeners are those who expect the wrong thing. They forget, for example, that the multiplication of voices or instruments beyond a certain point does not ensure a proportionate increase in power. If, instead of listening for a sound that is as big as the appearance of the choir, they would keep their ears open during the quiet passages, they would have a rich return. There is nothing in massed choral work more impressive than a *pianissimo*, with its suggestion of immense reserves. Moreover, there is always a thrill in seeing or hearing any common action carried out unanimously by a crowd. Didn't Berlioz rhapsodise over the grounding-arms by a regiment of soldiers? Done soldier by soldier, it was nothing; carried out by the whole force, at the word of command, it gave Hector one more purple passage for his book on 'Orchestration.'

We thought of this when Dr. Harriss recently sent us particulars of the huge choir he has organized for the Exhibition. Huge it is, numbering ten thousand voices, with an orchestra of five hundred. The collection of such a force would be impossible at the present difficult time without the aid of an existing organization.

Fortunately, such an aid is at hand in the Imperial Choir, founded fourteen years ago. The Doctor tells us that the Choir is blessed with loyal and energetic officers, whose efforts have met with a splendid response. Large contingents are coming from many of the chief provincial bodies—the Liverpool Philharmonic and Manchester Hallé Societies, the Bradford, Birmingham, Bristol, Hull, and Newcastle Festival Choirs, and the Wolverhampton Choral Society. London, the home counties, and the suburbs are well-represented by about a hundred choirs. The heavy expenses of some of the larger and more distant choirs will be defrayed in part by generous funds raised by the local mayors.

The musical results ought to be far better than those of the performances given by the Imperial Choir in Hyde Park in 1919. At Wembley the singers will be under cover, and the sound will be to some extent confined to the Stadium, instead of being diffused over an area of about a mile, as was the case at Hyde Park. (Readers will remember that the Hyde Park singing was more sonorous at a considerable distance than close at hand.) The acoustic properties of the Stadium have been tested, and are said to be remarkably good. Visitors may therefore count on hearing some imposing choral effects.

Here is an outline of the scheme of six concerts: On May 31, at 2.30, the programme will be of an 'Empire Day' character, with a selection of short works, such as Purcell's *Come, if you dare*, the fine chorus, 'Forward through the glimmering darkness,' from Parry's *War and Peace*, the conductor's own *Empire of the Sea*, a chorale from Mackenzie's *Jubilee Ode, Land of Hope and Glory*, &c., with a Haydn chorus—*Achieved is the glorious work*—by way of finale.

June 14 will be devoted to Handel, with four groups of extracts from *Solomon*, *Judas Maccabæus*, *Samson*, and *The Messiah*. This ought to be a particularly effective concert. There will be an element of the unusual, too, for *Sound an alarm* will be sung by all the tenors, and *Let the bright Seraphim* by all the sopranos, with twenty trumpets playing the obbligato.

On June 28 there will be a miscellaneous programme, opening with the march and chorus, 'Hail, bright abode,' from *Tannhäuser*, and including short choral works by Coleridge-Taylor, Harriss, Gounod, Barnby, Mendelssohn, Rossini, Sullivan, &c.

July 12 is Mendelssohn Day, with extracts from *Elijah*, *The Hymn of Praise*, and *Athalie*.

July 19 will be given up to selections from Haydn, German, Elgar, Bishop, Handel, Sullivan, &c.

The last concert, August 9, will consist of music by British composers—Sullivan, Elgar, Parry, Coleridge-Taylor, Holst, and Geoffrey Shaw.

Whatever views may be held as to the artistic value of musical performances on so vast a scale, one cannot withhold admiration for the enthusiasm, energy, and organizing ability of the man who not

only brought this huge choir into being, but is able to gather it together again fourteen years after its inception. During those years the choir, in degrees of strength varied to suit the circumstances, has taken part in a number of national events too familiar to recount. It is no ordinary feat to carry through a succession of events spread over a long and exceptionally difficult period. A good many musicians could manage to bring off a solitary coup; a series calls for a personality of unusual driving power. Dr. Harriss makes unsparing demands on himself, but even this would be of little avail without his gift of imbuing his huge force with a like zeal.

## THE 'BEL CANTO'

BY HERMAN KLEIN

What is the *Bel canto*? The literal meaning of the term, as most are aware, is 'The Art and Practice of Beautiful Singing.' It is not exactly a term in common use, but singers generally surmise that it is intended to refer to an ideal kind of vocal art associated with the old Italian school, and not encountered so readily as cabbages and turnips and the other vegetables that ordinarily adorn a musical greengrocer's shop. Curiously enough, it never occurred to me to use this term as a title for the lecture which I gave at Wigmore Hall a year ago. Hoping to appeal to a wider public, I simply called it 'How to sing Mozart,' to interest a few of the people who are supposed to worship the very name of Mozart. Alas, it didn't crowd the hall! But after the notices had appeared, there was a different tale to tell: everybody wanted me to repeat the lecture. I declined to do so, because I knew that if I did, the singers who ought to have come to take a cheap lesson might again stop away, while the professional 'dead-heads' would surely be disappointed if they did not receive free tickets. So I resolved, after reading those notices, to publish my lecture in book-form as an 'essay,' much amplified and improved; and then it was that the term *Bel canto* first crossed my mind. If, I thought, the music of Mozart suggests and requires only beautiful singing, that must be the right name for the little book; and its 'particular reference to the singing of Mozart' can serve for the sub-title. The result so far has proved that no mistake was made.

Now it is my object to avoid so far as possible any vain repetitions of the statements of fact—the technical details, the plain, ordinary words of advice—that are to be found in this Essay of mine. I have no desire to bore those who have read it, and still less desire to 'choke off' those who might have some idea of buying it. There can be no necessity for me to describe in these columns what really constitutes 'beautiful singing.' I am as perfectly certain that readers are capable of recognising and acknowledging what we call the *Bel canto*, the instant they hear an



example of it. The misfortune, of course, is that there is so little of it to be heard. And why? 'Ay,' as Hamlet says, 'there's the rub!' What is the reason of this amazing rarity, which seems to be growing more marked as time goes on? We read and hear all sorts of explanations for it, most of them pitched in a minor, negative key; but they do not help us as a rule to arrive at the truth, much less to find the remedy. It is of no use, for instance, to tell us that the voices no longer exist. We know better. They are discoverable in all parts of the globe—the more remote and Antipodean the more likely. It is equally absurd, in my opinion, to assert that the race of fine teachers ended with this or that man. I don't believe it. There are teachers as capable and discerning to-day as ever there were. Then we are told that this or that secret of the art has been lost, stolen, or mislaid—I am not sure which. Anyhow, I don't believe that either; for, to tell the truth, there was never any actual secret to lose, steal, or mislay.

Nevertheless, there must be a fundamental cause for this prevalent rarity of exemplars of the *Bel canto*, and it lies, to my thinking, in just as many contributory reasons as there are contributory factors in the great combination which makes up the art of the *Bel canto* itself.

If there were any real secret it would reside, I think, in that word 'combination.' We are working for high ideals—call it perfection if you will. How can we arrive there except by the perfect union of perfect materials, the latter backed by natural instinct, disposition, environment, brains, industry, and general conditions, which are also perfect for the purpose? That is the combination for and with which we have to strive. We shall attain it about as frequently as the man who plays all his life for the big prize in the Italian lottery. It is a game of 'Lotto.' There are five numbers in the winning line, and if you guess only one you gain some sort of prize. If you guess two or more you are extraordinarily lucky; but if you guess the whole *combinazione* you win a fortune. We may aptly inquire, 'Is there such a thing as the 'imperfect' *Bel canto*? To which I would answer, Yes; just as there are degrees of beauty in all Art and perceptible blemishes in Nature herself. It depends really upon what qualities we include in that which I have termed 'The Art and Practice of Beautiful Singing.' Let us suppose these qualities to be grouped under five headings, akin to the five numbers of the *combinazione* in the lottery. They would stand as follow:

- (1.) Voice (includes ear and physique).
- (2.) *Sostenuto* (includes breathing, vowel formation, resonance).
- (3.) *Legato* (includes the scale, light or dark tone, colour).
- (4.) Flexibility (includes all florid singing).
- (5.) Phrasing (includes, diction, expression, and all interpretation).

It will be obvious that each and every one of these forms part of the *Bel canto*; though only when all do so in the fullest degree of perfection is the highest result attained. That is the equivalent of getting every figure correct in the numbers on the 'Lotto' line.

(1.) Look how often you groan over the *Vox et praeterea nihil*. For what the voice does alone is far from being the whole of the *Bel canto* any more than the ability to sing well can satisfy without beauty and charm of vocal tone. There must be both elements present in the ideal combination. The reason why the voice comes first into consideration and retains the foremost place throughout, is that it is the human instrument, the basic creator of musical sound upon which the whole vocal structure is built. There is, of course, a vast difference between being gifted with a beautiful voice and being what is called a 'born singer'; but that is another question. The organ remains the prime essential; the supremacy of the tone is, save in the rarest instances, paramount. It serves to convey the melody of the song to the ears of those who listen; and the more beautifully it does so the more beautiful the music seems to be. The simpler the vocal line the greater the need for irreproachable *timbre*, emission, and management of the tone.

These are qualities that appeal not only to critics but to the least cultivated audiences who love what they term 'good singing.' Hence their positive dislike for the so-called *vibrato*, or anything approaching it. They ask, How can a man presume to be a draughtsman if his hand trembles so that he cannot draw a straight line? They want their beloved Mozart tune pure and free from this aspen-leaf-like delivery; and they are right. Any sort of *tremolo*, natural or acquired, has no place in the *Bel canto*; its presence at once obliterates the word *bel*. In the same way, the slightest deviation from the pitch upsets the whole effect. The singer must, therefore, have an impeccable ear. I do not for the moment enlarge upon the question—how far, or in what manner, it is possible for competent instruction to avert or to cure either of the vicious faults just referred to. I merely state that both things are possible, though I greatly prefer the prevention to the cure. But let me add that, if I have heard both the *vibrato* and false intonation from the mouths of many artists whose names were famous in the 'palmy days' of opera, they ceased from that moment to be in my estimation true exponents of the *Bel canto*. I except one or two in whom the *tremolo* appeared only with advancing years; for example, Santley. But from first to last Patti, Tietjens, Nilsson, Scalchi, Trebelli, Sembrich, Patey, Sims Reeves, Edward Lloyd, Ben Davies, Jean and Edouard de Reszke, Lassalle—to name only the pick of those great singers whom I have heard myself—never betrayed the smallest suspicion of it.

(2.) It is somewhat difficult to separate from each other the first and second factors in our

scheme, so closely are breathing, vowel-formation, and resonance bound up with the questions relating to the organ itself. Nor have I space to dwell on these at the length they deserve. The science of breathing is of vital importance, but, being the most elusive, it is the most neglected. Correct diaphragmatic breath-pressure is unquestionably the surest guarantee of a steady tone and of every practicable gradation of tone-power. Easy, natural, phonetically-accurate vowel-formation has to allow the resultant tone a direct, uninterrupted access, not only from the larynx to the mouth, but to the whole of the resonating cavities or chambers that are provided for the purpose of reinforcing that tone. Here delicacy of adjustment, true balance between force and resistance, in a word, equal proportion and elasticity everywhere, can alone bring about the perfect result.

(3.) The value of the perfect scale is inestimable. The art of achieving it is both under-estimated and misunderstood. With the singing of the scale is interwoven the blending of the registers, the direction and management of breath-support on ascending and descending passages, the realisation that the tone is permanently centred in the *masque* (as is the picture upon the screen), and that it is by means of the resonance, not the action of the throat-muscles, that we anticipate the pitch of the rising scale—just as it is by the maintenance of that resonance that we prevent sudden drops and changes of mechanism in the descending scale. To these last, as to the abuse of the medium and chest registers by pushing the tone upwards with excessive breath-force, may be attributed the so-called 'breaks' which render an even scale impossible, and create some of the worst ills that beset the human voice.

On the other hand, the true art requires a *legato* in which the voice glides imperceptibly from the middle of one note to the middle of the next, without alteration of vowel shape or of resonant position. It requires an equal command of the light and dark *timbres*—the former for the rapid scales and florid passages that are to be executed with combined speed and brilliancy; the sombre tone for the slower scales and for passages that demand a serious, a dramatic, or a declamatory character. This darker tone owes its peculiar qualities, be it remembered, to the deeper position of the larynx, to the enlargement of the pharynx, and to the more extensive use of the resonating cavities at the back of the nose. Without the aid of these accessories such an attribute as colour or variety of colour in singing would be practically impossible. All these things must, therefore, be absolutely indispensable to the accomplishment of the *Bel canto*.

(4.) It seems reasonable to conclude that our fourth factor, namely Flexibility and Florid Singing, has been allowed for and considered in the section I have just dealt with. Yes; but not adequately. It is true that the *legato* must and should pervade—unless something else be indicated—every form of vocal phraseology. The smooth,

even tone—perfectly sustained, spread, as it were, over the surface of the melody, be it glassy or rippling or billowy—is the real *cachet* of the beautiful singer. Without it how can you do justice to the sublime solos of Handel, of Bach, of Haydn, of Mozart? But I think this great feature of the *Bel canto*, rare as it has become, is still to be heard. It is still practised, and therefore available, at the hands of a few distinguished artists, who have devoted the necessary time and labour to mastering it. This is not the occasion for mentioning names, but I fancy most of us can do that for ourselves—on the fingers of two hands, or even one. Anyhow that 'secret' has not been lost!

But in the rendering of the great 18th-century masters—to go back no further—there is a something that has been lost, if only quite recently (perhaps, therefore, only 'misaid'), which was a highly-cherished characteristic of the school of the *Bel canto*. You are only too well aware that these old masters did not content themselves with plain, straightforward melodies. It was their habit to embroider them. The modern generation asks, Why, in heaven's name, if they could write such delicious tunes, did they not 'leave well alone'? Why not? Because, experiencing the sensations peculiar to their epoch, they did not feel that they had expressed themselves in sufficiently varied fashion unless they introduced some vocal contrast redolent of the art of their day. They were not in a hurry to reach the *coda*; and, unlike most modern composers, their first thought, as a rule, was to 'give the singer a chance.'

Well, they often did so by dint of every florid device that occurred to them—runs, divisions, ornamentations, brilliant passages of every imaginable description; yet always (such was their genius and their skill) conceived in the spirit of the rest of the piece—that is, in complete harmony with the main design, and no less calculated, according to their belief, to give it vivid and vigorous musical expression. Naturally, therefore, they expected from the singer a rendering entirely in character with their music—not merely a neat execution of their runs and ornaments, but, together with the right energy and accent, a faithful portrayal of the emotion or sentiment conveyed by the text.

It is the power or the understanding to do this that I find missing in the oratorio singers of to-day. Indeed, I may say that I have heard no examples of what I may call the heroic oratorio style for a very long while. The last Englishman who possessed it in the supreme degree was Santley. When he sang *Why do the nations?* or *Revenge, Timotheus*, you felt that his runs were something more than exercises thrown in for effect. They illustrated and enforced the argument of his theme. Again, I have never heard anyone sing *Rejoice greatly* or *From mighty Kings* as did Tietjens. Nilsson sang one and Adelina Patti the other brilliantly enough, and so that their luscious tones penetrated to the farthest corners of the



centre transept of the Crystal Palace. So far, it was *Bel canto*, to be sure. But neither of those gifted sopranos imbued their runs with the extraordinary dramatic quality, the intensity of exaltation, that Tietjens brought to bear, and, as I am told, Jenny Lind had brought to bear upon the same music before her. Far back in the 'seventies, too, I heard several times another great oratorio and opera singer, a *basso cantante* named Agnesi, a favourite at all the festivals, as well as at Her Majesty's Theatre. His *coloratura* was like a woman's, his Rossini as easy and graceful as the song of a bird. But in Handel he declaimed his runs with just that wonderful dramatic sense that I speak of, and made them contribute their full share towards the realisation of the poetic idea. How I wish that this rare and remarkable feature of bygone Handelian singing could be revived!

(5.) In what I have just been saying I may have trenched slightly upon points that properly belong to the fifth section of my scheme. If so, it only proves how closely these various branches of the subject are allied; and, besides, there was already much more to say on such topics as Phrasing, Diction, Expression, and Interpretation, than space could possibly permit me to add now. It might suffice to observe that the *Bel canto* is bound up with the demonstration of all these attributes. So it is. But everybody does not believe it. There are to-day those who think, in their wisdom, that the grand old school of Italian singing, taught by Manuel Garcia, Lamperti, and a few of their contemporaries, paid little heed to the form or character of the musical phrase; to the value of the consonant; to the pure sound of vowels other than those of their own language; to the vocal colour demanded by the sense of the text; or, in short, any *nuance* of utterance or expression that might perchance interfere with the uninterrupted flow of this precious *Bel canto*. Nothing could be farther from the fact. The combination which the old teachers sought to embody in their art was not less rare and wonderful than that which they looked for and sometimes discovered in the virgin talent of their pupils. I repeat that the *Bel canto* must be all-comprehensive to be worthy of the name. It must be all-beautiful. It must be beautiful in itself, and it must lend an additional beauty to the music which it interprets; it must, moreover, reflect and convey the beauty of the language to which that music is allied. The pitfalls of speech and language seem to be endless, bottomless. Yet good singing can avoid or overcome them all. It unites singing and speaking into a single act, merges the word into the tone, and makes each free from the interference of the other, whilst preserving the true sound and the natural quality of both. The rest lies with the mentality and temperament of the artist.

The present-day tendency to exaggerate is responsible for many evils, and each nationality appears to encourage exaggeration in some form

or another. The predominant sin is the *vibrato*, which began in France, extended to Italy and Russia, and has now secured an alarming hold in England. The countries most free from its pernicious influence are probably Germany and America, though they too have their national vocal sins. But if British singers can check their inclination to be throaty; if the French and the Americans can avoid being nasal; if the Italians and Russians can keep their voices steady; and if the Germans can obtain sympathetic tone by using their hard palates less—then what will there be to prevent the universal recognition and adoption of the *Bel canto* by all who are capable of recapturing the method of it.

I want to conclude these remarks with a word on the subject of Tradition. It is a matter of great importance, and one on which I have been slightly misunderstood. I have never for a moment held the belief that obedience to a traditional rendering of 18th-century music—particularly that of Handel and Mozart—should hamper the singer's conception or individuality of expression. I have never had in mind the kind of tradition that could compel such a thing. There is no hard-and-fast rule either way. If the singer adhered strictly to every note exactly as it appeared upon the printed page he would incur the charge of not knowing his business. If he altered phrases, varied the ornamentation, or introduced appoggiaturas in places where they were not indicated, he would be liable to be told that he was taking unwarrantable liberties with the text. Certain things have to be done in a certain manner; and the manner in which they were done during the composer's lifetime, with his approval, is the manner that should set the example for all time.

Tradition is the sole means for handing that authority down from generation to generation. Therefore, where there is an alternative choice, let us do our utmost to get hold of the *right* tradition; and, when we have done so, mind that we follow it and stick to it! Then it will justly fill its place in the art of the *Bel canto*.

#### A CRITIC ON HIS CRITICS

By M.-D. CALVOCORESSI

Shortly after my *Principles and Methods of Musical Criticism* had appeared, a friend and colleague of mine said to me: 'One of these days I shall pull that book of yours to pieces.' And before I had found time to frame a suitable reply, he added ruefully: 'But you don't mind: it will only give you more to write about.'

He was altogether right. Nothing could please me more than to see every point in my book dissected and discussed, for only thus can the needful testing of my assertions or suggestions be carried further than I was able to carry it.

Of course, I am as eager to take part in the further stages of the 'conflict' as I was to start it going. Hence this article, whose sole object is to

deal with certain points raised by critics with regard to my book. Otherwise, the only thing I could write on the matter would be an expression of my whole-hearted gratitude for the keen attention and generous treatment which rewarded my efforts.

But it is clear that a certain number of things call for more explanation. For instance, I was accused of having done, at times, the very reverse of what I was aiming at. One critic asserted (not in print) that my book might have been named 'the bankruptcy of criticism.' It is quite true that I did not scruple to state the deficiencies and dangers of criticism as bluntly and as forcibly as possible.

For this, Mr. Percy Scholes gently, but firmly, rebuked me. Why, he asked, should I, after saying that 'a critic should no more wish to disparage criticism than a brewer to disparage beer,' proceed to say, 'let the critic realise that all criticism must be tinged with prejudice of some sort'? The quotation was not quite accurate. What I wrote is 'let the critic realise, if facts point that way, that . . . ' which, I believe, makes a slight difference. But surely the best way not to inspire mistrust is to avoid promising more than one is sure to achieve. Critics are all too prone to believe that they can chew whatever they incline to bite. This rashness is perilous in itself, but never more than when accompanied by a feeling of self-righteousness. If I could find a way of uttering my warning more forcibly, I should do so at once; for every day I notice something that shows how needful it is.

I sought to emphasise the point by quoting a few—a very few—absurd judgments uttered long ago. I appended two quotations from contemporary authors—Prof. Corder and Mr. Rutland Boughton—in order to show that censure of unwonted types of music always runs on the same lines, being careful to point out that the similitude 'was nothing to build upon for controversial purposes.' Certain critics found the list instructive; others—Mr. Ernest Newman and Mr. Harvey Grace—declared it futile.

The former wrote:

It is really only trifling with us to quote a d'Ortigue on Wagner at this time of day. Who in the name of common-sense was d'Ortigue?

And the latter:

Does it matter now (even if it ever did matter) what such pedants as Fétis and d'Ortigue thought of Mozart and Wagner?

Mr. Newman further remarks, quite rightly, that the average intelligent musician and music-lover was always well-disposed towards and appreciative of new men and new works of genius. My book not being and not pretending to be a history of the evolution of musical taste, I did not have to deal with this aspect of the question. I was concerned with the attitude of professional critics—not necessarily all critics. I

selected a few instances among several hundreds in my files, and now I am asked, 'Why quote these nonentities?'

It is all very well, but neither d'Ortigue nor Fétis was without authority and influence in his day. Turning to Grove's *Dictionary*, I find that d'Ortigue wrote for practically all the important French papers or reviews of his time, and sat on many commissions, historical and scientific. Fétis is described as 'the most learned, laborious, and prolific musical litterateur of his time.' He was for many years the director of the Brussels Conservatoire. His books were widely read, and his *Revue Musicale* 'was the foundation of the musical Press of France.' Surely, if critics enjoying such distinctions and so great a choice of outlets nowadays were dismissed as nonentities, there would be something of an outcry. My sole intention was to warn my readers against the Fétis's and d'Ortigue's of the present time or of the future. Such people may not be good critics. But they are influential enough for a time to deter others from further hearing, buying, and studying the works they inveigh against.

But I did not attempt to quote instances of 'wrong' judgments of contemporary music: for the only way of doing so would have been to pit my own verdicts against the verdicts quoted. This in a book on principles and points of method would have been, I think, fatal. It is a constant experience with me (and must be with many others), that if a principle is set forth and then an application suggested, anybody who happens to disagree with the application will start overlooking or mistrusting the principle.

The fact that you may accept a principle wholeheartedly, and yet be free to reject this or that particular application of it, appears to be a stumbling-block for criticism: but it really is a safeguard for the conscientious critic. For even the most excellent principles lend themselves to an infinite variety of applications. Properly to apply them is the whole art of criticism, and it is in the methods of application that each critic asserts his individuality. Hence, in a work devoted to principles, it is far better to avoid side-issues.

When first I read Sir Henry Hadow's admirable *Essay on Musical Criticism* (in *Studies in Modern Music*), I regretted that he should not have gone deeper into certain matters of moment—for instance, given more definite illustrations in support of his comments on the principles of vitality and the principle of fitness. But so soon as I tried my own hand at similar investigations, I began to realise how wise he had been to restrict himself to points of principle which are unchallengeable. Accordingly, I decided in turn to exclude from my book all references to particular applications, which, I repeat it, usually depend upon each critic's individual outlook. People who wish to know my own way of deciding how far a piece of music is 'good' or 'bad' must, I fear, seek information outside my *Principles and Methods of Musical Criticism*.



Mr. Dunton Green doubts the wisdom of what he apparently considers an excess of caution:

One wonders [he writes] whether this purely objective method is most conducive to the end the writer has in view, and whether the expression of his personal opinion would not in many instances have carried greater weight.

I entertain no doubt of this kind. But, curiously enough, Mr. Newman considers that I have fallen into the very pitfall I tried so hard to avoid.

This is the reason he gives for his view:

The question is, Can any critic, however hard and conscientiously he may try, quite place himself at the point of view of those who differ from him? Perhaps not; Mr. Calvocoressi, indeed, unconsciously shows more than once how difficult this is. Nobody is more aware than he is of the necessity for it: but twice at least he shows an unconscious bias in his own judgment, an unconscious inability to see the thing as some others see it. Does he not, for instance, range himself too obviously, in his discussion of a certain passage in Hubert Parry, on the side of those who look with a horror that is sometimes amusing on 'literary music'? Parry says that 'unless the tonality is made intelligible, a work which has no words becomes obscure.' Mr. Calvocoressi seems to me to take fright quite needlessly at this. 'It shows,' he says, 'the tendency, in certain types of mind, never to judge music except by reference to some third term of comparison, which must needs consist of something cognitive.' But surely this is at once to misunderstand Parry and to set up a doubtful æsthetic tribunal of Mr. Calvocoressi's own. Parry is merely stating an obvious truth—that while a piece of music that has a literary basis can occasionally venture on a procedure for which the words supply ample justification (the ending of the *Erl-King* is a simple case in point), a piece of 'pure' music must be intelligible in and by itself.

I wish to appeal, firstly, against the word 'unconscious.' On pages 73, 74 of my book I describe four different—indeed, conflicting—attitudes towards programme music: Riemann's, Prof. Niecks's, Mr. Newman's, and my own, giving chapter and verse for each. I plead guilty to feeling that music which does not strike me as satisfactory in itself remains unsatisfactory to me in spite of all programmes and words; but certainly not guilty to being unconscious of this bias of mine, or to having attempted to hide it when writing my book.

One of the main principles I tried to make clear is that the logic of music is not demonstrable in terms of the intellect. I may be right or wrong, but surely I am justified in taking Parry's axiom as it stands. Mr. Newman does not agree to this:

Parry, of course, phrased the principle in terms of the æsthetic of his own day: but the fundamental truth of it applies also to the music of a later day, whether tonal, atonal, or omnitonal. Mr. Calvocoressi jibs at it, I think, because of an unconscious bias against 'literary' music: his use of the phrase 'certain types of mind' seems to me to prove this.

The edition of *Grove* from which I quoted Parry's axiom is dated 1910. The terms are unequivocal; and nobody, I think, will read Parry's article (vol. v., p. 119) without realising how definitely Parry, when he speaks of tonality,

means tonality in the usual sense, and not 'a fundamental truth applying to music atonal or omnitonal.' He asserts that nothing but tonality can make 'pure' music intelligible.

My critics, very rightly, go by what I actually wrote, making no allowances for what I might have intended to write. I did the same with the texts I selected for discussion. My point was that, for the time being, the intellect cannot find in 'atonal' music the kind of logic it finds in tonal music, and that, therefore, people to whom this kind of logic is the sole possible from the purely musical point of view are liable to judge to-day's music unfavourably. The question of programme music *versus* pure music does not come in at all at that point of my argument; as I said before, it is dealt with in another chapter.

I tried my best to be unequivocal on the particularly delicate matter of the mind's function. Apparently I was not always successful. Mr. Haddon Squire, for instance, sees 'confusion, if not self-contradiction,' in the two following paragraphs:

Sounds and rhythms cannot convey directly to the intellect a meaning such as may be conveyed by words, colours, shapes, and lines.

Of sounds and rhythms the intellect is able to form as clear a conception as of any concrete object or abstract idea.

He says that the words 'intellect' and 'meaning' would here require 'strict definition.'

The matter is so important that I will proceed to try to make it clear.

I cannot read the cuneiform script, therefore it conveys no *meaning* to me. But I can form as clear a *conception* of cuneiform signs as of any others: see, for instance, that this one consists of two long nails lying parallel, with a shorter one cross-wise, and that other of one long nail under three tin-tacks. Hence to ascribe an arbitrary and probably altogether unjustified 'meaning' to cuneiform script, there is but one step. The comparison, of course, is not to be pushed further; for the sole object of a script is to convey a meaning to the intellect. But exactly as the would-be decipherer of cuneiform script started by assuming that the 'meaning' was determined by certain relations between signs—to be proved right or wrong by the issue—so do theorists stand telling us that a certain kind of thing makes sense in music, whereas another kind of thing does not. But as music does not consist of an alphabet of signs, the sole issue that will prove them right or wrong is the ultimate response of the 'average intelligent musician and music-lover.' In short, my two propositions were intended to pave the way for the very discussion in which I refer to Parry's axioms and to others. Therefore it is very important that there should be no ambiguity. The words to whose exact sense special attention should be given are the words 'meaning' and 'conception.' The distinction lies between these two, and not—as Mr. Haddon Squire seems to think—between the words 'intellect' and 'meaning.'

I am most grateful to the critics who have afforded me the opportunity for reconsidering my dicta or further elucidating them. As I expected—but far more than I expected—criticisms of my book provide a good deal of food for thought and contain invaluable suggestions. My one regret is that it will not be possible for students to read them all in conjunction with the book itself. This I have attempted partly to remedy by quoting here the principal objections put forward or emendations suggested.

## Ad Libitum

BY 'FESTE'

BROWS, HIGH AND LOW

The question of popular taste has been aired in a good many quarters lately. We have had Rose Macaulay and A. P. Herbert discussing the public taste in fiction, Clemence Dane and Sir Marshall Hall debating a similar point in connection with the theatre, a host of correspondents in the *Daily Graphic* and other journals telling us what they want in the way of opera and music, and so forth. As usual, there has been insistence on the old cry that the fact of a novel or a piece of music having an enormous sale is proof of some kind of merit. This hoary fallacy found its most uncompromising supporter in Winifred Graham, the novelist. She was roused by the following onslaught by Dr. Lyttelton\*:

If a boy was always given good English, he learned good English and to hate bad. We should not have novelists, as we had to-day, with circulations of two million for books that were absolute drivel from beginning to end.

The condemnation is sweeping, but not undeserved by some of the worst efforts of Sir Hall Caine, Ethel M. Dell, A. S. M. Hutchinson, and others. I have not read any of Miss Graham's novels, and her reply to Dr. Lyttelton is sufficient to warn me off making the attempt:

I think the statement is ridiculous, because to be a best-seller a book must have merit. If it had not, it would never get that wonderful public. We are very anxious to learn the secret of writing best-sellers. I have heard it said that if you write a book to please yourself, you also please the public.

Don't we recognise this plea as one that is constantly brought forward in defence of bad music? Yet it is completely disproved by the staggering sales of *Yes, we have no bananas*. I have never heard anybody defend, much less praise, either words or music, yet it made fortunes for the little group of men who inflicted it on us. Why did we succumb to it? The answer is important, because it explains the vogue of nine-tenths of the 'best-sellers.' Wasn't it largely a matter of propaganda? The newspapers told us

that the United States had gone mad on the song; the chorus was printed in a good many daily and weekly journals; the bands in restaurants and dance-halls played it; comedians sang it; and the mere handful of us who somehow escaped these attacks were caught by the piano-organs and whistling errand-boys. In the fashionable jargon of to-day, it was a particularly virulent case of mass psychology and herd instinct. So severe was the attack that any comedian who was at a loss, and wished to raise a laugh, had merely to say, *Yes, we have no*—and roars of laughter drowned the remainder. Every year—more, every half-year—sees us obsessed by some such inane song or catchword.

It is almost entirely a matter of suggestion acting on the sheep-like instincts of the crowd. Tell people, by means of the daily Press, that in a few weeks' time they will all be hailing one another with some nonsensical expression, as 'There's 'air!' or singing a similarly fatuous song, and they are half-way towards doing it as soon as they have read the words. They need only meet a few victims before succumbing themselves. Such things are epidemic. But to say that the catchword in question is a flash of wit, and the song an inspiration, merely because they have captured everybody, is almost as foolish as to assert, during an outbreak of measles, that the disease must be a boon and a blessing on the ground that quite a lot of people are going in for it. So long as we realise that the vogue of a song is as a rule no more than a kind of measles, no harm is done. The mischief begins when people who ought to know better assert that wild popularity is proof of merit.

Not long since a lecturer at University College, London, was holding forth on this point. Critics are fair game, of course, so I was not surprised to see that the lecturer began with a dig at them. 'Some critics,' he said, 'appeared to share a feeling of superiority, and their contempt for what was called popular music matched in many cases their hostility towards any new form or idiom.' Here we see the usual failure to distinguish between the good and bad kinds of popular music. To-day, thanks largely to the Promenades, the gramophone, and other agencies, there is an enormous amount of fine music which is popular, and no critic of standing feels contempt for it. The only objection he is likely to raise is against its over-frequent performance to the detriment of other music equally good, and equally likely to be popular. To raise objections of this kind is a part of his job, and it is a pity so reasonable an attitude is often misunderstood. But it is clear from what followed that the lecturer did not mean good, popular music. He was alluding to such things as *Yes, we have no bananas*. After pointing out that all musicians 'except perhaps a few extremely exclusive persons' (such as those sniffing critics!) desired to make music more and more popular, he went on:

\* Headmaster of Eton, 1905-16.

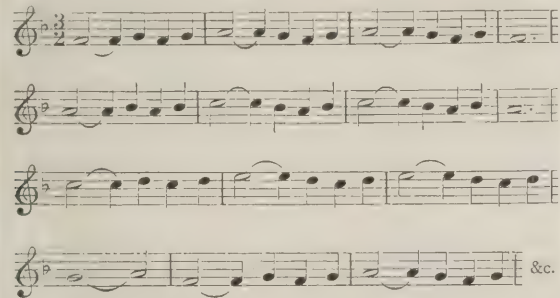


It would seem necessary to learn, if possible, the elements of attraction which led the populace to become infected overnight, as it were, by a certain rhythm or tune, so that, within a few hours, an arrangement of tones was being sounded by every errand boy, and played on every street organ.

There is no mystery, as I have tried to show above. As a proof that the vogue of a tune is usually a result of propaganda, we have the 'Bananas' example. Less often it is due to some fortuitous circumstance—e.g., even so good a tune as *Tipperary* languished, and would have died a speedy death, but for the fact of its being sung by some of the First Expeditionary Force when starting for France.

Among the most useful chapters in Percy Scholes's recently-published book, *Crotchets*, are those in which he discusses this question of popularity. Speaking of 'quality in music,' he gives an example of an obviously poor tune which was 'boosted' (1) by its refrain being printed in the daily Press, and so circulated among millions of people, and (2) by performance at the Albert Hall by Dame Clara Butt. 'Try over this refrain' urged the advertisement:

Ex. 1.



I don't know the title of the song (the 'composer,' by the by, is Ivor Novello), and, despite the free trying-over of the refrain, it does not appear to have turned out to be what Charing Cross Road calls a 'winner.' (On second thoughts, perhaps we should say 'because of' instead of 'despite.')

But suppose that a detachment of the first Expeditionary Force had embarked singing this refrain instead of *Tipperary*, and that it had 'caught on'—as it almost certainly would have done in the circumstances—would the fact prove it to be a good tune instead of the doleful and machine-made string of notes that a glance shows it to be? Yet we may be sure that its popularity would have led to such comments as, 'Your highbrow classical composers can't write tunes to capture the public as this one does.' Of course the answer is that classical composers have written tunes that have been popular for generations, and will be popular for generations to come, whereas the innings of such things as *Bubbles* and *Yes, we have* is merely a matter of months. (For example, within a few weeks of the highest point of the *Yes, we have* fever, a witness giving

evidence in a performing rights case said incidentally that no dance band would be heard playing the song: its day was over.) What is such popularity by the side of that enjoyed by the *Largo* and a score more of Handel's best-known tunes, Bach's *Aria* and other things, hundreds of movements and extracts from Beethoven, Chopin, Schubert, Wagner, Elgar, &c.? Our Darewskis, Ivor Novellos, and Irving Berlins don't know the difference between real popularity and a mere passing craze—a craze usually engineered at vast cost and effort in advertising.

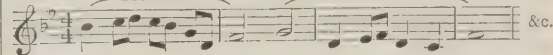
Apropos of this question of advertising expense, I remember reading in the *Canadian Music Trades Review* a year or so ago some revelations as to the amount spent on popularising songs and dance music of the *Yes, we have* type. I am sorry I didn't make a note of the figures. You may take my word for it that they were of such a magnitude as to make us understand why even publishers of 'winners' sometimes have to put up the shutters. The article in question pointed out that for every success on the *Yes, we have* scale, there are hundreds of failures, all of which have had bags of good hard money spent on vainly pushing them. What a showing-up it is for the compounders of so-called 'popular' songs and dances! What need is there to push the tunes of Handel and the rest of the 'highbrow' classics?

The lecturer I have quoted above went on to say that:

Inquiry should lead to discovery as to whether there was in popular music anything in the nature of universal elements such as were likely to win a response from minds which had received no special training in the more subtle forms of musical expression.

After this I live in hopes of hearing that a Royal Commission has been set up to inquire into the best methods of teaching grandmothers to suck eggs. The 'universal elements' referred to in this solemn pronouncement are tunefulness and rhythmic life, and they are found, either singly or together, in all the music that has become popular solely on its merits (that is, without any boosting or lucky topical chance), whether it be the *Largo* or *Johnny comes marching home*, Mendelssohn's *Spring Song* or Monckton's (is it?) *I'm a happy little Jappy*. (I am doubtful about both title and composer of this last: I have never even seen it in print, but I was captured by it years ago. It begins:

Ex. 2.



and richly deserved every bit of its popularity.) The public has a nose for a good tune, and when it takes violently to a bad one you may be sure that it does so because of skilful propaganda, or some homely sentimental appeal in the words, or perhaps mere chance association with some person or happening of topical interest.

Going back to our literary analogy, I want to quote G. K. Chesterton on this question of popular taste in art. I fancy I used the first passage a year or two ago, here or elsewhere, when discussing this question, but it bears repetition, because we are so constantly being told that the uninitiated public naturally likes only bad music. The quotations are from Chesterton's book on Dickens, a brilliant bit of critical work that should be read by everybody, Dickensians and otherwise:

I may perhaps ask leave to examine this fashionable statement—the statement that the public likes bad literature, and even likes literature because it is bad. This way of stating the thing is an error. The public does not like bad literature. The public likes a certain kind of literature, and likes that kind of literature even when it is bad better than another kind of literature even when it is good. Nor is this unreasonable; for the line between different types of literature is as real as the line between tears and laughter; and to tell people who can only get bad comedy that you have some first-class tragedy is as irrational as to offer a man who is shivering over weak, warm coffee a really superior sort of ice.

For 'literature' read 'music,' and there is our case. When propaganda on behalf of good music fails the failure is generally due to the propagandists' choosing the wrong kind of good music. They should begin, and go on for a long while, with good music that happens to be rich in those 'universal elements' spoken of above, and leave the lengthy work whose beauty lies in subtlety or skillful development till later in the crusade.

The other passage from Chesterton is even more emphatic, because it deals actually with music:

When they [the people] walk behind the brass of the Salvation Army band, instead of listening to the harmonies at Queen's Hall, it is always assumed that they prefer bad music. But it may be merely that they prefer military music, music marching down the open street, and that if Dan Godfrey's band could be smitten with salvation and lead them they would like that even better.

It all comes to this—the public likes what it gets, and hitherto, for a number of reasons (only a few of them good) the kind of music that has come its way has been mostly bad. What happens when it gets good music thrust upon it, so to speak, was shown in the recent test programme sent out by the B.B.C. Of the hundreds of letters received by the organizers, only a few dozen contained objections. All the remainder were emphatic in their praise of a programme of Bach, Mendelssohn, Grieg, Schumann, Martin Shaw, and folk-song. The programme was made up entirely of good music strong in those 'universal elements' afore-said.

Just as I have got thus far, I see an advertisement of a patent medicine that is apropos—the advertisement, not the medicine. It contains a testimony to the restorative powers of a well-known tonic, and incidentally manages to advertise a couple of the restored one's dances:

'MR. HUBERT W. DAVID

the Composer of the popular Fox-trot song, *Felix kept on walking*, also of last year's dance success, *Oh Star of Eve*, writes:

IT is perhaps quite natural that I should become an advocate of the invigorating qualities of . . . I have derived great benefit therefrom. I find that in my profession one needs something to keep one up to the mark, as the composing of popular tunes like my first success, *Oh Star of Eve*, is a great strain upon physical and mental faculties. I am pleased to say that in . . . I have found just the pick-me-up I need.'

The advertisement is headed by this extract from *Felix kept on walking*:

{ | d' : - | - : l | s : m | d : m' s : f | m : r | d : - | - : }

1. (Fe - - lix keeps on walking, keeps on walking still, . . .  
2. (Fe - - lix kept on walking, kept on walking still, . . .

Drum.

If this is the best Hubert can do, even with the aid of the tonic, he appears to need a much stronger one. *Felix* appears to have been written when the 'composer's' mental faculties were still suffering from overstrain. Perhaps they had not fully recovered from the production of *Oh Star of Eve*. Isn't the whole thing the limit of pretence and fatuity?

Two other points I should like to mention in conclusion. We have lately heard many complaints as to the introduction of a musical comedy by Leo Fall, and the question is asked, 'Why go to an Austrian composer when we have musical comedy composers here well able to supply all that is needed?' Let us be honest about this. We have composers in this country capable of equalling and even excelling Leo Fall—but they are not musical comedy composers. They ought to be, and they will be, when our theatrical managers and producers know the whole of their business, instead of merely the 'show' part of it.

A few nights ago the B.B.C. sent out a selection from British musical comedies and revues. It was so trite and badly scored that I could hardly keep my head-phones on. A day or two later I heard some Columbia gramophone records of extracts from *Madame Pompadour*. The difference was astonishing. Leo Fall's music is not remarkable for originality of subject-matter, but the treatment in regard to rhythm, harmony, and orchestration is full of happy and musicianly touches. The difference between this deft, assured writing and the badly hashed-up commonplaces of our British musical comedy composers is as the difference between sparkling wine and the flattest of swipes. As things are now, it is childish to complain about Leo Fall's work being produced in London. It deserves its success, and



if our musical comedy composers want to keep him out they must learn to write as well as he does. At present our Ivor Novellos, Darewskis, and Nat D. Ayers are not in the same street.

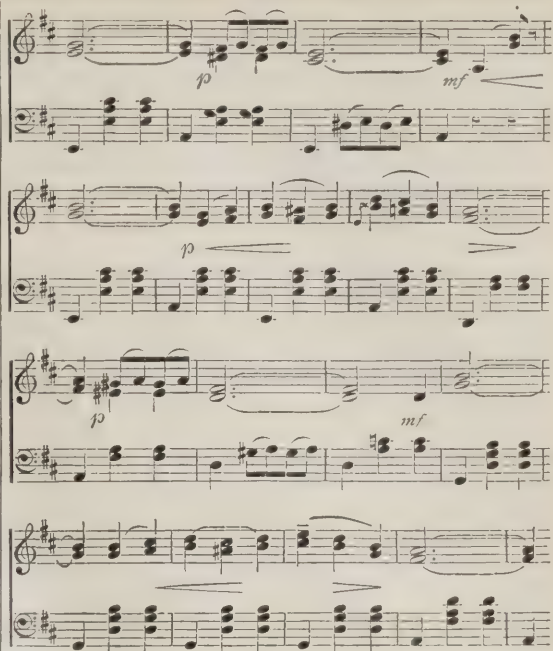
The other point is this: You will have observed that the compounders of the world's worst music usually take themselves very seriously. They want to have it both ways—to write 'winners' and at the same time to be regarded as real musicians. (In the *Musical Times* of August, 1921, was discussed a flagrant and amusing case—a composer of the veriest shop ballads being lauded by his publishers as 'a keen classical student,' and his ballads spoken of as bearing 'the impress of his superb musical training.')

A reader sends me a copy of a new booklet, *How to write a Waltz*, by Charles Ancliffe. The author is a composer of 'dance music' 'best sellers.' Just as there are three or four singers sharing the title of 'Queen of Song,' so there are several 'Waltz Kings,' and I understand Mr. Ancliffe is one of them. The Preface of his book leads the reader to expect something considerable. He tells us that 'such glorious examples' as the famous Waltzes of Weber, Tchaikovsky, Sibelius, &c., 'illustrate the claims of the waltz to be regarded seriously, even by highbrows' (why 'even'? Does Mr. Ancliffe think that only Charing Cross Road has an ear for the 'Invitation,' &c.?), and goes on to speak reproachfully of 'the plagiarism and borrowing that is so rampant to-day.' He then proceeds to take the aspirant through his own *Southern Nights*, explaining the construction, and drawing attention to the various beauties on the way. As *Southern Nights* lacks any sort of freshness in matter or manner, it is amusing to read such dicta as the following:

Originality in melody, harmony, construction, or design, makes for lasting quality. In the ephemeral type known as the vocal waltz, which usually dies in a few months, these qualities are conspicuous by their absence. The paucity of invention and general puerility of both words and music condemn them to early oblivion, and it is devoutly to be hoped that a return to the legitimately musicianly waltz may be not far distant.

There is truth in Mr. Ancliffe's remark that 'melodies that live are generally the product of a mood of exaltation,' and as to the importance of the opening theme being 'good, strong, arresting . . . original, and striking.' If he had left it at that all would have been well, but he goes on to quote the opening theme of his own waltz, and we look in vain for the qualities on which he rightly insists:

Ex. 2b. *Tempo di Valse*.



There is scarcely a bar here that is not weak in melody, harmony, rhythm, or laying-out. One might give a decent lesson in composition based on its examples of what to avoid.

I pass on to the discussion of the *Coda*:

Here again [says Mr. Ancliffe] sincerity is our watchword. A mere fading away, or a few reiterated chords, because there is nothing more to say, will not do at all. . . . We must see to it that the last heard of our waltz is worth remembering. . . . The *Coda* is to be regarded as the coping-stone. . . . and it must not be scamped or treated lightly. . . . it must heighten the effect of what has gone before, not obliterate it. This latter is what a hastily-written *Coda* will do.

With all this insistence on originality, invention, sincerity, coping-stones, &c., in mind, we turn with interest to see what Mr. Ancliffe does by way of *Coda* to *Southern Nights*—presumably his best work, seeing that he takes it as the model for his lesson. Here is the *Coda*:

Ex. 3.



If you haven't heard the harmonic basis of bars 1-6 many a time and oft at the hands and feet of tenth-rate organists you have been luckier than I. The puerility of this coping-stone is not excused by the fact that, melodically, it is derived from themes used earlier in the work. It has to be judged as a coping-stone, pure and simple, and a mighty poor specimen it is.

Why do I spend all this space on such a subject? Well, it seems to me that the time is come for a clearing up of some of these questions concerning popular music. The public needs to be shown that popular music may be good or bad, just as classical music may be good or bad—though it has taken musicians a long while to grasp the latter fact. Hitherto, we have been too complacent—lazy is the truer word—and as a result there is a lot of muddled thinking on the part of the public. Fine work is being done in the way of bringing great music to the ear of the crowd, but we shall achieve only a lop-sided result so long as that ear is so persistently assailed by bad popular music. Wouldn't it be starting at the right end if we worked rather on the lines suggested in the Chesterton quotation, and gave the public good examples of the kind of music it wants, rather than trying (often at great financial risk) to get its members to appreciate good music of a type that is so far new to most of them, and therefore unwanted? Anyway, we must no longer leave a clear field to shoddy. And we must let the shoddy merchant see that he can't go on turning out 'best sellers' of the type quoted above, and at the same time expect to be regarded as a musician. He is ready enough to throw 'highbrow' at all who see through his flimsy pretensions. If the possession of a brow of the type peculiar to the simian species gives him satisfaction, he is welcome to it. But if he parades a false front on occasion, he mustn't expect to bamboozle the real highbrows—who are not at all ashamed of a decent frontal development and all that it connotes.

## RECOVERY OF THE LOST VOICE

By HAROLD HOLLINSHEAD

For nearly two centuries the vocal world has been trying to formulate specific rules to carry out the instructions set forth in the 'traditional precepts' which were handed down to us by the old Italian masters. This has resulted in the multitude of methods that have been, and are, before the bewildered student of voice-culture. To enumerate and classify all the methods of instruction in vogue would be almost an impossibility.

Those who are known as the old Italian masters left nothing behind them in the way of information as to how they taught their pupils to produce the singing voice, beyond an outline of an elaborate system of vocal ornaments and embellishments. They did, however, leave a set of rules known as the 'traditional precepts.' These may be summed

up as follow: 'Sing on the breath'; 'Open the throat'; 'Sing the tone forward'; and 'Support the tone.' That their pupils were successful in attaining a degree of proficiency far beyond the standard of present-day efforts will not be disputed by anyone conversant with the performances of great singers of the past and present. The vocal world, since such time as the meaning of these precepts has been lost, has always deplored the fact that no specific rules were ever left behind to enable us to follow out the principles laid down therein, so that we might obtain results to-day equal to those of the past.

Our instruction to-day has no scientific basis upon which to rest, for all methods are founded upon empirical knowledge or imitation. The total disagreement amongst vocal authorities as to the correct course which should be pursued to follow the instructions contained in these precepts has made anything like a standard method of instruction impossible. The consequence is that the student of voice-production has never had any guarantee that his or her efforts would meet with success, and in most cases they never do. The insignificant number of beautiful voices produced, compared with the vast army of students who yearly take up the study of the voice, is a sorry reflection upon our knowledge of the training of the voice.

In the present state of vocal science the subject of tone-production overshadows everything else in difficulty. When once the correct vocal action has been acquired, the student's progress is assured. Every other feature of the singer's education is simply a matter of time and application. It is generally believed throughout the vocal profession that the voice has one correct mode of action, different from a wide variety of incorrect actions of which it is capable. It is also understood that this mode of action, though ordained by Nature, is not in the usual sense natural or instinctive—that the correct vocal action must be acquired through a definite understanding and conscious management of the vocal mechanism involved.

After twenty years of investigation—at the risk of being classed amongst those who have advanced 'theories' which have sooner or later fallen to the ground—I boldly declare that there is nothing contained in the 'traditional precepts' but what can be imparted to-day as readily as in the days of the old masters. Furthermore, I am convinced that no specific instructions were necessary to enable the student to carry them out in the most natural manner.

The art and science of training voices came into being with the birth of Italian opera in 1600. A race of singing-masters then seems to have sprung up like mushrooms. It is hardly reasonable to suppose that if these masters had had to contend with the same difficulties that confront us to-day in voice-training, they could so easily have overcome them without previous opportunity for experience. Either they possessed vastly superior knowledge in such matters, or else the vocal mechanism has undergone some change since their day. That the latter is the case is my contention.

With all the theories that have been propounded from time to time, I have no knowledge of any suggestion having been advanced that our vocal troubles are due to the fact that our vocal machinery has got out of gear, making the application of the precepts to our voices a physical impossibility. I shall not, therefore, at least be accused of rehashing



a worn-out theory in stating this to be a fact. Fortunately for my case, when a correct adjustment of the vocal mechanism has been made, my claims are easily demonstrable, thus relieving me of the danger of being adjudged either insane or a charlatan.

I cannot do better than quote Dr. C. Horsford, in describing the vocal apparatus :

The vocal organs consist of three parts—the breathing, the vibrating, and the resonating apparatus. These three are co-ordinated by a neuro-muscular co-ordination. Therefore the perfect whole depends upon the perfect working of each. Development and control of the lower rib muscles is obtained by increasing the mobility of these regions through cost-diaphragmatic breathing. When the breathing apparatus is in perfect condition, the current of air sets in vibration the vocal cords which are opposed. The vocal cords then set into vibration the cavities above. When the throat is open and the passage free for vibrations to get through, voice becomes uniform. The whole science of voice-production, therefore, consists in making these cavities vibrate completely and wholly. Voices fail either from faults in the instrument, or faults in the methods of use.

With the march of civilisation natural breathing was gradually lost. This loss resulted in the severance of direct emotional action from the voice. The speaking-voice became a mere echo of the true voice. Breathing became shallower and shallower until but half, or even less, of the lungs are now used for breathing purposes. This all had a tremendous influence upon the position of the vocal mechanism, gradually causing the voice-box to get higher in the throat. Production of the voice carried on with the larynx in this high position caused the soft palate to lower through disuse. The baneful effects from these misplacements made themselves evident in the sacrifice of the nasal cavities—the natural upper resonators of the voice. I contend that the failure to utilise these cavities for so long has had much to do with such growths as adenoids and much of the catarrh we experience. This high position of the larynx was the position assumed to be correct by Garcia when conducting his laryngoscopic experiments. The vocal world accepted these findings without question, and voice-training was conducted entirely with the idea of their correctness. No one single event in the musical history of the nation has had anything like the deterrent effect upon vocal development as the fallacious doctrine of 'registers,' which sprang from these laryngoscopic experiments. Even to-day, more methods—in this country, at least—are still based upon it than upon any other.

The mere singing of technical exercises means little. It is of vital importance that the exercises be sung in some particular manner. There is one certain way in which the voice must be handled during the practice of voice usage. If the vocal organs are exercised in this particular manner, the voice will improve steadily and rapidly as the result of the practice; but if the vocal student fails to hit upon this way of handling the voice in practice, the voice will improve little, or not at all. In such a case perfect vocal technique will never be acquired, no matter how many years the practice may continue.

It is my contention, then, that :

- (a.) The larynx is in a wrong position in the the average individual for the perfect action of song or speech ;

(b.) That it can be restored to its natural position and become unified with the emotional source of tone by simple, natural means applicable to all individuals ;

(c.) That a perfectly orderly process of study can be pursued, based upon unflinching laws, thus removing study from the realm of chance. This will enable the student to set about his or her task knowing certain things of a definite character have to be accomplished—such accomplishment occupying but a fraction of the time and labour now being expended.

The true action of the voice demands but one uniform position for the vocal mechanism throughout its entire range. Any slight movement taking place is of a subconscious nature, and in accord with the main operation consciously performed. The vocal cords thus act in precisely the same manner as the reed of a wind instrument.

This uniform position is made possible only, and maintained continuously, by the complete freedom of the breath, thus opposing the fallacy of 'control of the breath.' Such relaxation is made possible only by correct diaphragmatic breathing. So long as the larynx is allowed to assume a high position in the throat, breath control becomes a necessity, thus placing a restraint upon the lungs which should rightfully be borne by the diaphragm. If the thyroid cartilage, together with the arytenoid cartilages, are permitted to descend and contact with the cricoid cartilage, all necessity for breath control has vanished, as no air can escape without being vocalised, for no aperture, except the closed glottis, is left for its escape. This low position of the larynx not only can be, but is most comfortably maintained throughout the entire compass of each individual voice, providing an uninterrupted flow of the breath is maintained.

There is not only no necessity for breath control, but such control defeats the prime object of breath, which is to play unhampered upon the vocal cords. Any objection raised on the point that uncontrolled breath would exert too much pressure upon the vocal cords when the larynx is low in the throat, is quickly dispensed with by applying what is known as Pascal's law of fluid pressures. This, briefly stated, is as follows :

Pressure exerted anywhere upon a mass of fluid (or air) is transmitted undiminished in all directions at right angles to those surfaces.

Hence the total amount of pressure of breath placed upon the vocal cords is just that proportion of the total pressure represented by what proportion of space the vocal cords occupy in relation to the total chest area.

Nature has so constructed the cartilages which are active in the production of the voice, as to point conclusively to what the natural position of the larynx should be when engaged in voice-production. At the top of the windpipe is the cricoid cartilage, the back part of which projects upward nearly half-way into the open space of the thyroid cartilage. The arytenoid cartilages stand between and close to the posterior margins of the thyroid, and thus tend to fill up still more its open space.

With the larynx stationary, it is obvious that the fallacious theory of the 'registers' of the voice disappears. The whole vocal machinery becomes a passive mechanism, leaving activity exclusively to the diaphragmatic muscles. The matter of whether nasal resonance is correct or incorrect is now demonstrable. If the vocalised breath is allowed unhampered action in gaining its exit, the nasal organs will respond automatically to the vibrations set up, and the over-tones of the voice are thus created.

The meaning of the 'traditional precepts' now appears perfectly clear, for 'singing on the breath' becomes the most normal function imaginable. 'Bringing the tone forward' follows as a natural sequence of the 'support of the tone,' which in turn is a part of the process of relaxation, for as the breath is freed after an inspiration, the diaphragm contracts to support the breath pressure in varying degrees according to the will of the performer. 'Opening the throat' is merely a preliminary action indisputably related to the process of lowering the larynx.

It will be readily understood that, if my contention as to the position of the larynx is correct, there was no need whatever for specific rules to be formulated for the carrying out of these precepts, for seen in this new light, the performance of them becomes a most natural function.

By ordinary practice the thyroid cartilage soon assumes a stationary lower position in the throat, and the function of speech is carried on by the same adjustment of organs as the action of song.

With the recognition of these principles, we are in a position to standardise the teaching of voice production upon an absolutely scientific basis, making such study a well-ordered process occupying but a fraction of the time formerly taken in placing and producing the voice, because every move is governed by a definite plan, which plan is merely an obeying of nature's design.

It will then be seen that singing is far from the great gift reserved for the few. Only to a very small number of individuals is the act denied. Certainly the degree of proficiency to be attained depends upon the varying degrees of emotional and intellectual consciousness of the individual.

Our more advanced professors of singing show in their methods of teaching that some such condition as I have outlined has been in their minds. The use of nasal resonance, yawning to open the throat and raise the soft palate, and incidentally lower the larynx, together with attempts at singing on the breath, are attempts in the right direction, but there has been no definite plan behind it all. This is now an accomplished fact, and there is no necessity for anything but definite procedure in the study of the voice. It is surely time that the great art of song was restored, and its study established upon an infallible basis.

If children were taught during the early years of school life the correct mode of breathing, and simple rules and exercises for the adjustment of the vocal mechanism, which includes the opening of the throat and the use of the nasal organs, one generation would produce a race of singers, and the speaking-voice become a thing of beauty. Until our legislators see the necessity for such training, work along these lines can be only of a corrective nature with adults suffering from former bad vocal-production. It is only a matter of time before this truth must be

universally recognised, and means taken to institute such training in our schools as is here advocated. This would result in the prevention of the present voice evils, and have a most beneficial effect upon the health and physique of the rising generation.

That my contention is no mere 'theory' is demonstrable beyond a shadow of doubt, and I shall not consider my task accomplished until standardisation of teaching method has become an established fact. Until such time arrives, the studying public has no protection against those teachers of singing whose sole qualification is the possession of vague ideas gleaned from written works upon the voice, or methods which have been handed down from the originators of fallacious doctrines.

## FREE COUNTERPOINT

BY ARTHUR G. CLAYPOLE

A study of the questions which have been set in counterpoint for the testing of candidates aspiring to one or other of the various musical degrees and diplomas, reveals the fact that, until within recent years, they were remarkably free from innovation. Almost for generations we have had the usual *Canti fermi*, generally in semibreves, to which parts in the five species were to be added.

Such exercises undoubtedly serve a very useful purpose, and it would be deplorable if they were to cease to find a place in the higher theoretical examinations, but they are, of course, merely a means to an end—viz., to develop the capability of writing in a flowing polyphonic style. Unless, however, the student is encouraged to make practical application of the facility that strict counterpoint yields, he is apt to look upon it as the goal of his endeavours, and possibly as of no practical value except for examination purposes.

It is therefore a welcome and hopeful sign that recently attempts have been made, and presumably will continue to be made, to introduce new features into counterpoint papers, with the object of stimulating and even compelling candidates to step beyond the limits which the strict and somewhat artificial laws of academic counterpoint impose.

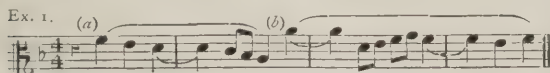
The change will of course upset the calculations of the mere crammer, and of those high-principled educational institutions whose main endeavour appears to be to ascertain the absolute minimum which will satisfy the examiners, in order that the candidate may be spared the labour of acquiring a particle more knowledge than is necessary for his immediate purpose.

At the present moment a certain doubt seems to exist as to the most appropriate term to use to describe counterpoint which is not 'strict' or 'academic.' We are requested to write 'Modern (free) Counterpoint,' or 'Free Counterpoint,' or 'In the style of Bach.' Possibly we shall ultimately adopt 'Free Counterpoint' as the best designation. 'Modern Counterpoint,' with the accent on 'Modern,' is misleading, unless we are really required to emulate Stravinsky, Schönberg, or Debussy; and the phrase 'In the style of Bach' (although much better inasmuch as it sets before the student a high standard) leaves much to be desired.

The following melodic theme was given a year or so back at an examination for a musical diploma,



and the candidate was asked to add treble, tenor, and bass parts in free counterpoint :



Imitation of figures and themes was one of the chief means employed by polyphonists of all periods to create and maintain interest, and hence the first aim of the well-schooled student, who endeavours to work this test, would be to make use of this device. A word of warning is, however, necessary. If the imitation is procured at the expense of a crudity of harmony reminiscent of the efforts of a mediæval monk, the cost must be regarded as altogether prohibitive. The chord progression needs to be effective and convincing or the imitation only succeeds in having the contrary effect to that which it is intended to produce. Neither should a point of imitation, coming at the conclusion of the exercise, be regarded as an excuse for allowing the part that introduces it to remain completely idle until it enters. This is too obvious a manner of shirking work (especially in the eyes of an examiner). The part must commence earlier, and the insertion of a rest will help to give emphasis to the imitation. An opportune rest may also serve to direct the examiner's attention to inventive genius, for the student habitually assumes that the gentlemen who are engaged to criticise his efforts are particularly obtuse when it concerns anything of which he is proud, however eagle-eyed they may be in detecting things he wishes he could have avoided writing.

The theme which we are considering has two ideas (marked *a* and *b*), either or both of which can be imitated in the added parts.

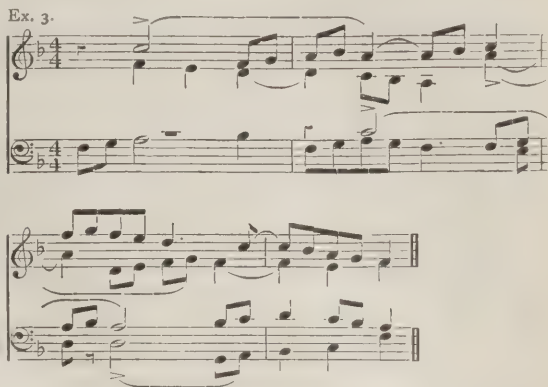
The following working illustrates the use of the opening portion (*a*) in all the parts—the treble introducing it by inversion. To save space short score is used :



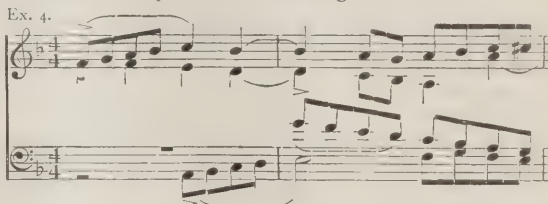
It will be observed that the harmony throughout is clear and straightforward—not elaborate or extreme. The 6-4 chord on the strong beat in bar 3 is perhaps the only feature to which objection may be taken. All suspensions and discords have been correctly resolved—a matter of great importance—and second inversions of common chords have not been left 'hanging in the air.' The flow of the individual parts is good, and the mistake has not been made of getting too much simultaneous movement. This is a

very common error. The student, in his desire to make all voices interesting and essentially contrapuntal, too often keeps them continually on the move, and thereby succeeds only in rendering the harmony vague or obscure and of giving an overloaded effect.

The next working shows how use can be made of the second part of the theme (*b*), for imitation purposes :



Sometimes the given subject does not lend itself readily to this kind of treatment, and in such cases an attempt may be made to invent figures which can be reproduced in turn in the various parts. Taking the same theme once again, and regarding it for the moment as of the aforesaid stubborn variety, a working is shown in which the imitation is not founded on any of the material given :



Model workings (assuming them to be good) are always of the greatest value to the student, and this must be my excuse for concluding with yet another sample of free counterpoint—this time on a different theme (the given subject is in the tenor) :



## RHEINBERGER'S ORGAN SONATAS

BY HARVEY GRACE

(Continued from *March number*, page 231)

NO. 18, IN A, OP. 188

*Phantasie; Capriccio; Idyll; Finale*

It is a matter for surprise that so many organists who play and enjoy the first dozen or so of these Sonatas know little or nothing of the remainder. Perhaps the explanation is that the busy organist who does very little recital work finds that, having acquired a repertory consisting of the bulk of Bach, a few Widor Symphonies, Sonatas by Guilman, Harwood, the complete Mendelssohn, and the pick of the early Rheinberger, he has all that he can negotiate in the way of big works. There is a general impression, too, that Rheinberger's later Sonatas show a marked falling-off, the composer having said his say with No. 12. I do not think that this view is held by those who really know the later works. Let it be admitted frankly that the driving-power is less continuous (for example, there is nothing in the later works so unflaggingly energetic as the Fugue of No. 7), and that occasionally a bit of decorative passage-work or some other feature sounds a trifle too familiar. Yet there remains in regard to thematic material, harmony, and development an amount of first-rate music that leaves the average organ composition far behind. It can only be assumed that the later Sonatas suffer from the popularity of the earlier ones. For although we cannot have too much of a good thing in the abstract, yet, as a matter of practical politics, twenty big Sonatas are a few too many for the rank and file. Only players with ample technique and/or plenty of time for practice can do justice to such an array. I am so convinced an admirer of all but a few movements of Sonatas Nos. 14 to 20 that I believe they would have met with wide popularity had they appeared as the first six of the twenty, instead of winding up the set.

The Sonata in A provides strong support for this view. It contains no Fugue—not even a scrap of fugal writing—nor is there any lengthy development. Three of its four movements are rich in thematic interest, and the harmonization throughout has warmth and colour.

The *Phantasie*, as usual with Rheinberger, is a well-ordered movement in sonata form. It opens with a phrase that ends, here and at two later appearances, with a kind of questioning pause :

Grave.  $\text{♩} = 58$ .

EX. 1.

The bass C sharp is quitted as D flat, and falls to C. A fresh start is then made over a second inversion in F, unexpectedly followed by a dominant eleventh in E, in which key the continuation of the first subject is carried on. After a repetition of this we reach a full close in C sharp minor, the cadence releasing a characteristic manual flourish, leading to the second subject—a little tune in D flat. It may strike some readers as sentimental, but any objection on that score is removed a few bars later by the delightful development of its opening phrase, very simple, yet full of interest and with a texture suggestive of chamber music :

EX. 2.  $\text{♩} = 66$ .

This section ends with a half-close in D flat, *pp*, and is followed by the opening bar of Ex. 1, in C sharp minor, *ff*. We then have a good example of Rheinberger's free handling of sonata form. In the two pages that follow, the composer, instead of working out the material already exposed, seizes on a new little figure :

EX. 3.

and makes it a prominent feature of the section. There is more than a touch of passion here, and the harmony is striking. The remainder of the movement consists of the usual recapitulation. The second subject turns up in E and A, with somewhat elaborate contrapuntal treatment. The first bar of line 3 is an awkward snag, being badly laid out and unnecessarily difficult :

EX. 4.

I suggest this as an alternative :

EX. 5.



The *Phantasie* has a sonorous close, the opening phrase of the second subject making a splendid appearance via the pedal Posaune, and being carried up soaringly on the manual. The movement is admirable for voluntary purposes, being dignified and of reasonable length—seven pages. The registration may stand, except that we must start the *ff* section on page 6 with plenty of power in reserve, so as to be able to work up a climax at the top of the next page; and if our pedal reed is very powerful it should come off at the third beat of bar 5 of the last page. (A natural is missing from the G in the right-hand part of bar 9 of this page.)

The *Capriccio* recalls the *Scherzoso* of the E minor Sonata, belonging to the Beethoven type of Scherzo in which the fun and fancy are energetic and serious. It is marked *Agitato*, an unusual direction in a Capriccio. The movement is strongly rhythmical, and, like the *Scherzoso*, it has no quiet middle section. A further likeness is seen in the working-up to the climax before the Coda. At this point we have one of Rheinberger's infrequent uses of double pedal—very simple but effective:

Ex. 6.

The repeats may be ignored, though the pace is so quick that even with the repetitions the movement is not long. It makes a spirited recital item. Rheinberger evidently had no idea of its being played alone, for he puts *Attacca* at the end, and certainly the leading, without break, into the slow movement is effective.

The *Idyll* is below the rest of the work so far as invention is concerned, yet it has charm. The simplicity of the close of the first page, for example, is delightful. (By the way, the last line of the page opens with the wrong clef in the left hand.) There is a long and strenuous middle

section in the relative minor of the usual Rheinberger brand—a simple theme with admirable contrapuntal treatment. On page 17 a powerful solo reed has a good chance in the left-hand part, though it is not indicated. Perhaps Rheinberger had no manual reed strong enough to tell out against the *ff* accompaniment, so he wrote the left hand in octaves. If we have a very powerful tuba, we may perhaps find single notes more effective. The *ff* climax at the close is a mistake, I think. It is awkward to manage, because both hands are sustaining big chords and the feet have to attack a rather difficult semiquaver passage. The existing *forte* is enough, and when we have reached the chord with the pause we can easily open the Swell if we feel that anything more is needed. The *Idyll* is not of red-hot interest throughout, but it is too good to be neglected. It can be improved by a tasteful use of solo stops, though no such treatment is indicated by the composer.

The *Finale* is decidedly cheerful, opening in this frank vein:

Ex. 7. *Con moto*.  $\text{♩} = 63$ .

After several of Rheinberger's pet false relations, the theme proceeds with quite a jolly lilt:

Ex. 8.

On the next page appears a somewhat reminiscent bridge-passage, leading to a resumption of Ex. 7, which, however, is quickly left for a new theme, a simple tune soloed by the left hand against sustained chords. The real second subject follows. It is one of

the simplest Rheinberger ever wrote, opening with a string of plain chords of the sixth, over a tonic and dominant bass. It is repeated at once, in bigger chords, and with the addition of a pleasantly-clashing little counter-theme in the alto :

Ex. 9.

This naive and engaging theme appears a few bars later in F, with a plain dominant inverted pedal coming in on the weak half of the bar, and again on page 24, the inverted pedal now entering with a quaint little quaver take-off. The chiming alto treatment quoted in Ex. 9 is used twice later. On page 25 we see yet one more instance of Rheinberger's avoidance of cut-and-dried methods when recapitulating. Exx. 7 & 8 reappear, but the few bars that separate them make an unexpected dart into the dominant of C sharp minor, and then give us (instead of the expected resolution into that key) a sudden return to the dominant of A. Again, after the little bit of canon that starts at the close of page 26, note how the main theme suddenly disappears in order to allow the tenor to give the second subject in octaves. The charm of this bit of dovetailing is that we don't know it has happened until the second subject is well under way. Ought this tenor part to be soloed? It stands out pretty well as it is, owing to the simplicity of the right-hand and pedal parts, but given a good reed able to tell through the *ff* Great, a player would be tempted to give it a show. If he does so, he must remember to transfer to the right hand the semibreve A in bar 4 of the second line.

The end of this attractive movement is its only disappointing feature. Rheinberger's fondness for closing his Sonatas with a return to a first movement subject is usually justified by the effect, even when the *Finale* is played alone. Here, however, he goes too far. At the end of page 27, after some exciting free passages that seem to announce the end, he makes a half-close with a pause, and then proceeds to quote the second subject from the first movement, following it up with the first subject (Ex. 1), *ff*, and making yet another quotation by tacking on the cadence of the *Phantasie*. Even when the Sonata is played complete the effect is not good, because the continuity and liveliness of the *Finale* suddenly give place to scrappiness and slowness. When the *Finale* is played alone the device produces an even worse anti-climax. It is not easy to see a way out. In order to make the movement available for separate performance, something drastic must be done. I have tried a number of alternatives, but none are good.

The least objectionable is, perhaps, to tack on a regular Rheinberger cadence at the end of page 27, thus :

Ex. 10.

Purists who object to this may be reminded of the faked endings and 'cuts' applied to works by Wagner and other composers greater than Rheinberger. In many such cases there is a loss of good material : here we lose no more than a terrible anti-climax. Shorn of its original ending, and played with the right *brio*, this movement will make many friends.

#### NO. 19, IN G MINOR

##### *Präludium; Provenzalisch; Introduction and Finale*

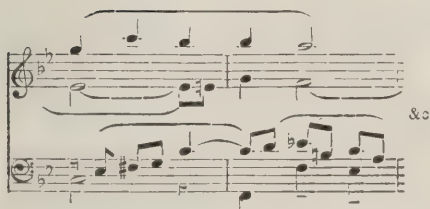
This is one of the least-known of the Sonatas, though, as Dr. Bennett says, it ranks among the four best of the later numbers. It is also the longest (thirty pages), and is decidedly difficult, with a good deal of strength of a rough—almost harsh—type that does not make for easy popularity. The bold opening, *Molto moderato, ma energico*, catches the attention at once :

Ex. 11.

A secondary theme, also in G minor, and harmonic in character, develops the mood of the opening by means of an agitated semiquaver left-hand part. A modulation to the relative major is rather too long in the making—Rheinberger is often very much addicted to the classical tradition in bringing on his second subjects. He usually avoids the dreadful padding and the pull-up that the older composers indulged in by way of letting us know that the second subject is at hand, but he is inclined to usher



it in with too much circumstance. This is a deliberate concession to custom, for he could be as continuous as Bach himself when it suited him. In the case under notice, he reaches the dominant of B flat in the last bar of page 3, and hovers around over a dominant pedal for a further eight bars before starting his second subject—a pleasant sixteen-bar tune. He at once starts a repetition, increasing its significance by a more elaborate treatment. As usual in such passages, his counterpoint is not of the conventional organ type; it suggests rather the string quartet:



(In this connection it may be of interest to mention that as a teacher of fugue and counterpoint Rheinberger almost invariably used the string quartet as a medium. Dr. Bennett has kindly lent me a number of manuscript volumes of fugues and canons worked out in class—the classes took place at 8 a.m.—and one looks in vain for an organ example. All are for strings. Add this fact to the obvious and beneficent influence of the string family in Bach's organ writing, and we have a moral for would-be organ composers.)

The second subject is followed by yet another fresh theme—one somewhat like the harmonic example that succeeded the opening subject. This in turn gives way to still one more—a fine, broad tune, so simple that a small composer would hesitate before writing it:

Ex. 13. *Poco meno mosso.*



and so on, with a continuation that modulates so far afield as C flat before returning to the agitated theme that followed the second subject. A page of this brings us back to the opening theme. The recapitulation is unusually long for Rheinberger, the extra length being due to his lingering over the second subject. He makes the lingering well worth while by a fresh treatment—a delightful *staccato* tenor part in quaver triplets. Note that something has gone wrong with the registration marks at the commencement of this triplet section. A *p* and *mf* are ambiguously placed, but we may safely assume that whatever they may be taken to indicate is wrong. The passage would be spoilt by such a wide contrast of power between any two of the three parts. The need is for two manuals pretty well balanced in power and contrasted in colour. As a rule the tenor part will be most effective on a flute-toned stop. Ex. 13 follows, now in G major, and brings us to the closing page, *Poco più animato*, in which Ex. 11 is followed by a brilliant flourish and a cadence of surprising simplicity and effectiveness. This *Præludium* is a very long movement, taking ten minutes to play, and we must therefore use a good deal less full organ than is indicated by the composer. Of the ten pages, no fewer than eight and a-half are marked *ff*! Obviously this will never do. The music is of a type that calls for power, but the *ff* must be used sparingly, and its place taken by varying kinds of *forte*. A good plan would be to reserve the real *ff* (by which Rheinberger means 'full organ') for the opening theme only. The powerful reeds will be effective here, but very much less so in the other loud portions of the movement, where rapid passage-work is nearly always a feature. The pace marked is fast enough, but there are several points at which a good *accelerando* seems to be called for—e.g., the exciting chromatic scale in thirds on page 10—and the second subject should surely be played at a little above the marked pace, otherwise the drop from semiquaver motion to crotchets is too pronounced. There should be a long, well-graded reduction of power from the beginning of page 4 until the entry of the second subject. Apparently there is only one misprint—a curious one. Bar 1 of page 9 starts a recapitulation of the first subject (Ex. 11), but without the semiquaver third in the right hand. As the original dotted quaver rest is replaced by a crotchet rest, we are at first disposed to regard the change as deliberate. But as the theme appears on every other occasion as in Ex. 11, there can be no doubt that the change must be put down to the engraver.

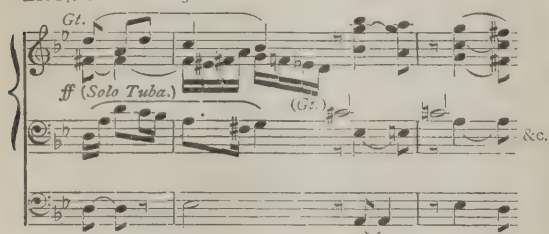
The *Phantasie* calls for good execution, and even more for freedom and energy. It is one of the numerous cases in which the composer is very much at the mercy of the player. A, with fire and life, and eyes that see beyond the printed page, will make a fine thing of it; B, stiff and literal, will merely give us a dull and noisy ten minutes.

The slow movement bears an unusual title—*Provençalisch*—which a foot-note explains: 'The theme of the first twelve bars is from the song *J'aim la fleur de valour*, by Machault, born 1284.' A charming tune it is, and no less charming is the fifteen bars' continuation which Rheinberger evolves from it. A restatement of the opening twelve bars, more fully harmonized, completes the first section.

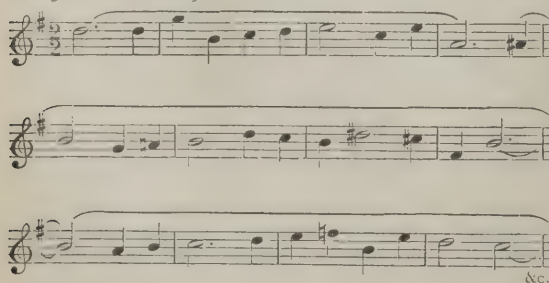
Unfortunately, Rheinberger then proceeds to break the spell by four pages of *quasi agitato* in G minor (a key and mood already well worked in the

*Phantasie*), with some *ff maestoso* references to the opening phrase of the old song. Nor is the *agitato* material sufficiently interesting to stand such a lengthy innings as the composer gives it. This middle section is saved, however, by the broad statements of the song-phrase, and by the passage from the second line of page 20 to the resumption of the main theme. The ending is delightful, with its lingering over the first two bars of the song. In the second line of this last page, it will be better to play *mf* and *f* instead of *f* and *ff* as marked. The little touch of cross-rhythm in the third bar should not be allowed to escape the hearer. At the risk of being assailed for vandalism, I suggest that we change this long, unequal movement into a short and beautiful one by omitting the whole of the middle section—and, of course, the little bit of page 15 that leads into it. We should go straight from bar 8, page 15, to the *Tempo primo* on page 20. (The loud bars on page 21 should in this case be played quite softly; they lose nothing by the change, and the movement gains.) The result is a worthy companion to such admirable short, quiet voluntaries as the composer's *Monologues* in G and D flat.

The *Finale* is a capital example of a mixture of sonata and rondo forms, with the accent on the rondo. The Introduction, like most movements of the kind, may be omitted, especially as it has no thematic connection with the *Finale*. But it provides such good contrast with the rest of the Sonata that it should be used if time permits. It consists chiefly of three presentments of a bold theme, given to the treble, tenor, and bass respectively. The bass version is marked 'Posaune,' but nothing is said about soloing the tenor—another indication that Rheinberger's organ had no manual solo stop for use against a very loud background. We should of course play it on the tuba, the left hand leaving the solo manual in time to take over the C sharp of the alto :

EX. 14. *Grave*. ♩=63.

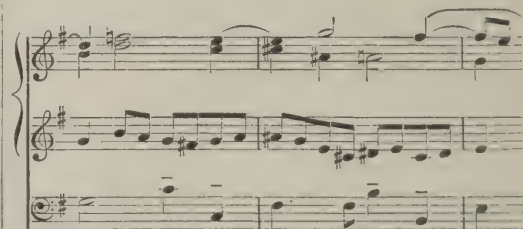
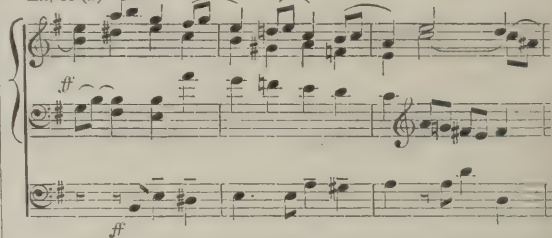
The main theme of the *Finale* is a pleasant tune :

EX. 15. *Con moto*. ♩=69.

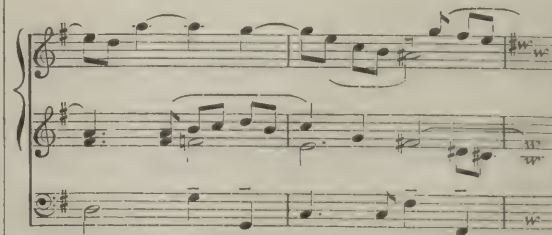
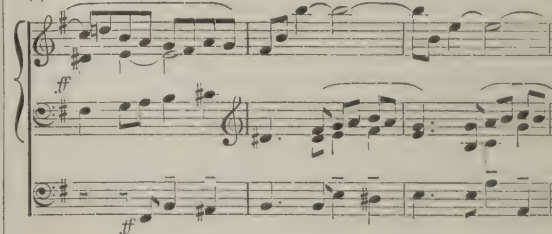
helped along by a tenor part that runs smoothly in quavers. But it has an amiable quality that unfits it for the hard wear of a

rondo; on the whole the chief interest lies in the excellent secondary themes. The best is that marked *maestoso*, a vigorous subject that at its first appearance leads to some effective development recalling the second page of the Toccata of the C major Sonata. The other contrasting theme is a strong little affair of five bars, sequential in character. It is suggestive of an *Ostinato*, is handed about from part to part, and leads to a great deal of very interesting development. It makes six appearances as a bass, and all are widely different. Here are two of its deliveries by the pedals :

EX. 16 (a).



(b)

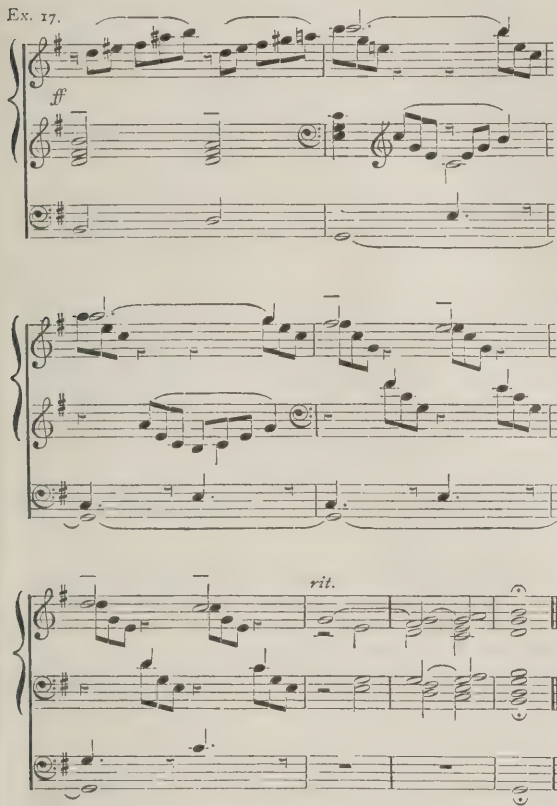


(Note a misprint at this point: the bass of the last bar in Ex. 16b is wrongly given in the copy as four crotchets.) This is followed by a passage in B minor in which an inverted pedal point is used with fine effect against a chromatic scale and a rolling bass. The *maestoso* theme and that quoted in Ex. 16 are telescoped on pages 28 and 29, the latter being given a lot of fresh treatment. In fact, all this part of the movement shows the composer at his best in regard to vigour and



resourcefulness. The movement has a brilliant close, a fine string of plain chords in the left hand and pedals, with little triplet flights in the right, leading into yet another variation of the composer's favourite plagal cadence:

Ex. 17.



This Sonata, save for the middle section of the slow movement, and (perhaps) a little over-insistence on the main theme of the *Finale*, gives us Rheinberger at the top of his form. But in order to do it justice the player must be in equally good fettle. The difficulties are of the type that cannot be faked, or muddled through under cover of a big noise. The *Finale* especially calls for vigilance in the matters of continuity and rhythm, and is well worthy of study for that reason, if for no other.

The registration marked gives, as usual, more *fortissimo* than is good. Modifications will suggest themselves. The little *ostinato* theme may be soloed in some of its appearances, and always when it appears as the bass (see Ex. 16). There are a couple of stretches that will baffle all but a few players—in bar 4, line 4, page 24, and in the last bar of page 26. The F sharp in the first case, and the minim G in the second, must be played an octave higher.

It may be well to warn the reader that the effectiveness of this movement depends very much upon pace, continuity, and clearness. Mere trying-over is pretty certain to lead to disappointment, because the thematic material is somewhat less striking than is usual with Rheinberger. Moreover, we know that the composer conceived his Sonatas as wholes, not as mere sets of pieces. The *Finale* has therefore to be considered in its relation to the rest of the work, and especially the rugged *Phantasie*, to which it provides admirable contrast.

(To be continued.)

## A FORGOTTEN PROPHET

BY GERALD R. HAYES

The name of Thomas Salmon will probably be almost unknown, even to those musicians who have some acquaintance with the composers of the 17th century; yet few musical writers have succeeded in creating such a storm of controversy as did this original and well-meaning clergyman.

The violent disputes between Zarlino and Galilei at the end of the 16th century, and that between Robert Fludd and Mersenne in the early part of the 17th, though notorious, were more in the nature of personal differences; but upon Salmon fell the whole body politic of musical opinion in a mass of bitter invective and diatribe.

Thomas Salmon was born in 1648, and after taking Holy orders became an earnest student of music. It may be some of his earlier efforts towards the re-introduction of quarter-tones—as adapted from certain Greek scales—that are referred to by Christopher Simpson in his *Compendium of Practical Musick*, when, discussing the Enharmonic Scale, he says: 'I am slow to believe that any good musick, especially in parts, can be composed by Quarter-Tones, though I hear some talk much of it.'

Shortly after this, however, Salmon's attention was turned to a much more pressing and practical reform. It may perhaps be as well to remind readers that at this time each 'voice' or part had its distinctive clef as Cantus, Alto, Mean, Counter-Tenor, Tenor, and Bass, and a seventh is sometimes met with; not only this, but in order to avoid the use of ledger lines, the clef was constantly changed in the scores of instrumental music. In the text-books of the period these are all laid out, and the pupil is told to make himself fully acquainted with the positions of notes in all the different clefs. How much acquaintance is necessary can be realised only when one has tried to read such pieces as the examples given at the end of Simpson's famous *Division-Viol* (1659), where the clef is changed from four to eight times in one line of about five bars.

Also, each note had a distinctive name to indicate its position in the great stave of eleven lines. Thus C in the Tenor clef was C *sol-fa-ut*, while C an octave higher was C *sol-fa*, and below Gamut double letters had to be used—which probably gave rise to such names as Double-Regals, Double-Bassoon, &c.

It was Salmon's stroke of genius to realise how unnecessary was all this confusion, and in 1672 he published his small book *An Essay to the Advancement of Musick by Casting away the Perplexity of different cleffs, &c.* The work contains many original ideas (including a suggestion for the Suez Canal!); but Salmon's principal thesis was a proposal to use only one clef (an ordinary stave of five lines) throughout, instead of the existing six or seven, and to call each note simply by a letter, in whatever octave it might be. The lowest line on his stave was to be always G (the basic note for hundreds of years before), and, in order to show the relations between the parts, he proposed to mark the Treble with T at the beginning of the line, the Mean with M, and the Bass with B, the respective G's being an octave apart in each case. His treble G would correspond in pitch with the ordinary treble G. It was necessary for him to emphasise that his mean stave would not fall in with any part of the great stave of eleven lines although his Treble and Bass happened to fall in as portions of a continuous

whole. If notes went outside the stave, leger lines were to be employed, but if many notes together were so placed, or if a note went very much above or below, he proposed to place them on the ordinary lines and mark them 'octave'—just as a modern music publisher would do, except that he would indicate by the letter T, M, or B whether the octave went into the adjoining stave above or below as the case might be. If notes went above the treble they would be marked 'octave T'; if below the bass, 'octave Bb.'

All this was quite revolutionary for the time, especially making the Mean a separate system instead of part of the great stave as is the ordinary Tenor clef. From its commonsense and simplicity we might have expected it to have had a decent hearing, but it is only another example of the necessary slowness of evolution that Salmon should have been at once assailed on all sides.

Matthew Locke, the composer and author of the text-book *Melothesia*, published an attack entitled *Observations upon a late Booke by Thomas Salmon* (1672), in which he displays a command of vitriolic abuse that would have made an Edinburgh Reviewer blush. Others joined in the fray, and even John Playford came out with a denunciation very different in tone from his meek Preface to *Psalms and Hymns in Solemn Musick*.

Salmon replied to these with another book, *A Vindication of an Essay to the Advancement of Musick* (1672); but he found few supporters, and seems to have given up the battle. He devoted the rest of his life to endeavours to revive quarter-tones, and died, disappointed and embittered, in 1706. Had he lived another twenty or thirty years he would have seen much of his suggestion put into practice, for soon after the beginning of the 18th century we rarely, if ever, find music in more than three clefs, and the new editions of the old text-books were altered accordingly—as in the sixth edition of Simpson's *Compendium* (1722). The practice of marking notes an octave up or down also began to creep in, and the complexity of different names for notes was given up soon after.

The controversy seems to have died away very quickly, and even so learned an authority as Sir John Hawkins appears to have doubted if these polemic volumes had ever really existed. Needless to say, they can all be seen in the British Museum: nor would they be really difficult to obtain for one's own possession, had they not attained a high collector's value quite recently.

But Salmon had not written entirely for blind eyes, and an example of his posthumous life that would have pleased the late Samuel Butler, is found in *A Treatise of Musick, Speculative, Practical, and Historical*, by Alexander Malcolm (Edinburgh, 1721: second edition, London, 1730), where a whole chapter is devoted to praise of 'Mr. Salmon's Proposal for reducing all musick to one cleff.' But alas! a moment of true Scottish caution overcame even this strong admirer at the last, and he hastens to add the remark: 'I thought of nothing but considering it as a Piece of Theory, to explain what might have been done and to inform you of what has been proposed.'

We are glad to hear that the cancelling of Mr. Gustav Holst's engagements is not due to serious illness. He has been advised to go away for a six months' rest.

## MODERN COMPOSERS AND MODERN COMPOSITION \*

By HAMILTON HARTY

We live at such a pace nowadays, in music as in other things, that it is surely wise to get out of the hurly-burly sometimes, and to try to take stock of what is being accomplished in the way of musical progress. A great many people who are sincerely interested in music appear to live in a kind of panic that the 'Great Man' will appear, and they may not be among the first to proclaim him. They do not possess, apparently, any very settled convictions of their own as to what constitutes power and originality in music, and it is sufficient for a new-comer to be industriously 'boomed' and written up for a few months for them to be quite sure that he is the real 'Messiah' they have been awaiting. These good people are of the most passionate allegiance while the object of their worship remains in the full glare of the limelight, and it does not appear to strike them that the frequency with which they change their views renders their opinion, in reality, of no definite interest or importance. They might be termed musical turn-coats, and the trouble about them is that in their ever-fresh enthusiasm they make so much noise that the still small voice of reason is often quite unheard. As soon as they have transferred their worship to another idol, they are quite willing to see the flaws in the old one they have only just forsaken. The new, with them, is always the perfect, and they forget their past mistakes. In a way we sympathise with them, because the problem with which they have to deal is one that sometimes confronts every musician, no matter how talented, or how qualified to form a balanced judgment. There is hardly a musician who has not had the question to decide—'Shall I risk unpopularity, shall I risk being called old-fashioned, narrow, academic, or shall I throw in my lot with the joyful discoverers of the latest genius?' I do not minimise the difficulty and importance of this problem. To float with the stream is not only the easiest course, but it is often the way to individual success; while to sit on the bank and wait for the flood to subside is generally a lonely and unpopular thing to do. It is evident to those of us who think at all deeply, that for a considerable period the noisy, eager ones have had no luck at all with the composers whom they have so zealously advertised, and, indeed, I think we have been passing through a very empty, unprofitable time in the history of musical composition. Even during the last few years we have seen many stars dawn, blaze, and vanish, and it is not strange, therefore, that we have thought long and deeply, and tried to formulate for ourselves some kind of standard, some sort of mental measuring-rod, by which to appraise not only those stars whose light has faded, but the new ones which are constantly appearing over the horizon. For my own benefit I have tried to define the laws by which I think real music must be governed, and they are roughly as follow:

1. Music must be beautiful in shape.
2. Melody must be the first reason for its existence.
3. What appeals only to the brain cannot live.
4. It is the emotional quality of music which gives it value, and the nobler the emotion aroused, the greater the music.

\* A paper read before the Manchester Organists' Association.



These do not seem, perhaps, to be very deep or clever conclusions to have reached, and I am painfully aware of the scorn which would be poured on them by those who claim to be in the van of present-day musical progress. But I have based them upon the qualities which have kept great music of the past alive and treasured to the present day, and I sincerely believe that it is because the greater number of the composers of our time make intellect the be-all and end-all of their compositions that they are doomed to extinction—some of them, indeed, are already undergoing that process. Their names will be quite familiar; I shall take a number of them in detail presently.

In what I am about to say, I do not wish to pose as one who lays down the law, but rather, with great modesty, as one who puts forward suggestions for the consideration of others.

It seems to me that the race of musical giants finished with Wagner and Brahms. The ideals and methods of these two composers were very different, but they were alike in the one essential thing—their message was primarily concerned with vital, human emotions—emotions which are deep down in human nature, and which it does not require a trained intellect to feel and appreciate. It is an essential of great music that it can be felt and appreciated by the mass of people who have had no particular training in the art. They will not, of course, understand all the beauties of craftsmanship which is displayed by the composer, but what after all is craftsmanship but the power to refine and decorate and give a formal shape to something which is already there? In music, without the basic emotion to start with, all the craftsmanship in the world is but vanity. An artist can rejoice to the full in the beautiful skill and ingenuity of his fellow-workman who gives a fine setting to the precious stones with which he is dealing, but he recognises that it is the gems themselves which give meaning and justification to the setting. Since the towering figures of Brahms and Wagner there has been no composer of equal stature. We seem to have had a succession of smaller men, each of whom has displayed something individual, something of genius, some new trick or idiom, but none of whom have, so far, proved themselves to be equal brothers with the great ones of our art. When we were at the beginning of our musical life Brahms was accepted as the legitimate follower of the great classical school, and Wagner, that extraordinary original figure, was rising out of the criticisms of the last of his detractors; but it is a long time now since both Wagner and Brahms were definitely ranked as great composers. Since then the following composers, among others, became known in this country, and achieved varying degrees of appreciation—Grieg, Dvorák, Tchaikovsky, Richard Strauss, Edward Elgar, Debussy, Ravel, Puccini, Scriabin, Stravinsky. They appeared, more or less, in this order. Other still more recent composers I would prefer not to discuss in detail. They are, perhaps, too near to us to yield a proper perspective, and besides, several are our own countrymen—young composers of immense talent and industry—and it is unfair to give a definite judgment on a composer the better part of whose work probably remains to be written. Later on I will refer to these latter composers in general terms; for the moment it will perhaps be instructive to take those I have mentioned, and try to find out the dominant characteristic in each which may account for their varying positions in

our estimation. Grieg we need not discuss at length. He was the sweet singer of the Fiords whom we have all loved, and perhaps love a little still for the purity and freshness of his simple genius. Of the others, though all have enjoyed a wave of popularity varying in height and duration, and though the ultimate position of some is still more or less obscure, I think we have all made up our minds that the small body of those we term great composers has not yet had another name added to it.

Two amongst those whose names I give have, however, undoubtedly had the greatest measure of popular success—*i.e.*, Tchaikovsky and Puccini; but the two whose ultimate position is most obscure are Richard Strauss and our own Elgar. All depends upon the 'bigness' of the message they have tried (and are trying) to deliver, but, certainly, to me, these are in some ways the two most significant figures among the composers on my list. We will return to them presently.

Dvorák is an instance of a strongly national composer, who yet used the mighty tools of the great masters with an easy command. Of all those we term national composers, he is the one who has known best how to say universal things without departing from his native dialect. Most composers of a strongly national type seem to have lacked the bigness of calibre which would enable them to speak of great things in a great way, and yet not depart from their characteristic insular mode of expression. But I do think that Dvorák has achieved this feat to a great extent, and the bulk of his music appeals to the heart of the world because it is concerned with universal emotions, even if he often speaks of them in an unfamiliar patois. He is the Bobbie Burns of music—the Brahms of Bohemia. Perhaps he occupies the same position among composers that Burns does among poets—honoured, loved, and of kinship to the very greatest, if not actually of them.

Tchaikovsky's huge and sudden popularity in this country could hardly have endured at its height unless he had been the greatest composer who had ever lived. Such a fierce concentration of limelight on any one composer would have showed up the flaws in a far greater figure. The subsequent subsidence in the 'Tchaikovsky rage' was a natural consequence of a somewhat exaggerated appreciation. We then accepted the theory, for a time, that Tchaikovsky, after all, was not really representative of the best in Russian music, and we had Glinka, Moussorgsky, Borodin, Rimsky-Korsakov put before us as objects for our admiration. Of late, however, I notice that in spite of their individual excellences, these composers begin to pall on us. They say dramatic, highly-coloured, exciting things, but they do not often say really big things; and, without failing to appreciate their virtues, it seems that, with all his faults, Tchaikovsky is again finding a settled and important place in our musical life. His alternations of despair and languor, with his fierce and blazing passion and his barbaric pomp, are perhaps the moods of a nervous, hysterical temperament; but he uses the great tools as well as he may, and he is, above all, sincere, even if sometimes what he has to say is tawdry and lacking in true dignity. It would be absurd to claim for him the title of great composer, but he is the best of his kind, and the best of anything has always a settled value.

Puccini's extraordinary and continued vogue is not perhaps because he writes music merely, but because he writes opera. In his work, considered

as abstract music, it is possible for everyone to see his limitations and the sad artifices with which he covers up his lack of sustained invention. He is the star short-story writer of the magazines, and his themes, charming as many of them are, are seldom developed into anything noteworthy. But the successful opera writer is of necessity a skilful dramatist as well as a musician, and Puccini's genius lies less in his innate strength as a composer of absolute music than in the unfailing fitness with which his music is welded to the incidents and emotions of his libretti. This, of course, is greatness of a kind too, and Puccini's operas will probably live as Verdi's have done—though, considered purely as a musician, Verdi is on an infinitely higher plane.

Turning to the French school, we have seen Debussy's rise and comparative decline. His success was perhaps one of manner, more than of substance. His limited talent was expressed beautifully and completely in such things as *L'Après-midi d'un Faune*, and in his pianoforte pieces and songs: but when we take the graceful, fantastic clothing away, and leave the naked musical ideas, what is left is not of much beauty or originality. There was more than a drop of Massenet's blood in his veins, though he did his best to live it down.

Some of these criticisms apply to Ravel also, except that his music has a certain delightful flavour of the ironic or sardonic. Everything he does is informed with wit and finesse; delightfully finished and full of a delicate *esprit*; but of deep matters he has not a word to say. It would be bad form in him to speak of such things as life and death, love and passion, suffering and joy. Both these composers are adepts in delicate and skilful workmanship, and they have invented beautifully ingenious tools which they have, however, used only to decorate that which is without much substance, and though I do not seek to dispute their charming achievements, these composers are not of those who have a deep message for the world.

I hope I shall not be considered unduly aggressive if I venture to speak quite plainly on the subject of the two latest composers whose works have been made well known to us. Indeed, for the matter of that, whether one is right or wrong, I think we suffer a great deal too much from a kind of cowardice—shyness, perhaps—in voicing our views about music we don't quite like.

My personal conviction is that Scriabin in his later works is the most vicious and sensual of composers, and Stravinsky the most brutal. I think that with these composers came a definitely evil atmosphere in music, and I am thankful to say that already there are to be seen signs of revolt on the part of audiences, and a renewed desire for fresh air and sunlight. The light is dim yet, but I think the bottom of the slope has been reached, and that there is a reaction against the false and unclean. I do not propose to go into details regarding these composers—nor do I presume to link them together. This is not the place for an exhaustive study of their aims and achievements, which it would be presumptuous to decry. Scriabin has achieved miracles of form and colour, and Stravinsky has as certainly said many new things in rhythm, and in the expression of certain subtle emotions. My object on the present occasion is rather to find out the underlying driving-force which has prompted their work, and the ideals which they

have sought to express, and to compare them with the other composers with whose work I am dealing. We have all read a great deal as to the wonderful teaching that is to be found by the initiated in such works as Scriabin's *Poème de l'Extase* and Stravinsky's *Sacre du Printemps*, but to me these works appear to be founded on something thoroughly unhealthy and decadent, and it is to that I attribute their failure to stand the test of repeated performance. Sensuality, hysteria, brutality, are qualities which cannot exist in great art, and I know of nothing really decadent which has lived in music. Now that the great attraction of novelty has departed from such works as I have mentioned, I think we shall not hear much more of them.

We are now free to consider the rather puzzling problem of the two composers I selected from my list as being those whose ultimate position is most doubtful. It is possible to point to certain flaws in many of the great works of Richard Strauss, but at the same time no one can deny the greatness of his conceptions, the fire and warmth of his expression, and the wonderful vital quality of most of his music. Deep thought, a vast command of means, are also there; invention, wonderful ingenuity, a sort of defiant mastery, can all be felt; and, above all, a free and luxuriant melodic line which seldom fails. Grandeur and dignity are within his scope. . . What then prevents our claiming him as one of the really great? I acknowledge, for my part, that I cannot presume to think that he may not eventually be looked upon as a worthy companion of the greatest, but it is still too soon to say how his music will stand the test of time. Some of it seems, with familiarity, to have worn thin and a little empty and pretentious, but, on the other hand, there is much of it which seems to grow better only as we become more accustomed to it. I do not think there is a single flaw in the gaiety and charm of a work like, for instance, *Till Eulenspiegel*, nor, with the exception of one short episode, in the nobility of *Don Quixote*, and we notice that certain works like *Heldenleben* and *Zarathustra* only grow more and more understandable with repeated hearings. But I do not intend to deal with his works in any exhaustive spirit—the occasional uglinesses have become smoothed to a great extent, and seem to take up a smaller amount of space, and it is principally because certain themes, certain progressions we once thought beautiful now seem to be growing a little sentimental and commonplace, that we are warned not to be over-hasty in final judgment.

The problem of Elgar is of a different nature. There are really two Elgars—one who could write music like *Land of Hope and Glory* for a definite popular purpose, and the Elgar who could write a magnificently conceived work like *The Dream of Gerontius* or *The Apostles*. This is the side of the composer we will discuss. I am convinced that the great underlying motive in Elgar's music is one of profound mystical brooding over the mysteries of Life and Death and the Hereafter. It is music which can arise from a deep, reflective pondering to a sudden blazing ecstasy, and as suddenly subside again to sadness and meditation. It is a flavour in music which we can find nowhere else. There is a certain religious essence in it which no other music but Elgar's seems to possess. There are those who contend that his message is of too intimate a nature for the size of his canvases—and certainly we sometimes have the impression that the prevailing characteristic I have



pointed out is insisted upon at too great length, as some have found in his Symphonies, when it seems that much could have been said in a shorter and more concise way. He is the only composer with whose music I am acquainted, who writes nearly always what, in its emotional essence, might be termed truly religious music—and, indeed, in *The Dream of Gerontius* I believe he has accomplished the greatest religious musical work ever written. It is a somewhat sweeping assertion to make, no doubt, but regarded purely as music, the music of Bach, Handel, Beethoven—even when it deals with sacred subjects—is music of such pure abstract strength and breadth as to be equally applicable to all great human emotions—pagan or otherwise. I mean, as music only, such a work as Bach's great Mass seems to reflect and embody all the sorrows and joys and beliefs of humanity, not merely some of them.

I did not intend to speak at such length regarding the peculiar attributes of the composers I chose, but only to try to find out what qualities exist in those who have gained a settled place in our estimation, and in those whose music at least possesses for us the qualities of strength and originality. We may make what I think is a fair deduction from a consideration of the history of music, both classical and modern, when we claim that it is its blind spiritual or emotional qualities, rather than its intellectual features, which give great music its permanence. 'The letter killeth, but the spirit giveth life.' What is known as cleverness has nothing to do with the essential greatness of music, or with any art for the matter of that. To refer to a composer as *clever* is, to my mind, a deadly insult, and seems to me to put him well second to a skilful acrobat.

I don't know whether it is true that because we belong to one generation, we often feel hustled and unsettled by the pioneers of the next. There is something in that, no doubt, but I do feel that we are living in a very restless and unsatisfied age, and I have an instinctive feeling that beautiful creation requires leisure and quiet in order that the children of the mind may be healthy and sane. It is hard to be leisurely and quiet nowadays. There seem to be so many more things to do in a certain time than there were at the start of our musical lives. Everything made by man has become more efficient and works more quickly, but I am convinced that music is one of the things which cannot be speeded up, and that it has been injured by this excessive craving for hustle. Great music is really nature translated into sound, and nature persists in remaining at its old *Allegro moderato*, and refuses to be 'speeded-up.' I feel sure that it is only in close touch with nature, and surrounded by the quiet rhythm of country things, that musicians can hope, nowadays, to write music of solid, enduring value.

In these days, when we are forced to see on every hand the evidences of restless materialism, it is perhaps hardly to be wondered at that so many of our very modern composers have also become material in their outlook, and are so much preoccupied in endeavouring to make their music reflective of modern tendencies. I see no reason why I should not say frankly that I dislike intensely much of the music that is being produced to-day. It seems to me to be concerned not with any considerations of beauty, but with a feverish desire to do something, anything, that will appear new and clever. The brilliant young sons of the morning who are far more interested in the shape of a new tool than in

consideration of whether they can use it in making something beautiful, reply to all criticism by saying that their object is to make music truthful to what is happening around them. If it is ugly, hard, cynical, material, that can't be helped—at least they are being realistic. It may be that the ultimate destiny of music is not to say the wonderful, beautiful things that in our souls we dimly perceive, but to be a mere photographic record of our changing, restless, material life. But if that time ever were to come, I think music as we know it would be an extinct art, because its noblest function would have gone—that of trying to clothe with sound those aspirations which are too deep and vague to be put into words.

It is a great argument with some that what I am saying was said at the beginning of every new era in music. This is an argument that is brought against all who take a conservative stand in our art, but if only people would interest themselves more in the inner history of music, they would realise that besides the Bachs, the Beethovens, the Mozarts, the Wagners, there were living at the same time hosts of pinchbeck impostors who had their hour of success—sometimes, indeed, outshining for a time their illustrious contemporaries—but whose names are now quite forgotten.

I do not think that those interested in music meet often enough to talk frankly on the subjects I have been discussing, and in bringing these remarks to a close I would say that, in my opinion, the more opportunities there are for discussing such subjects, the more likely are we to make clear to ourselves the qualities which constitute great music, and, having once defined these, we should not be afraid to put our views forward. Zeal and eloquence have for too long been the special prerogative of those who worship only what is new, and who have introduced us to so many false gods. Let us learn to use their weapons in defence of our own cherished beliefs—even if we have not an exciting new creed for every day.

As for myself—no matter how old-fashioned, no matter how out-of-date, even weak and sentimental, it may sound to some—I am content to take my stand in music with those who value honesty more than cleverness, for I am convinced that in this there lies the guiding principle of all that is enduring in our art.

In speaking of modern music, it may not be out of place to touch briefly upon two important inventions of our time which have made it possible for millions of people to be brought into contact with music which otherwise they might never have heard or appreciated—I refer to the gramophone, and to the wireless broadcasting of music.

In the early days of the gramophone it was freely predicted that not only would this instrument have an injurious effect upon the musical taste of those who used it, but it would also prove disastrous to the attendances at concerts of better-class music. It was said that when people could sit comfortably at their own firesides and listen to their favourite piece of music, they would not trouble to go out and hear it at a public performance. The exact opposite has proved to be the case, and music has never had a better friend than the gramophone. I think that exactly the same thing will apply to broadcasting when people have appreciated not only the wonderful things it can do, but some wonderful things to which it acts more as an introduction. The gramophone companies have

never pretended that their records can ever be quite so good as the real thing; but they have won enormous success, and at the same time have done music a real service by placing in the hands of great numbers of people a sort of translation or photograph of many of the most beautiful things that exist in music. It is an unnatural thing to like bad music. . . people do so only because their opportunities for hearing good are limited, and their natural taste is debauched by constantly hearing the worthless rubbish with which the world insists on surrounding them. Children invariably possess good natural taste, until they get older and go into public places for their meals and amusements. It is extraordinary to me that people will make such a row over a bad egg, and yet listen complacently during their meal to something that is just as bad for them, if only they knew it. There is an insane feeling that there is something mysterious and austere about good music. That is all nonsense, of course. The best music is the best only because it is stronger, more human, more gay and amusing, more worth while, in fact, than the rest. When people began to get a dim idea from their gramophones that this might be so, they were not satisfied to hear only a reproduction, and turned in increasing numbers to the concert-halls, to hear the music in its original form.

The same thing will, I believe, take place with the great broadcasting public. If music transmitted by wireless sounded, or were ever likely to sound, exactly as it does in a concert-hall, then I think musicians might possibly feel a little dubious, but my own opinion is that broadcasting will become a great educational force, and far from injuring music, or those who live by performing it, will eventually prove of the greatest service and benefit.

It is interesting and encouraging to observe that those responsible are anxious to avoid the mistake made in the early days of the gramophone, when only popular, cheap music was supposed to have any chance of success. That error has long been rectified, and now nothing is too good to bring out with a fair certainty of being financially justified. The broadcasting interests are already making great strides in the quality of the music supplied to listeners, and we are assured that it is their intention to go still further in this direction. There is a heavy responsibility on those in direction of the musical policy of this new and wonderful means of hearing music, but, speaking for myself, I am convinced that music and musicians have nothing to fear and much to gain from it, even if, like the gramophone, it takes a certain time to settle down and find the best means of justifying itself as a force in music.

(In passing, and in view of certain statements which have been made, perhaps I might take this opportunity for explaining that the Hallé Society has consented to broadcast a portion of certain of its concerts next season. A full statement will be made in due course, but for the moment I should like to make it clear that the arrangement is not to broadcast the whole of any concert, but *certain portions* of a number of selected concerts.)

The Ladies' London Orpheus Choir, conducted by Mr. J. C. Clarke, sang music by Wilbye, Weelkes, Vaughan Williams, and Corder, at Putney Lecture Hall, on March 1.

The conductor of the Axminster Choral Society is Mr. J. L. Adams, not Mr. W. C. Walton, as erroneously stated in the provincial news in our March issue.

## Music in the Foreign Press

### SCHÖNBERG'S STYLE AND TENDENCIES

In the *Zeitschrift für Musikwissenschaft* (December), Siegfried Gunther devotes a twenty-nine page essay to 'the trochaic principle in Schönberg's *a cappella* choir *Friede auf Erden*, Op. 13,' in order to establish a foundation for a general study of the composer's style. This work is selected because it stands midway between Schönberg's early output and the ascetic, abstract music written later. Analysis of its harmony and rhythms, with exhaustive statistics, shows that far from being a musical anarhist, Schönberg proves to be a master of form and logic.

What is, however, the 'evolution value' of his music? Is he advancing in the musical field proper? Works such as his pieces, Op. 19, suggest the contrary. It seems as though Schönberg the musician had been completely absorbed by Schönberg the speculative thinker, painter, and poet. He leads us towards musical issues that must be considered from the point of view of dialectics pure and simple.

### OLD SPANISH MUSIC

In the January-February (joint) issue, Albert Geiger calls attention to special points of interest in the Spanish Codices, Nos. 133-199, in the Munich State Library, showing how both monodic pieces and more elaborate 'Estribillos' or 'Villancicos' tend towards the organized cantata-type.

### A COMPOSER FROM CHILI

The *Nouvelle Revue Musicale* (delayed December issue) quotes Florent Schmitt's enthusiastic opinion of twelve *Tonadas* for pianoforte by a young Chilean composer, Humberto Allende:

Eight of the twelve are remarkable. Three or four are miniature masterpieces, absolute revelations, things which you could play fifty times running with ever-renewed delight.

### J. B. COSTANZI

*Musica d'Oggi* (January-February) contains a good article on this 'cellist and composer (1704-78), by Alberto Cametti.

### A LESSON WASTED

The symposium—an excellent method of obtaining good 'copy' free—is in high favour with certain periodicals. The *Paris Courrier Musical* has resorted to it with regard to contemporary music. Arnold Schönberg's reply, published in the January issue, is:

I shall be glad to send you either a short article or a few aphorisms. May I, however, suggest that you requite by an act of artistic courtesy? We in Austria are greatly distressed by the sad condition of German artists. At Mödling, as elsewhere, money is being collected for relief. Will you hand whatever fee you intended paying me to the Mödling Relief Fund, stating that it is by way of acknowledging my gift of an article, and also publish the information? This might lead to other friends of German artists sending money to relieve want and destroy waves of hatred.

The *Courrier Musical* adds, by way of comment:

It will be understood that we did not follow Mr. Schönberg's suggestion.



## GERMAN MUSICIANS IN DISTRESS

The German artist's distress is vividly described by Dr. Alfred Einstein in the *Musikblätter des Anbruch* (January):

Every operatic institution totters on the brink of the abyss. Many orchestral societies have vanished, choral institutions are threatened; schools also are in danger. Few parents can afford to send their children to special schools. Incidentally, there are too many students. What does the future hold in store for them? As for the students of musical science, they go on working pluckily, owning neither books nor scores, and with no prospect of seeing their works printed or of finding berths as critics. But worst of all is the situation of composers—except for half-a-dozen or so of the best known. Many have given up writing music. Success under present conditions would hardly pay for the paper, ink, and postage expenses.

## CURIOUS NEWS

*Le Canada Musical* (February 2) publishes a startling piece of news from Munich, dated January 17. I reproduce it because I have not seen it elsewhere:

Cosima and Siegfried Wagner are alleged to have paid into the fund of the Monarchist movement sums sent from various countries as contributions towards artistic purposes—the resumption of the Bayreuth Festivals, among others. Hundreds of dollars found in letters addressed to General Ludendorff have been confiscated. A number of these letters, the State Minister is reported to have said, were from Cosima Wagner.

## RIMSKY-KORSAKOV ON THE WAYS OF DANCERS

The *Monde Musical* (January) quotes a letter from Rimsky-Korsakov published in the Moscow *Pravda*:

I never saw Isadora Duncan. What prevents my wishing to see her, is that she will insist on dancing to music, dear to my heart, which was not written for the purposes of dancing. I should be similarly grieved to hear that she intended to dance my own *Schéhérazade* or *Antar* or *Easter Overture*.

This letter was written a few months before Rimsky-Korsakov's death, which occurred in 1908. Two years later, his *Schéhérazade* was produced in ballet form.

## MOSLEM BALLETS

The *Courrier Musical* (January) states that a series of Ballets by the poet and painter Nizam-el-Mulk, the music by M. Melmeister, will be produced next spring at the Théâtre des Champs Elysées, and afterwards in Great Britain and America.

## RUSSIA'S MUSICAL ACTIVITIES

The December issue of the *Auftakt* is devoted to new Russian music and writings on music. It contains lists of works that will probably make the mouth of every student of Russian music water. We may await more or less patiently the time when it will be possible to judge the music of the younger Russian composers, but we want to read as soon as possible what Russian writers have to say about Russian music. Before the war there was a dearth of Russian musical criticism proper—except, perhaps, for essays scattered in various periodicals. Books such as Findeisen's *Dargomijsky* (very welcome is the news that this industrious and well-informed writer is still in the field), Braudo's *Borodin*, Karatyghin's *Moussorgsky*, and others mentioned by O. von Riesemann, are sure to be read with profit.

## AN UNKNOWN WORK OF DEBUSSY'S

O. von Riesemann, in his article, refers to Debussy's *Crépuscule d'un Faune*.

## BRITISH MUSIC AS DESCRIBED ABROAD

In the January *Sveta Cecilija* (Zagreb) Miroslav Shlik devotes a short article to British composers, of whom he gives a list which includes Bloch.

The subject of Rutland Boughton's *Immortal Hour*, he tells us, is derived from the Celtic mythology, 'like that of Debussy's *Pelléas et Mélisande*.'

## CONTEMPORARY GERMAN COMPOSERS

The January issue of *Die Musik* contains articles on the following composers: Max von Schillings, by Julius Kapp; Hermann Abert, by H. J. Moser; Josef Turnau, by Anton Rudolph; and Rudi Stepan, by Karl Holl.

The February issue of the *Musikblätter des Anbruch* is devoted to Franz Schreker, and contains articles on his operas by P. Bekker, R. St. Hoffmann, Menninger, Rychnowsky, and others, on his activities as an educator by Kurt Singer, and on various other topics.

## ALBAN BERG'S 'WOZZECK'

Referring to a previous article on Berg's opera, *Wozzeck* (see *Musical Times*, July, 1923, p. 475), Emile Petschnig writes in *Die Musik* (February):

The statement that Berg has bridged the gulf between the unstable aspects of dramatic music and the strict forms of pure music should be taken *cum grano salis*. I examined the score and found little that confirmed this. There are, for instance, few traces of the Suite in the first scene; and as regards the Passacaglia and twenty-one Variations in the fourth scene, I think the variations would pass unnoticed except for the affixed numerals.

The writer's conclusion is:

In no country but Germany, whose dramatic instinct is so feeble that she would always insist on ignoring or undervaluing her greatest masters of the lyric stage, was it possible that so misguided an attempt should have attracted attention and even actual support, while the genuinely gifted composers of dramatic music are neglected and compelled to mark time.

## A NEW RUSSIAN PERIODICAL

At Kief appeared the first number of a periodical likewise entitled *Die Musik*. It contains two articles (by O. Tchapkitsky and P. Kositsky respectively, on the composer Nikolaï Leontovitch, recently deceased, and a comparative study of the rhythms of Slavonic folk-tunes, by K. Kwitka.

## MUSICAL JOYS OF EGYPT

*L'Orient Musical* (January) contains a notice of a concert given at Alexandria, at which ten young ladies, joining forces, played pianoforte *ensembles*, five instruments being used. The programme is not given; nor are we told of the after-effects on audience and players.

## DOWN ON STRAVINSKY

The *Zeitschrift für Musik* is decidedly out for Stravinsky's scalp. The January issue contains the following note:

Stravinsky's *Massacre du Printemps* is to be given at a Berlin Philharmonic Concert, to the great joy of the many unemployed ear-specialists of the Berlin Faculty of Medicine. We recommend that this Faculty should confer upon Stravinsky the degree of Dr. Med., *Honoris causa*.

## A SWEDISH PERIODICAL

The Swedish monthly, *Ur Nutidens Musikliv*, whose editor is the well-known expert, Tobias Norlind, reached the *Musical Times* office for the first time. The December and January issues contain an essay by the editor on the musical critic's practical duties.

A note in the January issue says that the Vienna opera will come to London, the 'Régisseur,' André, having categorically stated that later communications were 'sheer bluff.'

HALFDAN KJERULF

The *Revue Musicale* (January) contains a useful and substantial article on the Norwegian composer, Kjerulf (1815-68), by M. Chevalley Sabatier.

M.-D. CALVOCORESSI.

## Occasional Notes

The following letter from a German firm appeared in the February issue of the *Federation of British Music Industries Journal*:

Messrs. ———

The economical circumstances in Germany, which still before a short time a very excitable for business man a business very unfavourable to offer are now prospects richer afterwards the mark your suitable oldest situation again prepossessed. The prices which to changes daily are on a fiscal situation coming and to offer a fixed trade business.

There by this circumstances the break away for a new customer without prospects, I have to abstain preceding offer and to allow me first to day of me articles in knowledge to place news buyer. It is me possible with exceptions prices which far under the internationale mark prices to cost of the manufacture to maintain.

On the next page I have the honour you thereof to convince and hope that you me to favour with your kind orders. Hoping you will favour me with an answer as soon as possible.

I remain, Sir, Yours truly,  
RICH WUNDERLICH.

The only comment we are equal to after wrestling with Herr Wunderlich is to breathe his name. Wunderlich, indeed!

When *The Perfect Fool* was produced there was a good deal of speculation as to what the composer meant by it. The probability that he meant nothing at all, but was merely providing us with a rich and unusual type of entertainment, seemed to occur to few people. Even to-day dark and abstruse speculations are afoot, if we may judge from a communication lately received by the directors of the B.N.O.C. The writer thereof considers that 'this delicious piece is the composer's *Kohleth* or *Ecclesiastes* on all theories about art,' and he proceeds at considerable length to give an analysis which, much condensed, is as follows:

The Wizard is the Professional Musician; he deals in love and hate, and from these he distils his Potion.

The Perfect Fool is the Public; it cares for nothing, but just exists, vegetable-like.

His Mother is the British Press; she tries to make him a force in art [we haven't noticed much Press activity in this way; have you?], but he ignores her efforts.

The Wizard—the Professional Musician, remember—doesn't exactly woo the Press, but he practises his art on her. She, however, gets between the Musician and the Public for her own ends. She, too, wants the Public to be full of music. [At this point the analysis begins to leak, and loses conviction.] She steals the Musician's Potion—the art he has distilled from love and hate—and forces it on the Public. To the Musician she gives cold water by way of hinting that he should be more simple, more natural—anything but Professional, in short. [The Analyst says he 'deduces this from the eulogy of water.']

Enter Music herself—the Princess—and, disdaining the Musician, apparently on the ground of his Professionalism, falls in love with the Public. She is wooed by Italian and German opera, but in vain.

Meanwhile the Professional makes a big blaze with his Technique and 'art for art's sake,' but Music ignores the display and sticks to the Public. However, as something has to be done about that incendiary Professional, the Public wakes up just enough to put out the fire of technique by sheer obtuseness, and the Professional disappears hurriedly, leaving behind no more than his hat—that is, a monument, a name, or a few 'Ops,' which is all the Public will ever know or care about him.

A good deal of grey matter seems to have been used in the evolution of this 'analysis.' Unfortunately the composer himself was unconscious of creating a '*Kohleth* or *Ecclesiastes*' on Art. We understand that, on being shown the above 'explanation,' Mr. Holst remarked, with feeling, 'Why didn't I think of all that myself?' We are very glad he didn't.

Apropos of the B.N.O.C., we are sorry to observe a tendency to blame that organization for the abandonment of the Austrian opera visit. In fairness to the Company it ought to be widely known that, so far as it was concerned, no obstacles were placed in the way of the Austrian visit. We have made inquiries, and are able to give the following facts. On February 6, Sir William McCormick and Mr. Paget Bowman, of the B.N.O.C., in consultation with the Austrian Minister, Mr. Higgins (representing the Covent Garden Syndicate), and Mr. H. J. Wilson (Secretary to the Ministry of Labour), agreed to a proposal that the Vienna Company should take Covent Garden from April 28 to June 7, the B.N.O.C. then carrying on for the remainder of the season—possibly five or six weeks. Mr. Higgins expressed his concurrence with this provisional arrangement, adding that as the interests of Covent Garden were purely financial, any arrangement which would guarantee the rent for the whole summer season was acceptable to the Syndicate. A further meeting was fixed for a few days later, the Austrian Minister arranging to communicate with Vienna on the proposal. Unfortunately, matters were complicated in the meantime by the publication in the Press of Sunday, February 10, of a message from Vienna, stating that 'owing to insurmountable obstacles' the visit had been abandoned. *The Times* of the following Tuesday contained a leading article based on this message (written, of course, without knowledge of the negotiations which were going on at the time), and, as a result, the public naturally assumed that the Ministry of Labour and the B.N.O.C. had been instrumental in barring the door against the Austrian Company.



On Monday, February 11, the Austrian Minister expressed to Sir William McCormick his regret at the publication of the message from Vienna—a message of which he knew nothing until its appearance. He added that, although there were still certain difficulties in the way of the Austrian acceptance of the provisional arrangement, there was hope that these difficulties could be overcome. It was agreed that the meeting already arranged for February 13 should take place.

On the morning of that day, however, Sir William received a letter from Mr. Higgins, curtly announcing that he withdrew the offer to let Covent Garden to the Company during the coming season. The reasons given were the alleged unfriendly attitude of the B.N.O.C. towards the Syndicate, and the announcement of the abandonment of the Vienna visit.

The letter was entirely unexpected, and, as is evident from the correspondence, quite unjustified. The Syndicate, of course, has a right to please itself in regard to choice of tenant, but not to break into delicate negotiations with a sudden change of front—based, first, on an unfounded accusation, and, second, on an unconfirmed newspaper report. The B.N.O.C. and the Austrian Minister still persevered in an attempt to carry out the provisional plan, and in a letter to the Labour Minister, dated February 19, Sir William McCormick, on behalf of the B.N.O.C., expressed willingness to enter into an arrangement with the Vienna Company for a joint season on the lines already laid down.

The B.N.O.C., after all its efforts, deserves better than to be accused of damning the scheme. The blame lies mainly at the door of Mr. Higgins, who rounded off his work by a letter to *The Times* of February 19, so inimical to the Company as to cause regret and surprise among all who have at heart the future of opera in this country.

The result, we hope, will be to rally the friends of the Company to its support in whatever project it undertakes during the season.

The musical profession will join the dramatic in hearty congratulations to Miss Lilian Baylis, on whom Oxford University has conferred the M.A. degree, *honoris causa*. Although the degree is given in recognition of Miss Baylis's Shakespearean productions, musicians will feel that she has deserved it no less by her fine work at the 'Old Vic.' on behalf of opera.

Owing to heavy and unexpected demands on our space shortly before going to press, we are reluctantly compelled to omit a good deal of news matter.

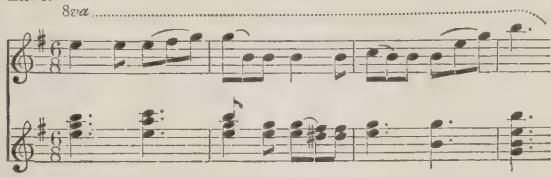
## New Music

### VIOLIN MUSIC

We have often felt that the scarcity of modern violin concertos is due in part to the fact that the violin, essentially a melodic instrument, has not much attraction for the modern composer, for whom complex harmony and rich colouring are of supreme importance. When all is said, however, the great violin concertos still remain those of Beethoven, Brahms, and Mendelssohn, and of these only Beethoven's seems to have stood the test of time, for Brahms's is comparatively recent, and Mendelssohn's appears to be less popular just now than it has been. There is thus every justification

for the composer who, in writing for a solo violin, goes back to the Beethoven model, and denies himself the resources of modernity, for the sake of finer balance between the solo instrument and the orchestra, or in order to place in evidence the peculiar genius of the instrument for melody. Yet, somehow P. Stoeving's Concerto in E for violin and pianoforte or orchestra (Bosworth), although obviously inspired by these excellent intentions, fails to convince us. For one thing, Mr. Stoeving is not consistent. He writes, for instance:

Ex. 1.

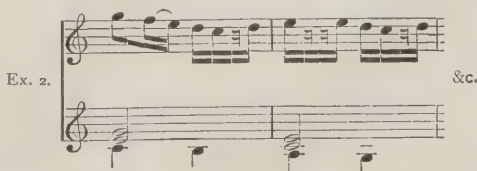


a passage which might be described not only as simple but primitive, and then passes from this arcady to the hot-house of the true Vieuxtemps style. And yet it seems most unlikely that he knows Vieuxtemps. If he did, the fatuous results of certain feats of technique of which Vieuxtemps made a speciality could not have escaped him. No, decidedly simplicity is not everything. B. V.

### STRING MUSIC

Messrs. J. B. Cramer have begun a 'Library of String Music,' which, edited by Geoffrey Shaw, promises much. So far five works have been published under this title, viz., *Phantasy String Quartet*, by Thomas F. Dunhill; *A Village Wedding*, Suite for quartet or string orchestra, by Paul Edmunds; *Minuet*, for string quartet, by Dorothy Howell; *The Marionettes*, Trio for pianoforte, violin, and 'cello, by Adolph Mann; and *Suite in A minor*, for string quartet, by Martin Shaw.

As will be seen, the 'Library of String Music' does not exclude the pianoforte or the orchestra, for though *The Village Wedding* gives the option of employing either the orchestra or the quartet, its effect, in our opinion, will be far more telling with the orchestra than with the quartet. Miss Dorothy Howell's *Minuet* is a slight work, but able and finished, and could be played by a string orchestra at least without loss of effect. The best and most typical of these compositions is the *Phantasy*, which uses the medium with special regard for its peculiar excellence, and the ideas it expresses are also of the kind which the quartettist recognises at a glance as his own special province. The scoring is rather close as a rule, possibly in order to give greater effectiveness to the exceptions. The Trio of Adolph Mann has commendable freshness and ingenuity, and Martin Shaw's Suite is light and graceful without being essentially quartet music. No one could take exception, for instance, to the theme of the *Aubade*:



which lacks neither a certain easy grace nor directness. And yet were we to hear it at dawn (as the title suggests) we might think it not unlike other

good tunes played sometime or other at the Albert Hall by Mr. Robinson's Orchestra. This is good, 'meaty' music. But the string quartet is an aristocrat, and nothing short of perfect courtliness will do.

Two excellent movements for string quartet, *In Nomine*, have been published by Messrs. Curwen—both of them by English composers of the 16th century, edited by Sir Richard Terry. Robert Parsons (1530-70) is the author of one, and Osbert Perslye (1514-85) of the other. Their characteristics are common to the music of the period—a period which knew neither the stress and passion of our own time, nor the scholastic achievement which culminated in the art of Bach, yet followed its own course with a freshness of outlook and ingenuity that we are only beginning to appreciate. There is no necessity to praise Sir Richard Terry for his share of the work—especially since, not having seen the original MSS., we do not know the full extent of our debt. Rather would we express our thanks for these new labours which will go some way towards substantiating the claim that chamber music began in this country in the Tudor era.

The printing is clear and neat. But we do wish the printers had not placed the first violin and 'cello parts on the front and back pages of the cover. This arrangement makes it impossible to give a part to each player without dividing the cover itself—or buying two copies of the work.

A French edition of a Bach Concerto suggests first and foremost the desire, widely felt during the war, of breaking away from the hegemony of German publishers, for, of course, there exist admirable German editions of these Concertos, and a few strokes of the pencil are all that are needed to change bowing or fingering. With the desire felt by the French and others to possess national editions we are in complete sympathy. Bach was a German, but since the copyright—even what might be called the 'moral' copyright, the acknowledgment of our indebtedness to Germany for giving birth to such a genius—expired long ago, there seems to be no reason why we or the French or the Russians should continue to pay toll to the publishers. At the same time it is originality of idea that tells, and there is not much to be said for a plan which simply replaces Prof. Saran (Breitkopf & Härtel) or Prof. Hermann (Peters) with Prof. Nadaud, of the Parisian Conservatoire Nationale de Musique, who is responsible for Messrs. Durand's new edition of Bach's Concerto in E. If Messrs. Durand had given us, for instance, the original of Bach unedited, they might have appealed to a wider public. In that case every performer and every teacher could have added marks, &c., at pleasure. In any case, bowing and other indications are a thing for the individual. There are no two players or teachers whose bowing and fingering are exactly alike. We find Prof. Nadaud's suggestions quite sound in the main. The different bowing in the first movement leaves us unconvinced. A group of notes is repeated on the second beat of the fourth bar, or the first and fourth of the fifth bar. Obviously it derives its point by appearing alternately on the weak and on the strong beats. To bow it differently is merely to distract the attention from the real point. Nor are we enamoured of

after letter C (same movement), for this is clearly of a piece with the rest of the phrase which Prof. Nadaud has correctly bowed :



The break in the group of four notes can only make less effective the entry of the *tutti* with the *staccato* phrase. Apart from these considerations, however, the new edition is admirable, and quite equal to those we already possess.

Mr. Spencer Dyke's *Violin Scale Book* (Joseph Williams) does not purport to offer anything new or original, but it contains in the smallest possible compass all that the student needs to master this most important of all branches of violin technique. A short preface gives the student some sound advice. The warning against practising scales with various 'fingerings' is particularly timely, not only because all hands are not alike, and what suits Smith may not suit Jones, but also because the definite choice of one plan is of great help to the sight-reader who, confronted by a scale, need not pause to determine in which way it should be fingered, but just let the hand do its wonted exercise. Mr. Spencer Dyke leaves the bowing of the scales to the discretion of the player. We think he would have been wiser had he told the student that scales must be practised at the very least with *staccato* and *legato* bowing.

F. B.

#### CHURCH MUSIC

A setting of the *Te Deum* of outstanding merit recently issued by Novello is that by W. G. Alcock in the key of A. It was composed for the enthronement of the Lord Bishop of Salisbury in 1921. The Dean of Salisbury contributes some interesting prefatory remarks on the authorship of this great hymn, and comments with some detail on the three sections into which it falls, the hymn proper ending with 'Make them to be numbered with Thy saints in glory everlasting.' The verses that followed differed in the various Churches. Dr. Alcock has designed his work in accordance with these ideas, and has arranged for a full close—for use when sung as a *Solemn Te Deum*—at the words 'in glory everlasting.' For ordinary use, the verses that follow are set to music of a more subdued character, largely based on the second Gregorian Tone. The writing, both vocal and instrumental, is of a high order, and the composer is to be congratulated upon the production of a finely impressive work—one, moreover, well within the capabilities of the average parish church choir.

Another setting of the *Te Deum* which will probably appeal to many musicians issues from the Faith Press. Dr. Charles Wood has based his music chiefly on the settings by J. H. Schein and J. S. Bach of the German metrical form of the Ambrosian Chant, and the result under his skilful treatment is a straightforward, dignified work which will be particularly appreciated in places where more elaborate settings are either not wanted or are not possible.

The *Benedictus*, which is included under the same cover, is founded on the melody 'Quando Christus ascendit,' from *Pie Cantiones*, and forms a worthy companion to the *Te Deum*.

(Continued on page 342.)





In Memoriam, A. G. L.W., August 6th, 1923  
Commandant of the Red Cross Hospital, Gloucester, 1914-1919

The day Thou gavest, Lord, is ended  
A SHORT HYMN-ANTHEM

Words by Rev. JOHN ELLERTON  
(By permission)

Music by C. LEE WILLIAMS

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

ORGAN

Slow

*p*

RECIT. SOLO OR FULL

*pp* *rall.* *dim.* *p*

The day Thou gavest, Lord, is ended,

*dim.* *p* *Slow. Recit.* *pp* *rall.* *dim.* *p*

*Adagio* *pp*

The dark-ness falls at Thy be-hest; To Thee our

*Adagio*

*lunga pp*

*cres.* *f* *dim.* *p*

morn-ing hymns as-cend-ed, Thy praise shall sanc-ti-fy our rest.

*cres.* *f* *dim.* *p*

(senza Ped.)

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*Con moto* SOLO OR FULL *mf*

As o'er each

*dim.* *p*

con - ti - nent and is - land The dawn leads on an - o - - ther

*p dim.*

*p*

day, . . . The voice of prayer is nev - - er si - - lent,

*Slower* *mf* *f*

Nor dies the strain of praise a - way. . . .

*Slower* *mf* *f*

*Ped.*



Adagio. QUARTET (OR SEMI-CHORUS)  
SOPRANO.

won - drous do - ings heard on high.  
 won - drous do - ings heard on high.  
 won - drous do - ings heard on high.  
 won - drous do - ings heard on high.

*p legato*

( 3 )

## Maestoso

So be it, Lord; Thy Throne shall

So be it, Lord; Thy Throne shall

So be it, Lord; Thy Throne shall

So be it, Lord; Thy Throne shall

## Maestoso

*cres. rall.*

*f*

*Ped. 32 ft.*

nev - er, Like earth's proud em - pires, pass a - way;

nev - er, Like earth's proud em - pires, pass a - way;

nev - er, Like earth's proud em - pires pass, a - way;

nev - er, Like earth's proud em - pires, pass a - way;

*ff*

## Con moto

Thy King - dom stands, and grows for ev - er, Till

Thy King - dom stands, and grows for ev - er, Till

Thy King - dom stands and grows for ev - er, Till

Thy King - dom stands, and grows for ev - er, Till

## Con moto

*p*

*f*



**Slower** **Adagio**

all . . Thy crea - tures own . . Thy sway, . . . lunga till

all . . Thy crea - tures own . . Thy sway, . . . lunga till

all . . Thy crea - tures own . . Thy sway, . . . lunga till

all . . Thy crea - tures own . . Thy sway, . . . lunga till

**Slower****Adagio**

all . . Thy crea - tures own . . Thy sway. . . . .

all . . Thy crea - tures own . . Thy sway. . . . .

all . . Thy crea - tures own . . Thy sway. . . . .

all . . Thy crea - tures own Thy sway. . . . .

(Continued from page 336.)

Choirs that have already made the acquaintance, and can appreciate the beauties, of the old polyphonic music will be interested in the publication by the Faith Press of three Carol Anthems. Palestrina's *Shepherds lo! from the Orient* is founded on *Christe Redemptor Omnium*, and is for three voices (S.A.T.). Under the same cover is included William Byrd's carol for Christmas Day, *From Virgin pure*, for unison singing and organ accompaniment. John Merbeck's *A Virgin and Mother* is also for three voices (S.A.B.), and has an independent organ part. *Noël*, by Eustache du Caurroy (1549-1609), is a very tuneful little work for four voices (S.A.T.B.) unaccompanied.

The Faith Press is to be commended for the latest additions to its Booklet Library—the *Missa de Angelis* and Merbeck's Communion Service. These little penny books are excellently got up, and should prove a boon where congregational singing is desired.

It is early yet to think of Nativity plays, but those who have such an object in view might well examine a copy of *Stella Mundi*, libretto by E. L. Oakden, and music written and arranged by Robert T. White (Faith Press). The play, we are told, is founded on the old 15th-century Scriptural plays, and is given a modern setting. It has been necessary to modernise the language of the old plays, but the incidents and general method of treatment have been preserved. The songs are either old hymns or carols, or are original. Dr. White has done his part admirably, and the music is of real interest, providing opportunities for the use of a well-balanced body of voices.

J. Stuart Archer's anthem, *Come, ye children* (Paxton), is a useful, well-written little work for S.A.T.B. and bass solo. It is quite easy.

F. W. Davenport's *Stabat Mater* (Novello) is for unaccompanied quartet (S.S.A.A.). It is an expressively written work, and may be commended to the notice of female-voice choirs.

For Advent or general use, Hugh Blair's anthem, *Lord, Thou hast been our refuge* (Novello) will be found useful. The composer has adapted the music from his cantata, *Song of Deborah and Barak*. It is quite simple, and, given a good choir and a large organ, the result should be impressive. G. G.

#### CHORAL MUSIC

A hopeful sign is the excellent quality of unison songs now being produced for school use. A batch from Novello shows great variety of style and a general high level of musical interest and effect. Geoffrey Shaw's *A Tiny Calendar* ('Which is the properest day to sing?') is a model in its way, with neat words (apparently an extension by the composer of an old fragment of rhyme), a singable tune, and a pianoforte part in which every one of the few notes tells. Alec Rowley is another composer who has the knack. His expressive setting of *My Master hath a Garden* is published under one cover with Mr. Shaw's song. The parcel contains four others from his fluent pen—*A Song of bold Robin Hood* (jolly 16th-century words set to a capital diatonic tune), *A Hill Song, The Star Elf*, and *Windlass Song* (a rousing affair that a good boy-choir would revel in). Ethel Boyce is yet another composer of school songs whose name is a guarantee of quality. She maintains her standard in *Daffies and Tulips* and *The Tortoise*. The

familiar air, *Or let the merry bells ring round*, from Handel's *L'Allegro*, is now published as a number in the *School Music Review* series. It would make a fine song for a treble chorus. The original key of D is retained, so good high voices are needed. An edition in C might be less brilliant, but more generally useful. This truly delightful example of Handel's song-writing should be welcome. All the above are for unison singing.

Edgar Moy's *Dream Island* (Winthrop Rogers) and Adam Carse's *My Lady Wind* (Novello) are two attractive numbers for two-part treble chorus. Rutland Boughton's *Piper's Song*—already one of the most popular of two-part songs—has now been arranged by the composer for three voices, with pianoforte accompaniment, in which form it should make many new friends among fairly well advanced S.S.A. choirs (Novello). For the same combination John E. West has made an effective arrangement of Sullivan's *Orpheus with his Lute* (Novello). Frank Bridge's *Golden Slumbers*, for S.S.A., unaccompanied, gives fine scope for a choir with a good, expressive *sostenuto*. The same composer's *Hence, care* calls for rapid *staccato* singing, as well as long, holding notes. Both are published by Augener. There is a scarcity of really good music for T.T.B., so Weelkes's *Ha, ha! this world doth pass* is the more welcome. It is an arrangement by John E. West from one of Weelkes's *Ayeres or Phantasticke Sprites*. Lively singing is called for, and a sense of fun, for the words are mainly irresponsible nonsense. A good men's choir could bring down the house with it. A sustained and expressive song for T.T.B.B. is Alec Rowley's *The Nightingale*. Hamilton Clarke's humorous part-song, *To the Audience*, originally for S.A.T.B., has been arranged for T.T.B.B. These three numbers are issued by Novello.

A set of four three-part rounds consists of Purcell's *I will not count*, Byrd's *Hey, ho, to the greenwood*, Hilton's *Come, follow me*, and Greene's *My pocket's low*—all good examples of a peculiarly English type of work (Novello).

For mixed voices there are a number of good things. H. Elliot Button has transcribed Byrd's *I joy not in no earthly bliss*, for S.S.A.T.B., a moderately difficult example of the composer's work. W. H. Reed's *My lady fell a-sighing* contains some very effective and varied writing. It calls for a skilful choir. Dr. Vaughan Williams's arrangement for men's voices of the beautiful folk-song *Bushes and Briars* is well known. He has now made a version for S.A.T.B., so characteristic that it must not be judged by playing over on the pianoforte. Such 'fifthy' music must be sung, or played by strings. The above mixed-voice part-songs are issued by Novello.

From Edward Arnold come some good examples by Armstrong Gibbs—*Come, sleep* and *I loved a lass*; Edgar L. Bainton, *To music*; and George Dyson, *Evening*—all well written and attractive, and only moderately difficult. H. G.

#### SONGS

We have been so accustomed to seeing the exquisite old *Willow Song* (*The poor soul sat sighing*) made 'interesting' by well-meaning editors and arrangers that an actual transcription from the original looks forbiddingly bare at first sight. Here it is thus plainly set forth by Peter Warlock and Philip Wilson (Enoch), and we have only to sing and play a couple of verses in order to be convinced that these old songs are best with no pianistic or harmonic frills. It is



yet another example of 'nature unadorned . . .' This beautiful revival is to be had in two keys—high and medium voice.

Maurice Besly's *An Outward Sail* has some happy touches, but as its climax is a scurry up and down the whole-tone scale its appeal will depend very much on whether we have exhausted the rather limited possibilities of that scale. A far more effective touch is the little group of *pp* fifths earlier on (Enoch).

There are two composers writing under the name of Easthope Martin. One helps on the steady supply of ballads, the other flies at higher game. The latter contributes to Enoch's 'Art Song Library' a setting of Wordsworth's familiar *The Daffodils*. The term 'Art Song' has not much to be said in its favour, but my chief quarrel with it is that composers seem to think that the label compels them to become elaborate and difficult. This song is a case in point. The little lyric is blown out into a vocal scena, effective in many ways, but not in the one way wanted—just here, *i.e.*, as an expression of a little poem that, fine as it is, is above all simple and direct. In the same series is a setting by Mr. Martin of Masfield's *Cargoes*, and again the scheme is overloaded in various ways—especially in the harmony. I fancy the most satisfactory Easthope Martin will be found some day writing excellent songs that will come midway between these tumid 'art' efforts and such obvious things as *Come to the Fair*.

Cecil Hazlehurst's *When June is come* is another of Enoch's 'Art Songs.' It is a setting of a two-verse poem by Robert Bridges. Mr. Hazlehurst is refreshingly diatonic—there is not a single accidental until the final cadence. He writes a good flowing tune, with a rhythm that is never square. A good song this, and I fancy it would have been even better with a few notes less in the accompaniment.

A capital light touch is shown in Donald Ford's *Little Shepherd* (with pretty words by Gwladys Heddon). Specially charming is the treatment of the second verse. The song would suit a soprano or a good mezzo-soprano.

*A Cradle Song* by the same composer, despite a few obvious chromatic touches, is almost as good (mezzo-soprano). Both these songs are published by Murdoch.

Leslie Woodgate's *Cherry Garden* is yet another setting of Campion's *There is a garden in her face*. The composer seems to have taken Roger Quilter for his model, and has gone to that best of schools to good purpose. The singer has a genuine tune, the pianoforte part is full of interest, yet economical, and the harmony diatonic (medium voice). Mr. Woodgate's *Wind flowers* (words by Christina Rossetti—whose name is an 's' short on the cover) is a graceful song for high voice (Murdoch).

This is a day of revival and rescue of old music, and not all the salvage is worth the trouble. But a mass of charming old vocal music has been got together and edited by Gabriel Grovlez, in a collection entitled 'Les plus beaux airs de l'Opéra François,' published by Chester. There are forty-eight songs, in eight books, two books being allotted to each voice. The composers drawn on are Lully, Rameau, Destouches, Campra, Montéclair, Méhul, Grétry, Gossec, &c. The text is in French and English, the latter by Percy Pinkerton. It need hardly be said that the songs are better in the original tongue, but the English is more singable than such versions are

wont to be. M. Grovlez has done his work with skill and taste. The interest and value of this fine collection, especially for students, needs no dwelling on.

From Cramer's comes a batch of songs by Martin Shaw—*Ships of Yule*, *Annabel Lee*, *The Little Vagabond*, *Old Clothes and Fine Clothes*, *Full Fathom Five*, *London Town*, and *The Merry Wanderer*. All are in the now happily familiar Shaw vein. My own choice of a good lot is *Old Clothes and Fine Clothes* and *Full Fathom Five*—the former being a striking setting of the capital verses by John Pride, and the latter giving us something new for Shakespeare's oft-set lines.

Last, here is a charming song by Clive Carey, in which all the fantasy of de la Mare's *Melmidlo* is expressed in the music without a hint of effort. A highish voice is needed, and a pianist with imagination and a neat finger. H. G.

## The Musician's Bookshelf

*My Years of Indiscretion.* By Cyril Scott.

[London: Mills & Boon. 15s.]

Mr. Cyril Scott here unbends. He was once a very superior young person, fond of accusing his mother of being *bourgeois* (*sic*, p. 35). French grammar, by the way, is not Mr. Scott's strong point. He is English, and bourgeois enough to use and misuse foreign names when possible—thus, for Stravinsky's *Rite of Spring*, 'Le Sacré' (for Le Sacre) 'du Printemps.'

Mr. Scott some twenty-five years ago was an 'aesthetic' young composer—the Bunthorne, if we may say so, of English music. He was a counterpart of the end-of-the-century poets who sought to live in ivory towers. The less his music was understood by the vulgar world, the better he was satisfied. Elating as it was to hear Richter, the old bear, moved to exclaim:

Most original! Excellent—finely orchestrated—ho-ho, splendid harmonies. . . . I make you my compliment. I am glad to have found a new great work. I shall certainly perform it. . . .

Mr. Scott was a little depressed that he did not say:

Yes, I will give this suite a hearing; but, to be quite candid, it goes too far for me (p. 81).

Mr. Scott, in fact, in those early days of the 20th century walked down Piccadilly with a poppy or a lily in his mediæval hand. What a changed being is the author of these memoirs! Why, if it weren't for his wife, he would, he says, cut his hair short (p. 35). Sitting down in the quiet eventide of life—this volume is dateless, but the reference books tell us that Mr. Scott is forty-five—he foregoes any inclination to startle the middle classes. In writing his memoirs he has long put off preciousness as an old garment. He abjures any scrap of æsthetic coquetry. Instead of feeling now any depression if a Richter should manage to apprehend him, he writes a book calculated not to tax the meanest intelligence. Here is a pretty sight—the 'English Debussy' (see *Grove*) letting his pen amble along in the commonplace manner of the mob of our memoirists—ladies of fashion, big-game hunters, and Versailles peacemakers. The writing is loose and easy enough for the cheapest of magazines.

What feeble ephemerality this age of ours is perpetrating on good thick paper within stout bindings!

The complaisance of Mr. Scott leads him to give us an enumeration of his landladies. For the use of historians, he records of one:

I remember that while I was away on my summer holidays she took the opportunity to die, and I was left in ignorance of the event until after my return (p. 27).

Nor does Mr. Scott fail to record that his aged aunt and uncle, who lived at Clapham, both dyed their hair (p. 45). Again, we are left in no doubt of Mr. Scott's sentiments for a Miss Roosevelt, met during a Paris holiday:

To express myself tersely, I should say that I began by thinking myself *in* love with Maudie, and ended by *loving* her (p. 107).

Mr. Scott must be done this justice: he sets down nothing in malice. He 'gives away' Mr. Percy Grainger:

I have seen him polish off ten Berlin pancakes for his tea alone, and without noticeably bad results.

One of Mr. Bertram Binyon's 'great stunts' is the impersonation of Queen Victoria:

... with sleeves rolled up, a napkin on his head surmounted by an inverted brass receptacle, and a shawl thrown across his large person.

Of Mr. Josef Holbrooke, the tale is told that before a war-time performance of one of his String Quartets he stood up and obligingly warned the audience (within earshot of the players):

You're in for a very scratch performance. However, as most of you have been in the trenches and have managed to stand *that*, I suppose you can pretty well stand anything.

Lord Howard de Walden is reported as saying:

I am genuinely attached to Joseph—he is the only person who can still annoy me.

Debussy

... was neither an unpleasant personality nor an impressive one. I think he was one of those few Frenchmen who sacrifice French politeness to sincerity.

The rather absurd analogies so frequently drawn between Debussy's and Mr. Scott's music have very naturally tried our author's patience. Mr. Scott likes *Pelléas* least of Debussy's compositions:

The incessant repetition of two-bar phrases is manneristic and aggravating, and the opera, taken in its entirety, is monotonous, and not to be endured to its conclusion.

Max Reger is one of the few personages to receive a bad mark from our gentle author. Reger

... was a most repulsive type of Bavarian, with a very fat body, flat feet, and a parchment-coloured face. His manners were in keeping with his appearance—loud, blustering, and aggressive, especially when under the influence of alcohol.

But most of the people Mr. Scott has met have been pleasant; nor have circumstances been less kind. Richter conducted one of his student works; Kreisler played in an early String Quartet; and publishers, both English and German, stretched out their hands for his manuscripts. All doors opened with delightful readiness, including those of boudoirs boasting signed photographs of King Edward VII. Finally, he is lionised by the North American Continent—the modern musician's apotheosis.

Stay a moment—are we right in setting down Mr. Scott's book as artless twaddle? Is it not perhaps a very delicately artistic performance to have written an account of such a triumphant career without a suspicion of arrogance or boasting self-conceit? C.

*A History of Violin-Playing.* By J. W. Wasielewski and Andreas Moser.

[Max Hesse.]

It is rather singular to find a history of violin-playing closing with the well-known verses from *Die Meistersinger* extolling 'holy German art.' It is so, because history is the very science to prove that art in general—and the art of violin-playing in particular—is never particularly 'holy' nor exclusively German. No one could wish to belittle German achievement. Some of us owe our training to German masters, and we all owe a great debt to German composers, German performers, and German writers. The history of the violin has found, so far, no other such industrious exponents as J. W. Wasielewski and Andreas Moser, whose volume is the subject of the present review. No other country has produced works which can compare for amount of information and thoroughness of research with *Die Geige und Ihre Meister* and the present *Geschichte des Violinspiels* of Moser, which completes at many points the work of Wasielewski. But while we freely acknowledge our debt, we naturally expect others to do likewise. There is surely no loss of dignity, no attempt to attack the sovereign rights of the State, in admitting that we are bound to our neighbours? It is one of the commonplaces of musical history that the most 'national' schools are those which, consciously or unconsciously, owe most to others. The little cock-crow at the end of *Die Meistersinger* was enough to start nationalism all over Europe—in Russia, in France, in Italy; Russians inspired by the example of Germany; Frenchmen owing much to Russians; Italians, who, scouting the truly national Verdi, turned to French ideals and French models.

Violin playing was dominated in the 18th century by the Italian school; then came the Franco-Belgian schools with Baillot, Kreutzer, and Vieuxtemps. Lastly, there came the Germans with Ernst, Spohr, and Joachim. The modern violinist owes an equal debt to them all, and it is fortunate that in dealing with the past, Moser has been quite unprejudiced by national considerations. In his well-considered pages we meet not only the great whose names have become household words, but others besides who passed without leaving enduring memory, known only to historians—men whose life-story should read like a tale of adventure. What, for instance, do we know of Walter Rowe, one of the two 'Engelländischen Geigern' who sought and won recognition in Germany in the 17th century, or of John Spencer, who was with the two Rowes at the Berlin Court in 1614; or of John Price, the 'Kammermusikdirektor' at Dresden? John Dowland is known to-day, thanks to the revival of interest in old music, but of William Brade, founder of the Hanseatic School of violin-playing, who died at Hamburg in 1630, even his birthplace is unknown.

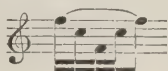
Certain features of 18th-century music point to a distinctly un-national standard. At least some quotations in Moser's book are extremely



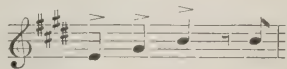
suggestive. The characteristic figure in Bach's Concerto in A :



has a counterpart in Vivaldi's :



The famous theme of Bach's E major concerto :



is matched to some extent in Vivaldi's Concerto in E minor (*Il Favorito*) :



Moser says that some 'lordly' *Larghi* of Vivaldi might have served to pave the way for the famous *Aria* of Bach, and he quotes a theme that would not be out of place in Haydn's Quartets. The theme in question is :



and there is no need to go out of the way to see its relation to the tune of John Collett's charming Sonata :



which, by the way, loses half its force by not being phrased (in its present edition) like the Vivaldi quotation. Collett, however, is unknown to Moser. He is otherwise well informed as regards the England of the past. Modern England, according to him, has only one violinist worthy of mention—Miss May Harrison. All others are ignored—even those who, like Mr. Rawdon Briggs, sometime leader of the Hallé Orchestra, studied with Joachim. This is one of the chapters which need to be revised if the work is ever to achieve—as it should—international importance. And, in our opinion, the paragraphs devoted to Paganini could also be extended with advantage—for Paganini to most of us moderns is a myth, and the many opinions of eminent musicians do not wholly succeed in re-creating the living figure of this extraordinary being. But in all that concerns the past, Moser's work is the most illuminating thing of its kind we have so far seen. B. V.

*Crotchets.* By Percy A. Scholes.

[The Bodley Head, 7s. 6d.]

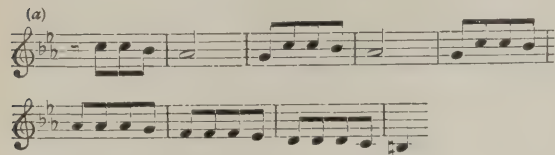
Mr. Scholes's choice of a title does him and his book injustice. It suggests the kind of crotchet that is kin to fads, bees in bonnets, to say nothing of bats in belfries. But Mr. Scholes is not a bit like that. There is no more common-sense writer on music to-day, and none that has the ear of the many-headed to such an extent. For that reason he has done well to rescue and issue in book-form a big batch of his *Observer* articles. (But I like his cover no more than his title. Few books call for dead black boards with white lettering, and this is not one of them.) Mr. Scholes has improved on the practice

of most writers who re-issue newspaper articles. As a rule such collections are pitchforked together; here they are grouped into sets of three or four under a common title. In one respect, however, he succumbs to the usual lazy convention: he has done too little revision. A note tells us that the essays have undergone 'slight alteration.' Why only 'slight'? Surely the material turned out weekly would gain enormously in its book-form if a good deal of it were drastically pruned and recast—even developed in some cases. The limitations of the weekly article often lead to the mere starting of a hare; re-issue in book-form gives the author time and space to go after that hare to some purpose. A case in point is the article headed 'Shall we reconsider Wolf?' Mr. Scholes asks the question and begins to make out a case for his suspicion—shared by a lot of us—that Wolf is over-rated. He gets on well for four pages, and then, of course, his weekly space gives out. A few lines short of the end he says, 'Have I made out a case for the reconsideration of Wolf?' and (evidently assuming that a chorus of 'Yes' arose from recumbent Sunday afternoon forms) adds, 'Then let us reconsider him.' And doesn't do so—at all events, in print, which is where we want our critics to do their considering, and even more their reconsidering. He should have carried on for a week or two more, or, better still, have settled down to the job in this book. Meanwhile the hungry sheep look up and are given no more than a sniff. 'Shall we eat?' asks Mr. Scholes. . . . 'Then let us eat,' and whisks the joint away.

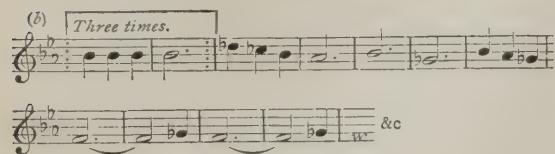
I think, too, that certain controversial chapters should have been omitted or recast. In a dispute carried on in the columns of a journal from week to week, or even from month to month, the readers hear both sides from start to finish, whereas if one of the disputants reprints his side of the tussle, the result is hardly fair to his opponent. For example, in the chapters on Stravinsky we get the whole of Mr. Scholes's side, but Mr. Edwin Evans's arguments mostly appear in the form of brief quotations, put up to be knocked down. This is not Mr. Scholes's fault, of course; it is the inevitable result of reprinting one side of a controversy. When the dispute was going on we all held the ring. Here there is no ring: we are back in the dressing-room with a flushed Mr. Scholes reproducing his side of the fight. Similarly, the chapter headed, 'The Music or the Making,' consists of his side of the dispute with the present writer as to whether a fine piece of music can be made out of poor themes. I thought the point had long ago been settled by most of the great composers, and nothing in this chapter alters my view. And I still cannot regard the opening themes of the *Eroica* and fifth Symphonies as anything but poor, and both very little better than the weak alternative versions quoted by Mr. Scholes. Try to imagine a person who had never heard the fifth Symphony; play the little *motto*-theme to him, and ask him what he thinks of it as a musical subject. He will say, 'That a subject? It is merely a cuckoo with a bad stutter!' And he is right. Then let him hear what Beethoven does with it; he will take off his hat and say that those four notes will never again remind him of a cuckoo. He will be at a loss to say what they will remind him of until you mention Fate knocking at the Door, after which the postman need only double his rat-tat in order to send his mind back to the fifth Symphony. If this transfiguration of a major third into a masterpiece and of

the postman into Fate is not a sufficient answer to Mr. Scholes's question, I don't know where to look for a better, though I could easily find a good many to run it close.

One other point, and only one. Mr. Scholes says: 'A stream does not rise higher than its fount, and the derivatives of a theme are not likely to be better than the theme itself.' The analogy breaks down every time we draw water from a tap, for we see that, given due pressure, water does so rise. And in music the genius of the composer supplies the pressure that makes a mere scrap of a theme into a towering edifice of sound. If Mr. Scholes wants to see a derivative improving on its origin, he need only look at this example from the movement we are discussing:



And this from the *Scherzo*:



Aren't these derivatives better than the stuttering cuckoo-call? I should like to develop this point, and also to say something about Mr. Scholes's comments on the Bach Toccata in F, but it suddenly occurs to me that this set out to be a short review, not a long article. I must now do no more than heartily commend this book to the reader's notice, though I can imagine few books that need it less, seeing that Mr. Scholes has so large a public ready to eat out of his hand. Those who have already had this fare in weekly doses will enjoy it again in *rechauffé*.

The essays number fifty-four, and they cover a variety of subjects, almost all of as much interest to-day as they were a year ago; a good many of them will be topical for a long while yet. Mr. Scholes's happy knack of exposition is nowhere better or more profitably shown than in these discussions of many of the everyday problems of music. As the solution of some of these problems lies with the crowd rather than with the professional musician, it is all to the good that they should be discussed in a volume so notable for its clearness and good sense. H. G.

In our review of Frank Thistleton's *The Art of Violin Playing*, in the *March Musical Times*, the book was said to be issued by 'The Strand Library.' This was a slip. For 'Strand' read 'Strad.'

A programme of great variety and interest is announced by the Novello Choir for its concert at Bishopsgate Institute on April 10, at 8 p.m. There will be madrigals by Bateson, Benet, Edwards, Gibbons, Tomkins, and Wilbye; part-songs by Elgar, Ireland, McEwen, Pearsall, Pointer, Shaw, Stanford, and West, and songs by Elizabethan composers, by Delius, Gibbs, Hamilton Harty, Ireland, McNaught, Parry, and—all alone among this British battalion—Mozart. The soloist will be Miss Dorothy Robson, and Mr. Harold Brooke will conduct.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

#### LECTURES ON CHOIR-TRAINING

Candidates for the Examination in Choir-Training, and all members of the College, are cordially invited to attend the following lectures:

Monday, May 12, 1924, at 2.0 p.m., Mr. Sydney H. Nicholson, M.A., Mus. Bac. Subject, 'Congregational Singing.'

At 5.30 p.m., Mr. E. T. Cook, Mus. Bac. Subject, 'Plainsong.'

Tuesday, May 13, at 3 p.m., Dr. Ernest Bullock. Subject, 'Practical Choir-Training.'

At 5.30 p.m., Dr. W. A. Aikin. Subject, 'The Voice.'

F.R.C.O. (CHM.); A.R.C.O. (CHM.)

The Examinations in the above diploma will be held at the College.

On Wednesday, May 14, at 10 p.m.—Paper work;  
On Thursday, May 15, at 10 p.m.—Viva-voce and Practical work.

Last day of entry, Monday, April 14, 1924.

H. A. HARDING, *Hon. Secretary*.

#### A WOLSTENHOLME RECITAL

On Thursday, March 13, at 6.30 p.m., a recital was given at Westminster Cathedral by Mr. William Wolstenholme. As we hoped and expected, the programme included a selection from his published works and an *Improvisation in Sonata Form* on themes submitted at the recital. These are what many of us wanted specially to hear, and we were rewarded by a remarkably clever—even brilliant—performance. Contact with the classics was made in Bach's *Fantasia* in G, in the five-part *Grave* middle section of which, played at a very deliberate pace, the fine Great diapasons and magnificent Pedal organ were heard to full advantage. A *Menuet Antique* by Watling should become popular. Franck's *Prelude, Fugue, and Variation* was adequately rendered, and calls for no special comment. Mr. Wolstenholme's registration, if more or less conventional, was sound throughout. A *Pastoral* in C, which deserves to be better known than it seems to be, belongs to the maturer Wolstenholme, and is notable for a very striking use of extended pedal point. His *Festival Toccata* in B flat proved to be a very optimistic number. The extempore Sonata was Wolstenholme at his best—and higher praise could not well be found. Two decidedly difficult themes were handled and interwoven with great skill, in a straightforward *Allegro* and a playful *Scherzo*. *Benedicamus Domino* ('Solemn Feasts') was used, very happily, as the main theme of the *Finale*. The 30-in. Tuba Magna was not used by the recitalist until the final chord of the last item—exemplary restraint! G. S.

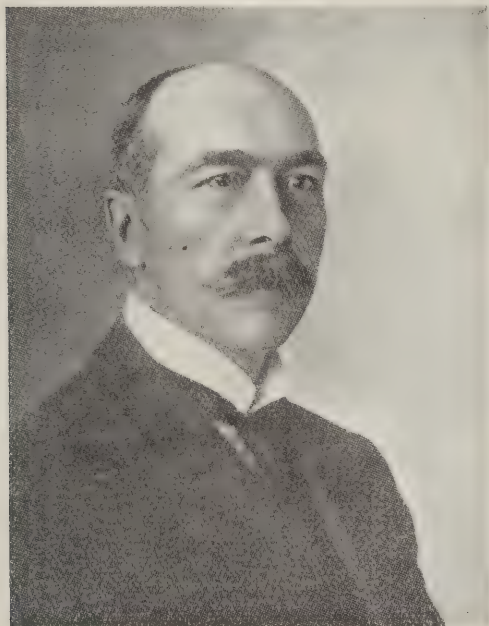
#### ANOTHER FINE RECORD OF SERVICE

Mr. Thomas Manson has been presented with an illuminated address and a wallet of treasury notes in appreciation of his services to the musical life of Lerwick, Shetland Islands. Mr. Manson's chief activities have been in connection with the Lerwick Musical Society, of which he was conductor, and the Parish Church. He has held the post of organist and choirmaster at Lerwick for forty-three years, and is still in office. As an example of zeal hard to beat, we may mention that Mr. Manson once played at every service without break for seven years.



CHARLES WILLIAM PERKINS

Mr. C. W. Perkins, who retired last year from the Birmingham Town Hall organistship, at the age of sixty-eight, held but three posts during his many years of a musical life. He was born at Birmingham in 1855, and so late as 1875 was still intending to follow a business career. But music, which he had studied from childhood, called him too strongly, and so, when for some time he had been organist of the Swedenborgian Church in Wretham Road, Handsworth, Birmingham, he gave up his business occupations. After twelve years at this Church, he removed to



MR. C. W. PERKINS

St. Michael's, Paddington, remaining there for four years (1884-88). His appointment to the post at Birmingham Town Hall fell in the year 1888, and he retained it for thirty-five years. For personal reasons the authorities allowed him to remain in office after the usual time of retiring. During the war he acted as organist for a while at Carr's Lane Chapel; but as this was only a temporary and provisional matter, the fact still remains that, for fifty-one years, he occupied but three positions. For all the years of his municipal appointment, however, Mr. Perkins was a busy recitalist, being the favourite opener of new organs in a country far wider than the Midlands. He was also a favourite in high social circles, warmly regarded by the late King Edward, and playing frequently as a guest at Blenheim and Gopsall. He met the German Emperor on one of these visits, and the latter was so pleased with his playing that he invited him to Berlin to play a programme of his (the Emperor's) own choosing! This programme included the Prelude to *Gerontius*, the D minor Sonata of Mendelssohn, the Prelude to Act 3 of *The Mastersingers*, and the big Prelude and Fugue in C of Bach (Breitkopf Ed., vol. i.). Mr. Perkins was proud of these associations with royalties, but only with the artist's pride that the art he represented should be thus noticed. He says that the King and the Emperor both spoke intelligently about organ music and organ playing. His ideals were high, clap-trap organ stunts being one of the few things that could move him to anger. His qualities of modesty, sincerity, and steadfastness won him a rare position at Birmingham, and his moral influence was always great. If Mr. Perkins approved of a matter, the matter was more than half assured of successful development, because of the pressure exerted by his character. The Town Hall post was accompanied by a salary of only

£150, plus whatever engagements came the way of its holder. Thus Mr. Perkins retired after a life-time which absorbed each year what the year brought forth financially. It became known that he was not free from financial anxiety, and by various means a useful sum was gathered together by some Birmingham musicians, with which a small annuity was purchased for him. S. G.

## THE NEW BIRMINGHAM CITY ORGANIST

Mr. G. D. Cunningham, who succeeds Mr. Perkins as City organist at Birmingham, is well-known in London, having been for some years organist at Alexandra Palace, and a popular recitalist in church and concert-hall. He was born in London, and was a student at the Guildhall School of Music, and later at the R.A.M., where he held the Henry Smart Scholarship. At the Academy he was a frequent prize-winner. He took his R.C.O. Fellowship at the early age of eighteen. He is a Professor at the R.A.M. and an Examiner for the Associated Board. A few years ago he was appointed to St. Alban's, Holborn. Mr. Cunningham has long been recognised as one of our finest English players. If a personal note be not out of place, I may mention two performances of his that stand out in my memory—the first at Alexandra Palace, some twenty years ago, when, as a prelude to a performance of the B minor Mass, he played the Bach *Passacaglia* in masterly style; the second about a year ago, when, dropping in casually at Bishopsgate Institute one mid-day, I was just in time to hear him give the finest performance I have yet heard of the Reubke Fugue. It happened to be at the time when the Dupré boom was at its height, and I well remember wondering whether the brilliant Frenchman could excel the Englishman in this particular work. (The comparison can



Photo by

[Swaine, 146, New Bond Street, W.]

MR. G. D. CUNNINGHAM

never be made, of course, for, like his compatriots, Dupré plays nothing but Bach and a limited range of French music.) Birmingham has made an excellent choice, and lovers of fine organ playing in the Midlands will find that such good times as they have had in the past will be at least maintained in the future. H. G.

The St. Alban's Bach Choir will sing the *St. Matthew Passion* at St. Alban's Abbey on April 8 in the evening (we have no more exact news as to time).

Bach's *St. John Passion* will be sung at St. Stephen's, Bow, on Palm Sunday, at 6.30, and on Good Friday at 8.

At Southwark Cathedral, on April 5, at 3, the *St. Matthew Passion* will be performed. The London Symphony Orchestra will assist.

Messrs. Rushworth & Dreaper have recently built an organ for the Dutch Reformed Church, Fransch Hoek, South Africa. It is a two-manual of eleven stops.

#### ORGAN RECITALS

- Mr. Cyril S. Christopher, Wretham Road Church, Handsworth—Introduction and Fugue in D flat, *Rheinberger*; Scherzo in A flat, *Bairstow*; Largo ('New World' Symphony); Prelude and Fugue on B A C H, *Liszt*; Finale (Symphony No. 6), *Widor*.
- Mr. Herbert F. Ellingford, St. Giles's Cathedral—Pièce Héroïque, *Frank*; Passacaglia, *Reger*.
- Mr. Percy G. Saunders, Great Ilford Parish Church—Elegy, *Parry*; Sonata No. 1, *Harwood*; Allegro and Allegro Moderato (Sonata No. 1), *Bach*; Fantasia, *Saint-Saëns*.
- Mr. H. Cyril Robinson, St. John's, Barmouth—Two Trumpet Tunes, *Purcell*; Choral Preludes by *Parry* and *Vaughan Williams*.
- Mr. Albert Orton, St. Anne's, Soho—Four Bach programmes, one of which follows: Prelude and Fugue in C minor, Four Chorale Preludes, Toccata in F, Trio in D minor, Prelude and Fugue in C major, Fantasia in G major.
- Mr. H. S. Wéalé, Westminster Cathedral—Toccata, Adagio, and Fugue in C, *Bach*; Three Choral Improvisations, *Karg-Elert*; Sonata in C sharp minor, *Harwood*; Passacaglia in D minor, *Reger*; Symphony No. 6, *Widor*.
- Mr. Frank Bevers, Wesleyan Church, Batley—Overture in C minor, *Fricker*; Toccata-Prelude on 'Pange Lingua,' *Bairstow*; Preludes on 'Eventide' and 'Old 104th,' *Parry*.
- Mr. H. T. Gilberthorpe, St. Paul's, Starcross—Overture to the 'Occasional' Oratorio; Adagio and Allegro Fugato, *Stanley*; Postlude, *Lloyd*.
- Mr. F. J. Livesey, St. John's, Cleator Moor—Sonata No. 4, *Mendelssohn*; Three Chorale Preludes, *Bach*; Prelude and Fugue in E flat, *Saint-Saëns*; Divertissement, *Vierne*.
- Mr. G. H. Cole, St. Edward's, Roath—Fantasia and Fugue in G minor, *Bach*; Cantilène, *Wolstenholme*; Intermezzo, *Hollins*.
- Mr. Norman Cocker, Manchester Cathedral—Allegretto from Sonata, *Elgar*; Choral No. 3, *Frank*; Scherzo (Symphony No. 2), *Vierne*.
- Mr. G. W. Harris Sellick, St. Mary Magdalene, Ashton-upon-Mersey—Trio (Sonata No. 2), *Bach*; Toccata-Prelude on 'Pange Lingua,' *Bairstow*; Sonata No. 1, *Harwood*; Choral No. 3, *Frank*; 'Ronde Française,' *Boëllmann*.
- Dr. E. C. Bairstow, Manchester Cathedral—Overture to 'Athaliah,' *Handel*; Andante from String Quintet, *Mozart*; Prelude and Fugue in B minor, *Bach*; Chorale Preludes by *Charles Wood*, *Bairstow*, *Bach*, and *Karg-Elert*.
- Dr. Chastey Hector, Brighton Parish Church—Sonata No. 2, *Borowski*; Andante Cantabile, *Tchaikovsky*; Grand Chœur in G minor, *Hollins*. (Choruses by choir-boys: Nicholson's 'Be strong in the Lord'; 'Let the bright Seraphim'.)
- Mr. D. E. Roberts, St. Andrew's Cathedral, Inverness—Chorale Prelude, 'Lord Jesus Christ, unto us turn,' *Bach*; Allegro and Intermezzo (Symphony No. 6), *Widor*; Toccata-Prelude on 'Pange Lingua,' *Bairstow*.
- Dr. William Prendergast, Winchester Cathedral—Andante in E minor, *S. S. Wesley*; Prelude, Fugue, and Variation, *Frank*; 'In modo Dorico,' *Stanford*; Finale (Symphony No. 2), *Widor*.
- Mr. Arthur Sharp, St. George's, Altrincham—Toccata (Symphony No. 4), *Widor*; Two Choral Preludes, *Brahms*; Pastoral, *Ravel*.
- Mr. Harold M. Dawber, Hope Congregational Church—Trumpet Tune and Air, *Purcell*; Three Chorale Preludes, *Bach*; Fantasia and Fugue in C minor, *Bach*; Caprice and Cradle Song, *Grace*; Introduction and Fugue, *Reubke*.

Mr. Henry Riding, St. Saviour's, Ealing—Concerto in G minor, *Camidge*; Elegy, *Parry*; Fantasia on a Christmas Hymn, *G. P. Allen*.

Mr. William Robson, All Saints', Preston-on-Tees—Fantaisie and Fugue in G minor, *Bach*; Postlude in G minor, *Stanford*; Prelude, Fugue, and Variation, *Frank*.

Mr. C. E. Jarvis, Eastham Parish Church—Two Chorale Preludes, *Bach*; Allegro maestoso (Sonata in G), *Elgar*; March for a Church Festival, *Best*.

Mr. Norman Collie, St. Michael's, Chester Square—Variations on an Original Theme, *Archer*; Suite, *Arensky*.

Mr. W. Hunt, St. George's, Belfast—Psalm-Prelude, *Howells*; Final in B flat, *Frank*.

Mr. W. G. Breach, St. John's, Clapham—Choral Prelude, 'All glory, laud, and honour,' *Bach*; An Irish Fantasy, *Wolstenholme*.

Mr. Norman W. Newell, St. Martin's, Potternewton, Leeds—Three Psalm-Preludes, *Howells*; Sonata No. 6, *Rheinberger*; Finale, *Frank*.

Mr. H. E. Wall, St. Matthew's, West Kensington—Sonata No. 3, *Mendelssohn*; Prelude and Fugue in F minor, *Bach*; 'Bohemesque,' *Wolstenholme*.

Mr. E. T. Cook, Christ Church, Westminster—Fugue in E flat, *Bach*; Preludes on 'University' and 'Martyrs,' *Grace*; Minuet, *Ravel*; Sonata in A minor, *Rheinberger*.

Mr. W. Greenhouse Allt, St. Giles's Cathedral (two recitals)—Bénédiction Nuptiale, *Saint-Saëns*; Pax Vobiscum, *Karg-Elert*; Prelude on 'St. Michael,' *West*; 'Cathedral Windows,' *Karg-Elert*; Finale (Symphony No. 3), *Vierne*; 'Song of Symeon,' *Charles Wood*.

Mr. Philip Miles, All Saints', Eastbourne—A *Frank* programme: Choral No. 3, Pastoral, Pièce Héroïque, Fantaisie, Cantabile in B, Final in B flat.

Miss E. Bowman, Barony Parish Church, Glasgow—Prelude and Fugue in G, *Bach*; Toccata-Prelude, *Stanford*; Choral No. 3, *Frank*.

Mr. F. C. J. Swanton, Blackrock Methodist Church—Chorale Preludes by *Parry*, *Bach*, and *Vaughan Williams*; Bridal March and Finale ('Birds of Aristophanes'), *Parry*.

Mr. H. Moreton, Exeter Cathedral—Overture in C, *T. Adams*; 'Paulus,' *O. Malling*; Finale, 'Verdun,' *Stanford*.

Dr. M. P. Conway, St. Mary Redcliffe—Introduction and Fugue (Sonata No. 7), *Rheinberger*; Three Preludes from the 'Little Organ Book,' *Bach*; Allegretto from Sonata in G, *Elgar*.

Mr. Herbert Hodge, St. Mary-le-Bow, Cheapside—Andante (Sonata No. 4), *Bach*; Air with Variations and Finale in A, *Lyon*; Sonata in B flat, *Mendelssohn*.

#### APPOINTMENT

Mr. Alfred E. Dawes, organist and choirmaster, St. George's Presbyterian Church, Blackburn.

## Letters to the Editor

### THE PRACTICAL SIDE OF CONGREGATIONAL SINGING.

SIR,—I hope it will not be thought that I am of those who resent criticism—the author who cannot stand criticism should not submit his works for review—but I fear that certain remarks in the lengthy notice you so kindly accorded my book *The Music of the Congregation*, in the *Musical Times* for January, must have conveyed to your readers an entirely wrong impression of my conclusions on the points in question. I trust that in justice to myself you will allow me a little space by way of explanation.

(I.) In alluding to plainsong tones you state, 'He says the plainsong tones are monotonous.' I have not made any such statement, which, had I done so, would have given your readers justifiable reason for considering me prejudiced in my treatment of the subject dealt with. My words are, 'what to some people may seem monotonous.'



(2.) You say, 'Mr. Fleming exaggerates the difficulty of free-rhythm hymn-tunes.' Dear Mr. Editor, Where? The very nearest I have approached to anything of the kind is my statement that the elasticity of free-rhythm 'is not invariably a factor making for facility of rendering,' and I have gone so far as to add that 'in the wealth of free-rhythm music is to be found a not inconsiderable proportion well adapted for congregational rendering.'

(3.) I find, of course, no fault with your disagreeing with me in the matter of allowing ample time for the congregation to rise between the playing-over and the start of the hymns, but your notice continues (and I entirely agree with the statement), 'there is nothing more fatal to good attack than vague waits between verses,' which is bound to suggest that I condone the practice, whereas I have devoted nearly a whole page to a consideration of the rules by which it may be avoided.

May I add that I welcome such other criticisms as are contained in your review, even though they are somewhat at variance with my own experience, which, extending over a period of more than forty years, embraces the methods employed in the German and Swiss churches, several English churches in those countries, Ireland, every possible type of church in England, New York, Oregon, and Southern California, and nearly every kind of church in Canada, even down to little churches on the far western Pacific coast. Judging by what is heard in various churches even where the music is in charge of highly competent organists, there would seem to exist great diversity of opinion upon many technical points connected with congregational singing, and these, in my opinion, might profitably be discussed at the meetings of our organists' associations up and down the country as well as in the musical and ecclesiastical press.—Yours, &c.,

20, Woodmead Road,                      GEORGE T. FLEMING.  
Lyme Regis.

['H. G.,' our reviewer, writes: 'Mr. Fleming quotes little bits of the review in such a way that I did not recognise my handiwork until I turned up the article in the January *Musical Times*. Thus, I am alleged to have stated that Mr. Fleming "says the plainsong tones are monotonous," whereas I wrote, "he says the plainsong tones are monotonous because the reciting note is the same in both halves of the verse." This sentence is based on Mr. Fleming's remark (p. 15) as to "an inherent drawback in plainsong" being "the rigidity of the pitch of the reciting note, which remains the same, not only for every verse, but for both halves of each verse." I fail to see that my paraphrase of this did Mr. Fleming injustice.

'(2.) My feeling that Mr. Fleming exaggerates the difficulty of free-rhythm hymn-tunes was induced by a careful reading of pp. 10 and 11. I have heard many such tunes sung heartily by average congregations, whereas Mr. Fleming writes as if he had not, and rarely expected to.

'(3.) Here again Mr. Fleming does not quote enough. What I wrote was: "In a service where there is no conductor, nothing is more irritating and fatal to good attack than vague waits between verses, or after introductions of any kind," and if the playing-over is not a kind of introduction, I don't understand plain English. I did not wish to suggest that Mr. Fleming "condoned" waits between verses, but since he has raised the point, I cannot refrain from reminding him that he says (p. 55) that the "playing of the first note in advance of the rest of the chord . . . is often necessary in the accompaniment of the congregation." I can imagine nothing more likely to lead to "vague waits between verses" than such a practice. I agree with Mr. Fleming that our organists' associations might well discuss these technical points in the conduct of a church service.']

#### NEGLECT OF HANDEL

SIR,—A number of your correspondents have written querulously of late in regard to the present deplorable neglect of Handel, and Mr. W. Harold Pearce, writing in the January issue, calls for reasons. I venture to think that one reason at least is not far to seek.

During the last century there befel Handel a dire and cruel calamity which seems almost irretrievably to have ruined his fame, and is largely responsible for the cloud of prejudice and misunderstanding which at present eclipses his glory. This disaster was—his adoption by the Church of England. He was claimed as the exclusive and peculiar property of the Church, and forthwith poor, genial, magnanimous, universally tolerant, deliciously profane, gloriously great Handel was enveloped in the odour of sanctity, planted on a pious pedestal, and paraded before the multitude as one who had dedicated his art and devoted his labours to the propagation of the Gospel!

The artist having been thus successfully kidnapped and disguised, the Little-Bethel minds of the period proceeded to misappropriate and convert to their own purposes the wonderful legacy of beauty which Handel had bequeathed to the world, and to distort and misrepresent the same to the best of their ability. The tradition was established of performing the oratorios in a rigid and 'churchy' manner, which stifled and suppressed all the poetry, the colour, the humour, the sympathy with mankind and nature, the artfully-drawn contrasts, the delicate landscapes and vignettes, and the thousands of subtle designs and effects with which the golden pages of the master teem. His irresistibly voluptuous love-songs and his lovely and romantic Italian airs were forced into unholy and unnatural unions with hymns and psalms and songs of praise, *Dove sono* becoming *Holy, holy, Ombra mai fu* becoming *O heavenly rest*, and *Rend' il sereno* being transmuted (*O monstrous iniquity!*) into *Lord, remember David*—and so *ad infinitum*. In short, such of his music as was not ruthlessly jettisoned became invested (or shall we say *infested?*) with a sickly Sabbath-day, death-bed repentance flavour, utterly foreign and repugnant to its original style, spirit, and design.

The disease having been diagnosed, it remains to consider the remedy, which, it is submitted, is briefly this: Utterly to sweep away into outer darkness all the cumbrous and suffocating tradition of ages, and to survey our Handel anew from an entirely fresh aspect; to approach his works with those memorable words of Mr. R. A. Streatfeild steadfastly borne in mind ('Handel the preacher is laid for ever in his tomb, but Handel the artist, with his all-embracing sympathy for human beings and his delight in the world around him, lives for evermore'); and to recognise fully that those great oratorios of his are either noble musical epics or mighty musical dramas: they are not, and never were, the pitiful musical tin tabernacles to which the 19th century endeavoured to reduce them.

If, in this frame of mind, we apply ourselves diligently to the study of the works, vocal and instrumental, of the great Saxon, we shall find, I verily believe, that he is not so unworthy a place in the sun with Bach, as some of us are inclined at present to imagine. If we truly seek Handel, we shall find him in the chivalric and flashing gallantry of *Rinaldo*, in the magic gardens of *Alcina*, in the poignant accents of the dying Bajazet, in the delicious pastoral scenery of *Acis*, the dazzling Oriental splendour of *Solomon*, the tender, intimate idyll of *Theodora*, the classic and pagan graces of *Semele*, the alternate comedy and tragedy of *Saul*, the sublime pathos of *Hercules*, the manifold enchantments of the *Concerti Grossi*, the wondrous poetry and supreme imaginative power of *The Messiah*, and in countless other of the works of this neglected wizard, whose spells, would we but allow him to weave them in his own way, would prove as potent and as enduringly delightful as those of any of the immortal geniuses who have 'found out musical tunes.'—Yours, &c.,

HERBERT S. BROWN.

Deal, Kent.

#### RHEINBERGER AND ENGLAND

SIR,—Mr. Harvey Grace's interesting articles on 'Rheinberger's Organ Sonatas' recall to me a conversation I had with the distinguished composer at a restaurant near the Munich Conservatorium in the spring of 1898. After a few questions concerning music in England, he said he felt very much flattered at the kind reception of his organ works among English cultured people, but he was rather surprised his orchestral and choral pieces had not

received an equal share of attention. I was on the point of replying, 'Because your Organ Sonatas are your best works,' but fortunately I had been warned by the restaurant proprietor that Rheinberger was easily offended, and was very abrupt (owing to continuous ill-health) with strangers and recent acquaintances. So I said, 'Organists of the Church of England are among the leaders of musical life in Great Britain, and organ sonatas are comparatively easily introduced to the public.' 'That is a very good reply,' said Rheinberger, 'but it does not explain the omission of my ecclesiastical works from the churches and concert-rooms.' 'Your works of this kind are composed entirely for the Roman Catholic service,' I pointed out to him, 'and the musical resources of the Roman Church in England are limited owing to lack of funds.' Rheinberger gradually perceived this when I explained the makeshifts—amateur and poorly paid organists and harmonium players, and voluntary mixed men and women, boy and girl choirs—of the majority of the Catholic churches. He laughed heartily at this, and said, 'Perhaps things will improve in another half-a-century, when my choral works are forgotten.' Rheinberger likewise said he personally believed he was partly responsible for the extremely rare performances of his orchestral and chamber works at concerts in England. Hans von Bülow told him several times that he should have visited England to conduct performances of his own works, and he had refused invitations from Charles Hallé and August Manns. But chronic lung trouble, his teaching connection, and his duties of musical inspector in Bavaria, always prevented his doing so. His wife, Frau von Hoffness (née Fräulein Jägerhüber), a well-known authoress and singer, was, however, no stranger to England, and she often visited Thomas Carlyle and his wife at Chelsea before her marriage to Josef Gabriel Rheinberger. She was seventeen years older than her second husband, the composer, but the restaurant proprietor told me it was a very happy union. Rheinberger never completely recovered from the shock of her death nine years before his own.—Yours, &c.,

ANDREW DE TERNANT.

36, Somerleyton Road, S.W.9.

### THE NEGLECT OF WIDOR

SIR,—I have read with regret the note on page 250 of the *Musical Times* to the effect that Widor's symphonies are 'unduly neglected' by London organists.

It is pointed out that the ten are to be played in New York, and the opinion is expressed that 'something of the kind' would attract attention in London.

On November 7 and 14, 1922, we heard such recitals by Mr. D. Rayner-Smith upon his organ at St. Clement Danes. The programmes are enclosed, and I feel sure that the prominence which your paper could afford his work is all that is needed to encourage an unusually gifted musician to give us the works in their entirety.

We need then not cross the ocean to hear three players.—Yours, &c.,

E. H. RAVEN.

'Courtlands,' Ealing, W.5.

March, 1924.

### NEGLECTED WORKS

SIR,—Mr. Kaikhosru Sorabji, referring to the 'scandal' created by the constant performances of certain musical masterpieces, does the pianist whom he indicates by a hiatus a great injustice in saying that this 'scandal' has reached such proportions that when M. de—— is down to play a Concerto we all know it will be the Grieg. I have heard M. de—— in Liszt's 'rarely played' A major Concerto, and the *Hungarian Fantasia*, Beethoven's *Emperor*, Saint-Saëns's G minor, Franck's *Symphonic Variations*, and a good number of other fine works. M. de—— probably plays the Grieg more than any other Concerto because he is always requested to do so, many music-loving people being less fortunate than Mr. Sorabji, who is evidently able to attend every performance.—Yours, &c.,

CECIL AUSTIN.

48, Cathedral Road, Cardiff.

March, 1924.

### A 'CRITICISM' OF THE R.C.O. CHOIR TRAINING-EXAMINATIONS.

SIR,—In the *Musical Times* for March, under this heading, 'H. G.' accuses Dr. F. H. Wood of quibbling about the initials Ch. M., an abbreviation for those holding the R.C.O. Choir-trainer's diploma. The objections mentioned are certainly rather frivolous, but did not Dr. Wood point out that Ch. M. is the abbreviation used by most of our Universities for the degree of Master of Surgery? Might not there arise some confusion if the R.C.O. also adopts this lettering? I would suggest D.C.T. (Diploma in Choir Training) as being both less clumsy and less liable to misunderstanding.—Yours, &c.,

CLIFFORD C. HODGES.

41, Fieldway Crescent, N.5.

March, 1924.

SIR,—In criticising my article, printed elsewhere, on the new R.C.O. Choir-training Examination, Mr. Harvey Grace is careful not to tell your readers what my article pointed out, viz., that the R.C.O. distinction, 'Ch. M.,' is *actually a degree in Surgery*. I feel sure that the Council did not know this at the time the choice was made, or probably it would have avoided this ambiguity. Mr. Grace states, in your March issue, that 'it would be easy to multiply cases' of such overlapping of titles. Easier said than done, perhaps, but I invite him to try.

The other point that he finds 'staggering' is quite obvious to ordinary minds. A.R.C.O. and F.R.C.O. do not mean that their holders are 'organists,' but that they are Associates, or Fellows, respectively, of a College of organists. That is a different thing. The new label 'Ch. M.' is bluntly 'choirmaster.' If this is not 'a specific and proprietary use' of the word, will Mr. Grace kindly tell us what else it is?—Yours, &c.,

FREDERIC H. WOOD.

252, Hornby Road, Blackpool.

March, 1924.

[Mr. Harvey Grace writes: 'My omission to mention Dr. Wood's point as to "Ch. M." being actually used for a degree in surgery was purely inadvertent, and not, as Dr. Wood asserts, deliberate. In so far as the omission did him injustice, I regret it. But even so, the main part of my article is not affected. I took exception to Dr. Wood's setting out to discuss a syllabus, and spending more than half of his limited space in quibbles of various kinds; nothing in his letter answers that charge. Dr. Wood invites me to try to find other cases of overlapping of alphabetical distinctions. I have tried, and a few minutes' quick search (going no further than half-way through the alphabet) yielded seven. Moreover, the research showed that the churgical degree is expressed in four ways—M.S., S.M., Ch. M., and M.Ch. ! At this rate who can be safe in choosing a set of initials? As to the "proprietary" use of a word, my point was, and is, that nobody pretends, or is likely to infer, that in order to be a choirmaster one must hold the College diploma. Since the above was written, I learn that the R.C.O. Council has decided to modify the abbreviation by compressing it from "Ch. M." to "Chm." This momentous point having been settled, perhaps Dr. Wood will now bend his mind to the Syllabus itself.']

### WHAT IS FAIR CRITICISM?

SIR,—Having recently published a small work, a well-known journal was good enough to notice it, more or less favourably, but concluded with the words 'There are some faults of workmanship.'

As the title-page gives ample proof that the work is the result of some experience, the writer was curious to learn what this meant, and found it to be mainly an expression of personal opinion, the major part relating to certain repetitions of words 'common to writers of the Victorian era.'

The questions arise—Is a critic justified in publicly branding a work in this way without at least giving a hint of his reason for doing so, and leaving his readers to wonder does he mean consecutives, false relations, lack of melody, crude progressions, or other pitfalls of the unwary? Also, are some critics inclined to be as fair to the work of an unknown, as they are to that of a well-established composer? The matter is, I think, of some importance.—Yours, &c.,

8, Brecknock Road, Bristol.

JOHN J. JONES.

March, 1924.



## THE DOH-MINOR—A WARNING

SIR,—As Dr. Shinn has now taken up the cudgels, and can deal with the subject more ably than I can, I am sorry to trespass once more upon your space.

I am bound to do so, however, on account of Mr. Harrison's remark that 'Your lady correspondent will no doubt have gleaned the answer to her query from what I have said in the course of this letter.'

No, Sir, I have not gleaned any satisfactory answer!

I have no brief for the *Doh*-minor method. I have adopted it in my teaching because of its reasonableness. The *Lah*-minor does not and never can appeal to the intelligence of the student—a serious matter!

A little pupil remarked—after having a lesson on the construction of the minor scale—'. . . they never have minor in singing!' As a fact, he had learnt several easy minor songs at school, but was wholly led astray by the notation. My explanation that the key-note was no longer called *Doh* but *Lah* merely added to the confusion. His only remark was, 'Well, I thought they sounded "minory"!' What can be simpler and more intelligible than such a modulator as this?

Major.	Harmonic Minor.	Melodic Minor.	
< d' t	< d' t	< d' t	d'
l	< la s	l	la
s		s	s
< f m	f	f	f
r	< ma r	< ma r	ma
d	d	d	d

It is a pity if our friends of the Tonic Sol-fa College are more anxious—unintentionally, of course—for the good estate of their method than for the cause of music generally.—Yours, &c.,

LOUISE DUGDALE.

339, Romford Road,  
Forest Gate, E.7.

SIR,—As Messrs. Joseph Williams rightly presume, what I have communicated to the Press warning the public against the use of the *Doh*-minor notation was done by order of the Executive Committee of the Council of the Tonic Sol-fa College. I had previously written, however, to Messrs. Joseph Williams, and finding that they were using the *Doh*-minor notation as a matter of principle, there was nothing left for the College Council to do but to warn the public that the notation that was being used by Messrs. Williams was not the Tonic Sol-fa notation. However, I am glad to see that this firm not only announces the fact that it is not withdrawing its *Lah*-minor publications, but is even including them as an alternative to the *Doh*-minor method in its new series of school songs. From Messrs. Williams' action in this matter it would appear that the firm is not suffering from too severe an attack of principle.—Yours, &c.,

WALTER HARRISON (Secretary).

Tonic Sol-fa College,  
26, Bloomsbury Square, W.C.1.

## MUSIC IN WORSHIP

SIR,—In the February issue, page 159, Mr. John Newton refers to the preface of the *English Hymnal* where it states: 'This is not a party book.' But to judge from the manner in which advocates of the book both act and speak, the party spirit is only too evident.

Why the persistent public abuse of Drs. Dykes, Stainer, and Barnby? If the work of these men was so poor, why do the editors of the book in the same preface express regret at not being able to include some *beautiful tunes* by Drs. Dykes and Stainer?

I have a book, *Concerning Hymn-Tunes and Sequences*, by Athelstan Riley, one of the editors of the *E. H.*, in which the author attacks *Hymns A. & M.* very unfairly, and incidentally mentions the tune, 'St. Clement,' by Dr. Scholefield, sung to the hymn, *The day Thou gavest*. He describes it as a really bad tune, and goes on to point out its glaring defects, ending by saying 'it is difficult to restrain one's feelings. The harmonization, too, does not mitigate its faults.' If it is so bad as he says, why did the proprietors of the *E. H.* acquire the copyright when the opportunity offered?

The tune given in the *E. H.* for this hymn is said to be its original form. This may be so, and it is a good tune as such, but 'St. Clement' is an equally good (if not superior) L.M. tune, and has so been known and used for many years.

The *E. H.* has some very good points, and some very fine tunes. But I candidly consider *Hymns A. & M.* the better book of the two. It provides in excellent taste a good tune to every hymn in a convenient form for congregational singing.

There is a very fine tribute in last week's *Church Times* to *Hymns A. & M.* by the late Fr. Hugh Benson.

Undoubtedly the true devotional, dignified Church-worship spirit is far more apparent in *Hymns A. & M.* than in the *E. H.*—Yours, &c.,

CHARLES L. FRANK.

Canonbury.

## Sharps and Flats

Speaking of sleep, do you know the story of the man who went to sleep at a concert and was waked up by the usher? 'You're snoring,' said the usher; 'stop it!' 'Do I disturb the artists?' asked the man. 'No,' said the usher, 'but you're snoring so loud you're waking up the rest of the audience!'—*Ignaz Friedman*.

The Pavilion is entirely devoted to 'highbrow' concerts, and the slightest attempt to introduce 'popular' music leads to agonized protests in the local press from 'Lover of Music,' 'Father of Eight,' &c. For people who don't care for the cinema and are bored by 'highbrow' music, there is really little to do when the evenings begin to draw in.—*A Bournemouth Visitor*.

A good deal of modern music is really bunkum; the fact that it does not explain itself, and must be explained by means of theories of some sort, identifies it as bunkum.—*J. H. Clynes*.

In the many concerts which have brought me into contact with hundreds of orchestral societies in Germany, England, France, Spain, Italy, Russia, and Scandinavia, I have invariably heard members of the orchestra say that they liked my quiet manner of conducting. It was agreeable; it did not make them nervous. When they told me this, I always answered that I conducted according to my father's model.—*Siegfried Wagner*.

Opera producers are realising that it is time for a reaction against the fatuous realism of opera (expensive and unreal), and that the word 'Grand' must go.—*J. H. Clynes*.

Is it because an artist sings better at Brighton than he gets more money there than at Southampton? (Laughter.)—*Justice Rowlatt*.

In her old English numbers perhaps her best effort was Bach's 'Sighing, weeping, trouble, want.'—*Yorkshire Post*.

Grand opera never has in the long run paid. . . Whether it frequents the opera or not, a nation ought to pay for opera.—*Arnold Bennett*.

To one ardently and uncompromisingly Welsh, like myself, there is no little delight in the realisation that, as mediæval chivalry and romance, sources of the literary spirit of the Middle Ages, derived from the Cymric legends of the Mabinogion and the Brythonic tales of Arthur and the Table Round, and as these, through Mallory and Chaucer alike, gave the keynote to Elizabethan imagery and the decorative fantasy of such things as Spenser's *Faerie Queene* (with the additional further Celtic stimulus of the author's Irish associations in this case), so the glorious music of the Tudor era is closely associated with things Welsh, or at least Celtic.—*Leigh Henry*.

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Young lady violinist wishes to meet pianist for mutual practice.—WEEKES, c/o *Musical Times*.

Pianist (lady) wishes to meet violinist for mutual practice.—D. K., 'Kilronan,' Derby Road, East Sheen, S.W.14.

Pianist (gentleman) wishes to meet violinist for mutual practice. Birmingham district.—V. J. TAYLOR, 23, Tillingham Street, Sparkbrook, Birmingham.

Bass singer wishes to meet accompanist for mutual practice. If a lady who also sings, contralto preferred. Brighton or Hove district.—BASS, c/o *Musical Times*.

Tenor wishes to meet lady or gentleman accompanist, with pianoforte. Occasional practice for mutual pleasure at any hour. Hove district.—HARMONY, c/o *Musical Times*.

\*Cellist, desiring orchestral practice, wishes to join orchestra or trio.—SIDNEY COLE, 14, Stobart Mansions, Kimpton Road, Camberwell.

Willesden Orchestral Society has vacancies for all instruments. Rehearsals, Saturdays, at 10 a.m., Co-operative Stores, Chamberlayne Road, Kensal Rise, N.W.10.—ADOLPH BAILEY, 67, Clifford Gardens, Kensal Rise, N.W.10.

Pianist (lady) wishes to meet 'cellist and violinist for mutual practice. Solo and in trio.—L. B. B., 24, Acol Road, West Hampstead, N.W.6.

Organist wishes to meet organ student for mutual study. Free use of organ offered. Dalston district.—L. T. C. L., 11, Albert Road, Dalston, E.1.

Vocalist (lady) wishes to meet a good accompanist. Crystal Palace district.—L. C., c/o *Musical Times*.

Advanced lady pianist (age twenty-one) wishes to meet musical friends. S.W. district.—N. G. G., c/o *Musical Times*.

Violinist wanted (experience not necessary) to join 'cellist for trio practice. Earl's Court district.—E. T., c/o *Musical Times*.

### 'CRITICISM OF THE LIVING'

At the Musical Association's meeting held at the College of Preceptors on February 17, Dr. George Dyson read a paper on 'Criticism of the Living,' in which he discussed the line of approach to the appraisal of contemporary music. He began by pointing out that this differed from those judgments by which a consensus of enlightened opinion had expressed its considered views of the past. The passage of time had to a great extent automatically eliminated those artistic aims or devices which experience had proved to be mistaken or barren. The critical problem as it concerned the past consisted mainly in the selection of those examples in which the essence of an accepted tradition or of a chosen style appeared most convincingly to be embodied. If, for example, we chose to exalt Bach above his contemporaries, it was in the first place by virtue of a perspective which enabled us to judge of his period as a whole. This factor of historical perspective was crucial in all critical judgments which aspired to permanence, because, however acute be the critic's insight, he could only divine instinctively, if at all, which of the conflicting tendencies of his age would be embraced by its successors. This alone would account for many of the pathetic errors with which the story of artistic criticism was plentifully strewn.

This ignorance of the future trend of opinion was but one of the many hazards of contemporary criticism. The very facts of experience were themselves frequently in dispute. The possession of strikingly original gifts, rarely remained totally undiscovered. What was, for a contemporary, difficult or impossible to determine was the relative stature of an artist, the intrinsic or permanent value of his contribution to experience. A century ago men had far from made up their minds as to the respective merits of Mozart, Hummel, Beethoven, and Rossini, and the 19th century

was one long record of halting or ephemeral reputations. Could anything but sheer arrogance justify us in thinking that our own contemporary judgments were any less the assumptions of an equal ignorance? It might well be true that the most gifted men of our own day were not altogether unknown to us, but it was highly doubtful whether any order of value in which we might presume to place them would have much meaning a century hence.

There was a further circumstance which complicated the verdicts of to-day. If we ignored the heterogeneous public, there still was in the 19th century, particularly in its latter part, an enlightened criticism which was mostly founded on distinct ideals, and might be roughly stated as those endorsed respectively by the followers of Wagner and Brahms. To those whose lot it was to observe the creative power of Wagner or of Brahms at close quarters, there was an atmosphere of achievement, a conviction of permanent worth, which the passage of years rarely failed to enhance. We had not to deal here with comparatively uninstructed enthusiasms, but were in touch with minds whose knowledge covered the whole field of music, and whose sensitiveness was as discriminating with regard to the past, as it was active and convinced with regard to the present. Was there to-day a body of mature opinion that could be compared without obvious incongruity to that which appraised the value of Wagner or Brahms? Was there anywhere to-day such a circle of unquestioned authority which either possessed or expounded a coherent artistic faith or found in any living composer at once the prime substance and the unfailing justification of its belief?

The number of aspirants to fame and the general confusion of methods and achievements had steadily increased of late years, but among all the living composers whose mature work came prominently before us there were few who could claim to command an unqualified allegiance. Were we living in an age which could not produce great men, or were we too stupid to recognise them? Experience was a reciprocal process, and music required the comprehension of a listener at least as urgently as the inspiration of a creative musician. No artist could continue permanently to address himself to a public that would not heed. Was it far from the truth to say that the absence of artistic conviction was a feature of the present century? There was plenty of enthusiasm for music, but there was no commensurate exercise of judgment. The thought must often occur to the detached observer of our times that what our forefathers understood by the art of music was something differing radically from what we appeared to understand by it to-day. The art they were prepared to endorse had limits beyond which it was for them not music. There was a warmth and discrimination in their verdicts which must have had some precise and acknowledged foundation in their experience. Music did not include everything not positively distressing.

There was no agreement as to what constituted musical experience. Very often the apparent appreciation of music was something quite other than those who specialised in it might presume. When audiences of this kind applauded a particular work, was the praise awarded because the work was intelligible or because it was not? If music be not intelligible on its own plane, then only some kind of relation to external circumstances could provide an æsthetic logic. There could be no real comprehension of music on the part of a listener to whom its main purport consisted in associations essentially external to it. A musician could never admit that convincing judgments concerning his art could rest on a partial or inaccurate hearing of it, nor could he allow that fanciful and ingenious explanations expressed in the terms of other planes of thought had more than a highly doubtful, and not infrequently a highly dangerous relation to intrinsic musical worth. If music was properly to be understood only in terms of itself, then an adequate grasp of it became in the last analysis an exact, and therefore by implication a potentially technical capacity for musical experience as such. This did not mean that every hearer must have at hand a technical knowledge which could express itself in the vocabulary of the text-book, but every valid judgment demanded a certain precision of thought, and this precision must be of such an order that nothing less than a technical analysis could express



it exactly. This meant that the critic's sensibility must be closely comparable to that of the composer himself. We might not be able to explain the poet's art, but we must at least understand the meaning of the words he uses if we were to come under his spell. In the same way must we in substantial measure be able to follow the processes of Beethoven's actual musical thought, if we were to have any valid appreciation of his work. It was possible to enjoy the comparatively indeterminate impact of an unknown chord on the ear, but this was not sufficient for the proper appreciation of those precise faculties of musical expression in which the genius of Beethoven consisted.

After playing and criticising a number of passages by Scriabin, Stravinsky, and Schönberg, Dr. Dyson went on to say that it was no use attempting to discuss problems of style and form and architecture which played so large a part in all conceptions of musical achievement, so long as the actual bases of the art were in dispute. Bluntly stated, it was the grammar and syntax of music which seemed at present to be most in need of systematic co-ordination. Observations and discussions as to the behaviour or inferences of chords, as to the scales on which melodic idioms were based, as to definitions of tonality, of modulation, of a hundred other technical abstractions, all these were matters which were of the essence of pure music, and which no vague or external distinctions could replace.

The enlightened and instructed critics of the last century founded their convictions of worth on positive values of precise and therefore of abiding character. And if to them certain musical experiences were of notable importance, then just as clearly were other experiences comparatively superficial. There was a need in contemporary judgments for an equal precision and for an equal honesty of conviction. It was not assumed that our faculties were such that we could hope to avoid even the positive errors of our predecessors, but without artistic convictions that were at least prepared to run the risk of error, it was difficult to see how there was to be a genuine critical apparatus at all. An age without powerful criteria of criticism could hardly expect to produce masterpieces, for the potential master was under such conditions writing on sand.

At the conclusion of the paper there was an animated discussion, the principal speakers being Dr. Yorke Trotter, the chairman, Mr. Percy Scholes, Mr. Fox Strangways, Miss Schlesinger, and Dr. Dyson.

## THE PIANISTIC INTERPRETATION OF BACH'S MUSIC.

BY ALEXANDRE CELLIER

(Authorized Translation by Fred Rothwell)

If the Cantor of Leipsic and other *maestri* belonging to the clavecin period were to return to this world, as they listened to their works interpreted on the pianoforte they would most assuredly experience a strange feeling both of improvement and of deterioration: of improvement in the quality and power of the pianoforte as compared with the clavecin, and of deterioration as regards the arbitrariness which governs an interpretation too frequently complex and incoherent when it is not monotonous and lifeless. Our present-day methods of expression would prove disconcerting to the old masters by reason of their very excellence, and the link between the instrument which inspired the music of old and its modern realisation would appear to them to have been broken; as, indeed, is but too often the case, for while the essence of music rises far above the instruments that express it, this expression is all the same tributary to them.

However poor and insignificant an ancient instrument may seem, it has yet made its impress on the musical language created on its behalf, and while the foresight of the man of genius is frequently ahead of the means of expression at his disposal, this is only so relatively. We always hear more or less the instrument—or instruments—chosen when composing, and Bach, who was acquainted with the imperfect beginnings of the pianoforte, could form no conception of what Chopin and Liszt would obtain from this instrument.

In order therefore to restore and vivify the interpretation of Bach, we must examine and understand the means at his disposal by making a clean sweep of our modern habits. Going back to the fountain-head, we must try to discover the nuances, the original indications, as we find them in the large edition of the *Bachgesellschaft*. Unfortunately there are very few in the clavecin works, except in the case of the *Italian Concerto*, the *Goldberg Variations*, the *Chromatic Fantasia*, and a few pieces of minor importance; on the other hand, in many works for violin and orchestra, nuances and bowings are carefully and minutely indicated. The amazingly limited number of Bach's works printed during his lifetime, and the fact that the performances were given by himself or by his pupils, explain this omission; on the other hand, the greater part of these works have come down to us in autographs or contemporary copies, and it is easy to see that so prodigious an output must have made the author fastidious in his attention to detail. Moreover, his instructions as regards interpretation were rather verbal than written or printed; thus, if we would reconstitute the whole of the interpretation of Bach, we must carefully consult the texts in which the nuances appear. In orchestral scores we find, *inter alia*, such signs as *forte*, *un poco piano*, *piano*, *piuissimo*, and detached bowings minutely indicated. These latter we shall discover of great use in learning Bach's phrasing, of which we shall have more to say shortly. The dynamic indications *forte* and *piano* call for remark: in former times it was impossible to play either as loudly or as softly as we can do nowadays. The big *crescendo* was unknown, and gradations of volume were obtained rather by reductions or oppositions of mass effects than by the greater or less intensity of sound itself.

Besides, it cannot be denied that musical conception demands the simple opposition of *forte* to *piano*, of the two keyboards of clavecin and organ, of *ripieno* and *concertino*, of *tutti* and *solo*. And, however rudimentary these two colourings seem to us, they give music a simple and firm relief. The original nuances of the *Chromatic Fantasia* alone afford us the key to an interpretation which Hans von Bülow and other revisers distorted at their pleasure in the editions they have issued. In addition, two means of expression, *phrasing* and *cantilena*—too much neglected by pianists—were possible on the clavecin.

Phrasing is obtained by oppositions of *legato*, *loure*, detached effects, united with violin bowings. In spite of its feebleness of sound the clavecin is sensitive to *legato* and *staccato* by reason of its great distinctness of attack and notwithstanding the fact that the action of the dampers is not always very effective in the basses. In the 17th century considerable praise was lavished on Champion de Chambonnières's 'soft, velvety playing,' which could be obtained only by a perfect *legato*. Owing to those alternations of *pleins* and *déliés* given by phrasing, we can obtain from the pianoforte a lively, elegant style, instead of the mechanical monotony which makes Bach so tiresome and annoying to the Philistines. In the Sonatas for clavecin with pedals or for the organ there are valuable original indications, resulting in a considerable degree of elegance and fantasy.

The *cantilena*, the beautiful *cantilena* of which Bach himself speaks, the *tourneures de chant* of Marchand lauded by a contemporary biographer, are made up of those imponderable rhythmic irregularities, those inflections which were as frequently practised in olden times as in the time of Chopin, and which give vivacity to individual performances on clavecin, pianoforte, and organ. Have not men the same heart and feeling as in the past, and is not sensibility subject to the whims of fashion to such a degree that a radical transformation takes place from century to century? It may be that the orchestra is less suited to this rhythmic freedom, but then music for an orchestra is not the same as that for a single interpreter or for a restricted group of performers.

Is not *bel canto* itself, in spite of censurable abuse, frequently more true, more normal than the voice imprisoned in an orchestral fabric which prevents it from enjoying full possession of its own distinctive rhythm?

It is the peculiarity of certain men of genius to shed such a glow of illumination over their immediate posterity that their artistic heirs are blinded thereby and wander farther astray than more distant commentators or admirers. What, indeed, are we to say of the imitators of Michael Angelo and of Wagner, of Debussy and of Franck, except that they are dazzled or blinded by their models and grope along in the furrows already traced by these great men? Though Bach, as a composer, did not exercise this regrettable influence, many have gone completely astray in the art of interpreting him.

The pianoforte attained to a relative degree of perfection and afforded a practical method of obtaining gradations of tone. Immediately abuse was made of this faculty, and Czerny, in his *Clavecin bien tempéré*, made both an erroneous and an excessive use of it, except in the few cases where the logic of a true nuance asserted itself in spite of everything. In these days, it is now the superabundance, now the absence of nuances, that contributes to anarchical arbitrariness in the interpreting of Bach, although we have in France itself certain of his interpreters all the more deserving of note in that they have made even a more thorough examination of the question than the present one. In pianoforte concerts, abuse is made of transcriptions of organ works. The reason for this childish infatuation is a very simple one, and is as follows.

Music for the clavecin could be listened to only in small rooms, it had all the character of intimacy and private life; whereas the pianoforte, permitting of a considerable increase of acoustic space, enabled performers to give their concerts in large and spacious halls and to draw upon the standard organ music. In modern times, concert-rooms are fatal to the delicate clavecin; in the days of Louis XIV. a recital on the clavecin would never have been given in the Galerie des Glaces!

On the whole, the pianoforte lends itself very well to the performance of the works of Bach and of the old masters, provided the phrasing and the *cantabile* are good, and the sound scheme reconstituted in accordance with the demands of musical construction. Following the recommendations of Frescobaldi, we must sustain the cadences—especially when they are major—slightly throughout the piece, more emphatically in the finales. We must go somewhat slower in passages of very complex polyphony, while free to increase the speed of the episodes. The soft pedal may also play the part of a second keyboard, and that without detriment to the resources peculiar to the pianoforte—seeing that, in art, respect for one's instrument is the beginning of wisdom.

Nevertheless, to avoid the charge of being absolute, let us not forget that Bach—in the case of his own works and especially of the *Clavecin bien tempéré*—aspired after an instrument more adaptable than the clavecin. This is proved by the preference he manifested—a fact quoted by Forkel—for the clavichord, a small instrument of very feeble sound though capable of nuances, which he found suitable for rendering and interpreting his most delicate musical ideas, whereas the pianofortes of the period were too coarse to effect this. The influence of the clavecin is none the less pronounced and important in the work of Bach, and the results of a rational interpretation of his work by no means exclude all sentiment or feeling—as is shown by the following fact: César Franck, on being requested to play a Fugue from the *Clavecin bien tempéré*, played the admirable E flat minor of the First Book, giving it an exceedingly poetical and expressive interpretation which somewhat disconcerted his listeners, who were already convinced that these two masters of contrapuntal science could not possibly harmonize together in so charming a fashion. But whereas a little knowledge alienates us from true music, much knowledge draws us nearer to it, and the highest science of all is the most lovable, for only through love can we attain to it.

The Royal Academy of St. Cecilia, Rome, has arranged to celebrate in 1925 the fourth centenary of Palestrina. There will be an exhibition of portraits, manuscripts, &c., and the presidents ask for the co-operation of institutes and museums, and all who possess articles suitable for exhibition.

## ROYAL ACADEMY OF MUSIC

The students' chamber concert given at Duke's Hall on Wednesday, March 5, began with two of the movements of Chausson's Pianoforte Quartet in A, in which the performers displayed an admirable ensemble. Two other items of the programme—the compositions of present students—were of more than ordinary interest. The first of these, the first movement of a Pianoforte Sonata in F sharp minor, by Reginald King, played by the composer, is a work of much promise, and, in the two pieces for flute, horn, and pianoforte by Kathleen Summers, the composer obtained some charming effects from a combination of instruments rarely heard together. The other items included two movements of Beethoven's Sonata for pianoforte and 'cello, played by Mr. Douglas Cameron and Mr. Harry Isaacs, the first Ballade for pianoforte solo and a String Quartet, by York Bowen, several songs, and a recitation of Rossetti's *The Blessed Damsel*.

A musical and social meeting of the R.A.M. Club took place at the Academy on Saturday evening, March 1. Miss Beatrice Harrison joined with Mr. John Ireland in giving a fine performance of his new Pianoforte and 'Cello Sonata, which had a most enthusiastic reception. Later in the evening Miss Harrison, in her inimitable style, played a delightful old Sonata by Eccles. The London Scottish Choir contributed a charming selection of unaccompanied part-songs, under the conductorship of Mr. Fulton.

On Friday and Saturday, March 21 and 22, three performances of a romantic comedy, *The Fantasticks*, were given by the students under the direction of Mr. Acton Bond. The incidental music, by Mr. Corder, was played by the Academy Junior Orchestra, conducted by Mr. Spencer Dyke.

The following awards have been made:

Joseph Maas Prize (tenors) to Alan R. Thomson (a native of Sanguham, Dumfriesshire). The adjudicators were Messrs. Charles Phillips and Edward Iles. Sterndale Bennett Prize (female pianists) to Doris Sheppard (a native of Bromley, Kent), Dorothy Folkard and Rene Cook being highly commended. The adjudicators were Miss A. Adela Hamaton and Mr. Horace Kesteven. Goldberg Prize (tenors) to D. Murray Brown (a native of Horton, Bucks), Denys Erlam being highly commended. The adjudicator was Mr. Maurice d'Oisy. Edward W. Nicholls Prize (female pianists) to Sybil Barlow (a native of London), Betty Humby being very highly commended, and Rene Cook and Winifred M. Y. Sanders highly commended. The adjudicators were Miss Harriet Cohen, Miss Dorothy Howell, and Madame Elsie Horne.

## ROYAL COLLEGE OF MUSIC

The Conducting Class enjoyed what may fairly be termed a 'gala week' during the past month. Five students of the class took almost entire charge of the programme of a full-sized orchestral concert, conducting *The Magic Flute* Overture, Saint-Saëns's second Pianoforte Concerto (Miss Doreen Clark playing the solo part), a Suite of Debussy, the *Meistersinger* Overture, and so on. Not content with this, they repeated the whole programme at another concert a few days later, before a very large audience, thus enjoying the satisfaction, rarely accorded to musicians, of having a second chance to remember all the points they forgot to make at the first performance.

The chief features of the month's chamber concerts were Brahms's B flat major Sextet, admirably led by Miss Marie Wilson, vocal quartets (*Five Pastorals*) by H. Walford Davies, and some new songs for soprano and string quartet, by Mr. Cyril Dalmaine, a student, who showed considerable skill in blending his material and handling his subject-matter.

The recitals of the month, given by students, attained a consistently high standard, and one which many more experienced performers might envy. Three singers joined forces with an organist, a pianist, and a violoncellist, two performers being responsible for each occasion, and the result was three recitals of quite exceptional interest.

The third Patron's Fund Rehearsal of the term, on March 13, brought forward new works by five composers, the first two rehearsals of the term having been devoted to



the interests of conductors and executive artists. It is gratifying to record that the composers rival the artists in popularity, for the concert hall of the College was crowded on this occasion. The purely orchestral items were an *Eclogue* by Edgar Bainton, a work picturesquely and effectively laid out, musically sensitive and interesting; and a lyrical poem after Keats's *Ode to a Nightingale*, by Patrick Hadley. The composer uses a large orchestra, but handles it with admirable restraint to clothe a poetical idea with grace and charm. Rupert Erlebach's Folk-Songs for string orchestra should be a welcome addition to the limited repertoire for strings, being interesting and well-written, though occasionally somewhat difficult for the players. The other compositions were two sets of songs for baritone and orchestra; these, though slender in design, proved most attractive. One set, by Leslie Woodgate, was sung by Mr. Stuart Robertson; the other, by Norman Peterkin, was sung by Mr. John Goss.

### TRINITY COLLEGE OF MUSIC

The College Club, which has been so successful in maintaining the interest of former students, as well as those now attending for lessons, gave a dance in the College, on March 29, following the orchestral concert at Queen's Hall in the afternoon of the same day. The occasion will be succeeded, in a more venturesome spirit, by a dance arranged to take place at St. Marylebone Hall, on April 7, at 7.30 p.m.

A well-attended pianoforte and vocal recital was given on March 12, by Mr. William Lovelock and Miss E. Snape, formerly Scholarship holders at Trinity, and now on the professorial staff. The playing and singing well merited the enthusiastic appreciation of the audience.

The annual meeting of the College Corporation took place on March 14, with Sir Frederick Bridge in the chair, when the Secretary's report disclosed increases in the number of paying students, in the number of examinations candidates, and in the successes of its students.

One of the College University Scholarship holders, Eric Thimann, was recently successful in obtaining the Mus.B. degree of London University. When to this achievement is added the fact that three other students also qualified for the same degree, and one for the Doctorate of the same University, whilst a sixth gained the Mus.B. degree of Durham University, all during the period of a year just ending, the College is surely justified in feeling proud of so excellent a testimony to its teaching.

### A BYRD MEMORIAL

On Wednesday, March 12, in the little Church of Standon Massey, a mural tablet was unveiled by the Lord Bishop of Chelmsford to the memory of William Byrd, whose home was at Standon Place from 1595 till his death in 1623. The Service was a form of Evensong, taken by the Rev. L. J. Percival, Precentor of the Chapel Royal, and, by permission of the King, the music was sung by the Gentlemen and Children of the Chapel Royal, conducted by Mr. Stanley Roper. The Responses were by Byrd, and in place of the Magnificat was sung his metrical Psalm, *O praise the Lord, ye saints above*. Instead of the Nunc Dimittis was sung an English version of *Visita quesumus* from Byrd's *Gradualia*, Book I. The anthem was *Iustorum Anima*, from the same source. After the anthem the tablet was unveiled, and Mr. Barclay Squire, on behalf of the Byrd Tercentenary Committee, presented it to the Rector and Churchwardens of Standon Massey, the Rector formally accepting the memorial in the name of the Parish. The Bishop then gave an address in which he told of Byrd's connection with Standon, and of his position of commanding influence in the beginnings of English Church music. The Service ended with the singing of *For all the saints*, to Vaughan Williams's tune, Dr. Charles Macpherson accompanying. Immediately after the Service a wreath was hung at either side of the tablet, one by Miss Willmott, from the Elizabethan Madrigal Society, the other by Mr. Charles Kennedy Scott, from the Oriana Madrigal Society.

The inscription on the tablet is as follows:

To the Glory of God, and in memory of

WILLIAM BYRD,

who lived at Standon Place in this parish for the last thirty years of his life. He died 4 July, 1623, aged eighty. This tablet was erected in 1923 in celebration of the Tercentenary of his death.

Surmounting the tablet is Byrd's coat of arms, traced in stone, below which are the words 'A Father of Musick'—words which stand against the record of Byrd's death in the Cheque Book of the Chapel Royal. The tablet was designed by Mr. G. H. Kitchin, of Winchester. The frame is of white Caen stone, with panels of red Mansfield stone inscribed in gold lettering. A. R.

## Gramophone Notes

By 'DISCUS'

COLUMBIA

The instrumental side of the March output is exceptionally strong. The roll of *The Planets* is added to by 'Saturn' (12-in. d.s.), and, despite some unclear passages, it is a good record—so good, in fact, that a few repetitions have enabled me to appreciate the movement that of all the Suite failed to get hold of me in the concert-room. How little, after all, do a few imperfections in performance or reproduction matter, compared with the opportunity for frequent hearing!

Two movements from *Le Coq d'Or* (the Introduction and Wedding March) are recorded on a 12-in. d.s.—a brilliant bit of playing by the Hallé Orchestra under Hamilton Harty.

Capital examples of light music are Lalo's *Aubades* in G minor and D minor (12-in. d.s.), played by the Queen's Hall Orchestra under Sir Henry Wood. I don't seem to have met with either of them in the concert-hall, which is odd, because they are just the attractive type of work that one would expect to hear often. The clear reproduction of many happy touches in the scoring makes this record very attractive.

A selection from Leo Fall's *Madame Pompadour*, played by Daly's Theatre Orchestra, is a long way better than the average of such things, thanks chiefly to the neat workmanship.

The gramophonist who takes his machine seriously will welcome three 12-in. d.s. of Brahms's D minor Sonata for violin and pianoforte, played by Arthur Catterall and William Murdoch. The only fault one feels disposed to find is in regard to balance. Too often the effect is that of a mere violin solo with pianoforte accompaniment, instead of a duologue between equals. This is especially the case in the slow movement, where the rather low chords for the pianoforte are so quiet that the harmonic basis sometimes escapes us. Otherwise there is nothing but praise for this record of a type of work that the average concert-goer gets few opportunities of hearing.

A disappointment is the record made by the Cherniavsky Trio (10-in. d.s.). The Boccherini *Minuet* is so hackneyed that we grudge record-space for it, even when the arrangement is so attractive as in this case. But why did the Brothers C. descend so low in choosing a companion to the *Minuet*? By the *Waters of Minnetonka* is feeble, even in its original song version. Robbed of the attractiveness of the voice, its fatuousness becomes comic. This half of the record should never have crossed the Atlantic.

Admirers of Edna Thomas will be glad to hear her recorded in a couple of negro 'spirituals'—*I wanna be ready* and *Tone de bell*. These are among the most moving vocal records I have heard. Everyone will smile at the queer upward flourish in the refrain of the first, and some of the smilers will be surprised to find themselves with a moist eye before the song is over. The record includes also *Take me back to Old Virginie*, which is just ordinary Moore & Burgess in comparison. Ulysses Lappas is to be heard in operatic extracts from *Girl of the Golden West* and *Manon Lescaut*—performances of the usual Lappas blatancy. After hearing it, one instinctively turns up an old Caruso

record in order to be reminded that there have been tenors who could sing. There are still, no doubt; but most of them seem to dodge the recording-room.

#### ÆOLIAN VOCALION

A smallish bag, with little of outstanding quality. The Regent Symphony Orchestra is heard in Luigini's *Ballet Russe* Suite, conducted by Mr. Percy Fletcher (10-in. d.-s.), and the Band of the Life Guards' in a selection from *Trial by Jury* (12-in. d.-s.) and Elgar's No. 4 *Pomp and Circumstance* and Fletcher's *Spirit of Pageantry* March. The Sullivan seems tame without the words. The two Marches make a stirring record.

Adila Fachiri provides the only violin solos—characteristic performances of a Brahms-Joachim *Hungarian Dance* (No. 2) and a Weber-Kreisler air. (I wish these crack-fiddlers would give us less of the hyphenated composers. Is there such a poverty of good violin music?)

Of John Amadio's brilliant flute playing gramophonists know already. His latest feats are de Jong's *Caprice*, *Will o' the Wisp* and Paggi's *Rimembrance Napolitaine* (10-in. d.-s.).

Horace Stevens sings *It is enough* and *Why do the nations* with fervour and a fine, ringing voice. But the rapid Handelian divisions beat him. The orchestral part of *Why do the nations*, by the way, is a model of clearness.

Another good vocal record is that of Stewart Gardner in songs by Clutsam and Quilter (10-in. d.-s.).

#### H.M.V.

Delius's *Brigg Fair* and *On hearing the first cuckoo in Spring* are on two 12-in. d.-s., the latter piece very happily filling up the side left over from the *Rhapsody*. There is some loss on the colour side—always an important factor with Delius—but the texture comes out remarkably well. The cuckoo-call in the second piece is perhaps too modest. Hearers who don't know the piece might easily miss it, whereas in the concert-hall it is clear enough, though delicate. These works show Delius at his best, and it is good to have such capital records of them. The players are the Albert Hall Orchestra, conducted by Eugène Goossens.

Few of us have heard of the Countess Helena Morsztyn, though the catalogue describes her as 'a distinguished pianist.' She plays the Chopin *Scherza*, Op. 31, and plays it badly, with erratic *tempo*, a constantly broken melodic line, and harsh tone in the loud passages (10-in. d.-s.).

Moiseiwitsch, in a Chopin *Mazurka* and Moussorgsky's *Gopak*, heard immediately after the Countess, sounds even better than he is. The delicacy of nuance in the *Mazurka* is specially delightful (10-in. d.-s.).

Those who have not heard William Primrose at first hand have a pleasant surprise in a 12-in. d.-s. of the youth playing Saint-Saëns's *Introduction and Rondo Capriccioso*, with pianoforte accompaniment by G. O'Connor Morris. I have heard nothing so nearly like Heifetz in its clarity and finish, though I am a wee bit doubtful about the intonation in some of the chord playing at the end—and in such things mere doubt is enough. This brilliant young British fiddler, heralded by such a record as this, should go very far. Another capital violin record is a 10-in. d.-s. of Marjorie Hayward in *A Donegal Air* and *The Admiral's Galliard*, said to be by Moffatt, but sounding like an old piece edited by him. The *Donegal Air* is known to a good many folk in the song version of Hubert Hughes—*The Lover's Curse*. The violin arrangement is by Henry Coleman. Miss Hayward makes the most of both pieces, her vigorous treatment of the *Galliard* being particularly good.

Sidonie Goossens plays very delightfully in harp solos by MacDowell and Hamilton Harty, without, however, persuading us that the most picturesque of instruments can be heard alone for more than a few moments without becoming monotonous (10-in. d.-s.).

The English Singers have been recorded (10-in. d.-s.) in a couple of Vaughan Williams's folk-song arrangements—*The Turtle Dove* and *The Springtime of the Year*. They are heard to less advantage than in their previous records. The effect is far too strenuous, especially in the second song, the tender beauty being missed. The party needs, for one thing, more real bass quality for its foundation. The tone of the present bass is reedy and

unappealing. I don't know who he is, and therefore speak with the more detachment.

The De Reszke Singers are heard in three ditties by Hubert Hughes—*Simple Simon*, *Humpty Dumpty*, and *Doctor Foster*. The first fails to amuse because the incongruity of nonsense sung to serious music makes its full effect only when we can see the singers. The two others are funny, especially that telling of Dr. Foster who went to Gloster (10-in. d.-s.).

Sundry vocal records are of Leila Megane (an extract from *Therese* and Brogi's *Visione Veneziana*); Florence Austral (numbers from *La Forza del Destino* and *La Juive*); and Carmen Hill (songs by Goring Thomas and Sibelius—that by the latter being *The First Kiss*, a striking song; but we don't hear many of the words).

A really funny record for the last—E. W. Hinchliff putting his bassoon through its paces with the *Lucy Long* Variations (beloved of Promenaders) and his own no less amusing *Ri-too-Ral-i-Tay*.

[We regret that 'Wireless Notes' are unavoidably omitted this month.—EDITOR.]

## London Concerts

### PHILHARMONIC CONCERT

The fifth concert of the Royal Philharmonic Society, on February 21, was conducted by Mr. Eugène Goossens. There was the innovation of a small orchestra of sixty, instead of the usual mighty array. The programme was designed to show that there is interesting orchestral music possible for a band of less than a hundred and ten. After Rimsky-Korsakov's little Symphony in A minor on Russian themes, there was a delicate performance of the *Siegfried Idyll*. Miss Jelly d'Aranyi played Mozart's Concerto in D (K. 211) in that superb, detached way of hers.

Holst's new *Fugal Concerto* for flute, oboe, and strings began the second part. Mr. Albert Fransella and Mr. Leon Goossens, the soloists, gave the engaging piece its due of crispness, fun, and feeling. It all passes too quickly for most people. We are used to so much more pomp and copiousness of musical eloquence. This is almost too witty. It is delicious. Stravinsky's *Firebird* Suite for small orchestra came last. It was admirably played, and won all ears. In this version the music sounds a degree more harsh and bold than in its original colours. Either way it is fascinating music, and inspires the wish that Stravinsky had managed to remain young, soft-hearted, and impressionable for a few more years. C.

### A NEW BAX SONATA

WIGMORE HALL, FEBRUARY 26

Bax's new Sonata for violoncello and pianoforte was introduced, at their joint recital, by Beatrice Harrison and Harriet Cohen. It is a more spacious work than Bax's other recent contributions to chamber music, comprising three movements, the last of which is continued by an Epilogue. The slow section has a warm Southern glow that seems in retrospect to impart its colour to the whole, though there is little in the first movement that—again in retrospect—appears to welcome it. There the movement is charged with meaning of another kind—deeds, not dalliance—whilst the *Finale* furnishes a more boisterous, perhaps roistering, contrast. The Sonata, needless to say, was finely played, as were also several solos by both performers. E. E.

### KODÁLY AGAIN

ÆOLIAN HALL, FEBRUARY 29

At its only recital for the present season, the Hungarian Quartet, besides playing Haydn and Beethoven in the finished style these players have taught us to expect from them, gave the first performance of Kodály's C minor Quartet. It is an early work (Op. 2) and antedates all the music we have hitherto heard of his in London. Whilst displaying certain attractive qualities of a somewhat Schubertian aspect (and even recalling that composer's longwindedness) it does not prove much more than that at this period Kodály had learned most of the requisites of his art—except perhaps how to 'carry on,' for he comes now



and then to a dead stop and starts afresh. That at least is how it strikes us at present, but casting the mind back a few years it is easy to realise that such a Quartet as this, with its personal vein of melody and its freshness of treatment, would have made quite a stir, besides prompting predictions—which, happily, have meanwhile been realised.

E. E.

#### ROYAL CHORAL SOCIETY'S HOLST AND ELGAR PROGRAMME

Sir Hugh Allen conducted Holst's *Hymn of Jesus* at the Royal Choral Society's concert at the Albert Hall on March 1. Sir Hugh is not the sophisticated conductor that Sir Landon Ronald is, and it was therefore interesting to have them both appearing in the same programme. Owing to over-anxiety a false start was made in the opening brass solo, but from this point the conductor's magnetism and grip of choral forces dominated this dynamic and mystical work, imparting a unity of purpose and a fine flight of imagination which made the reading at once dramatic and beautiful. The semi-chorus of angelicals was ethereal, and tonally misty enough to form a foil to the piled-up architecture of the full, massive tone of the main choral body. Despite moments of indecision as well as some decidedly shaky intonation, it was a most satisfactory presentment of a great work.

Sir Landon Ronald has a *flair* for Elgar. *The Dream of Gerontius* gives him no trouble as a *tour de force*, nor does he ever waver in choosing the right amount of rhythmic elasticity and slight touches of theatricality which the work calls for. Elgar insists on such treatment by his scoring for both choir, and orchestra, and clothes this poem in full-coloured vestments which Cardinal Newman can hardly have imagined. This applies particularly to certain portions of the second half. Of the soloists (Miss Margaret Balfour, Mr. Arthur Jordan, and Mr. Horace Stevens), the honours must be given to the lady, especially on account of her ease of phrasing and comparatively clear enunciation.

G. V.

#### RETURN OF TERTIS WIGMORE HALL

At the risk of becoming platitudinous the one comment we can make on such an incident as the empty state of Wigmore Hall at Tertis's reappearance (March 4) is that a prophet was ever unhonoured in his own country. It is asserted that only about sixty to seventy people paid for admission. To them Tertis addressed a few remarks, welcoming the fact that they cared enough for music to be willing to support the musician. I should prefer to address my remarks to the absentees, but for the editorial censorship. To think that our musicians—performers, composers, and the rest of them—have laboured, and not in vain, to re-gild this country's musical escutcheon only to be told in unmistakable fashion that their sole prospect of a livelihood lies in the United States! Tertis and Bax joined in the latter's *Viola Sonata*—one of the works accepted for Salzburg. This was followed by Bach's *Chaconne*, transcribed, and by various other examples of transcendental viola playing. Anyway, those who were present were rewarded.

E. E.

#### DAME ETHEL SMYTH'S MASS

Dame Ethel Smyth's Mass in D was sung at Queen's Hall, on March 8, by the Birmingham Festival Choral Society, which at home, a month before, had retrieved the work from undeserved oblivion. Mr. Adrian C. Boulton again conducted, but there were changes in the soloists (this time Miss Carrie Tubbs, Miss Margaret Balfour, Mr. Archibald Winter, and Mr. Harold Williams)—and, more importantly, in the orchestra, which made all the difference. Sir Henry Wood's orchestra played, and the performance was incomparably better than that at Birmingham. The great accomplishment and spirit of it all naturally touched the composer's heart, and at the end, making a speech (she is as ready as Sir Walford Davies to make a speech!), she declared it the best performance of any work of music she had heard in her life. The

Birmingham singers certainly made a great impression, all the more seeing that the vigorous choral writing betrays a certain inexperience which inclines to strain the voices in the animated movements.

It is a capital thing that the Mass should have been revived. It sheds light on the development of its remarkable author, and even if it is not a masterpiece of the first order, its genuine character and its vehemence make it intrinsically worth hearing. The large audience appeared to be thoroughly impressed.

C.

#### ITALIAN BALLET AND OPERA AT COVENT GARDEN

A company of dancers and opera-singers from Rome provided a mild entertainment at Covent Garden for a fortnight last month, beginning on March 10. Since the heyday of the wonderful Diaghilev there have been any number of little ballet companies which have sought to share in the vogue which his brilliant achievements created. This Italian Ballet, which did not boast many Italian names (the principal ballerina was Madame Leonidoff-Massera), was neither the best nor the worst of these seedlings. It was inoffensive, but it was feeble, and there was neither the technique in the dancing nor the ideas in the spectacles to warrant the occupation of Covent Garden. The season commenced with the inevitable *Persian Festival*, to music picked up here and there from the Russians. The vision of antique Greece and the Sèvres porcelain piece (both with commonplace music) were likewise rather hackneyed for 1924. The *Ophelia* Dance of Madame Leonidoff was a trifle absurd—her Ophelia gently waltzed to the too familiar tune of Sibelius. A Venetian ballet, *The Dentist*, after Gozzi, set forth with promising pretensions and then fizzled out. The music again was inconsiderable. Another Venetian diversion had music by Ottorino Respighi—dapper and adroit enough, but too intimately related to all the ballet music that ever was.

The singers of the troupe were much better than the dancers, and the little opera, *The Quarrelsome Lovers*, of the company's conductor, Attilio Parelli, warmed the chilly air of the first night. Later on they gave Wolf-Ferrari's well-known *Susanna's Secret*. Both these composers know their trade. As journalism is to literature, so is their slick musical writing to the art of original composition. But theirs is good journalism, and they know how to make the time pass agreeably—agreeably, that is, if one is complaisant enough to bear with the vacuity of action and theme of these pieces. Parelli's lovers are dolls, and very long-winded dolls, of the sort which the Roman marionettes of last year so well parodied. As for Susanna's secret cigarettes and Susanna's jealous idiot of a husband, that jest barely survives one performance.

The singing was generally on the small side for a house like Covent Garden, but everyone had a proper little idea of the art of song, which is never amiss. Madame Sassone-Soster, and the tenor Govoni, were the lovers in Parelli's piece. Madame Bine de Marchini, and the baritone Donarelli, sang *Susanna's Secret*.

C.

#### GOOSSENS CONCERTS

##### ÆOLIAN HALL, FEBRUARY 20 AND MARCH 12

These concerts continue to display their surprising—sometimes disconcerting—variety. At the second of the present series the remarkably efficient Hungarian Quartet, led by Emeric Waldbauer, was heard in two compositions—one the blithe-hearted work of an Englishman, the other one of the jaw-breaking nuts which Schönberg set his admirers to crack about the time when he was making the great change in his manner. Armstrong Gibbs's *Pastoral Quartet* is one of those works which are happy because they have no history to make. It follows precedent in a landscape, children, noontide peace, and evening romps, treated all with a fanciful but not too inventive touch, and is as pleasant to hear as the scenes it suggests are to see. The other work was Schönberg's second String Quartet, of which the two later movements are settings of poems by Stefan George. These were sung, not entirely without blemish, but very creditably, by Miss Dorothy Moulton. They are no easy task, and it is not certain that the music

really deserves that such great effort should be made on its behalf, for it is in no settled style. It presents the evolution of Schönberg at the stage he had reached on the eve of launching his Op. 11 thunderbolt, not in its provisional consummation, but in a series of conic sections, of which the last suggests hyperbole. Small wonder that he had to call a halt and review his creative prospects. Miss Moulton also sang two settings by Eugène Bonner of poems by Walt Whitman—faithful musical reflections of the texts.

The third concert almost baffles description, except catalogue-fashion. Miss Dorothea Webb sang unaccompanied songs, including a very good one by Frederic Austin, and others to eight different forms of accompaniment, from harpsichord plain and harpsichord coloured with violin and 'cello, to Zulu marimba, and various instruments the names of which, for aught I know, may have been culled from the menu of the Chinese restaurant. This might have been a most absorbing entertainment had not Miss Webb herself infused into it an element of doubt. After some not very convincing French and a version of de Falla's *Jota*, to which her accompanist connived at imparting a suggestion of a Bayswater drawing-room, it was difficult to believe that she was singing Mohawk, Matabele, or Chinese as to the manner born. On the contrary there was the suspicion that authenticity faded as the distance from her native land increased. The best songs were, of those previously known, Ireland's sylvan rhapsody *Earth's Call* and Goossens's *Tea-Time*; of the less-familiar, Arthur Benjamin's *The Sea towards Evening* and Norman Peterkin's *The Piper*, the latter with viola. *The Dawn*, by Herbert Bedford, with strings and bass triangle, was somewhat marred by the preoccupied diffidence of the virtuoso 'at' the latter instrument, who finished by making the listener as concerned as himself. The programme opened with an effective though not eventful Prelude and Scherzo for string quartet by R. F. Wood Smith. By far the most fascinating feature in it was Mozart's Quartet for oboe and strings, in which Leon Goossens once more distinguished himself. E. E.

#### DUTCH MUSIC

##### CONTEMPORARY MUSIC CENTRE

Faithful to its policy, the Contemporary Music Centre extended a welcome to a party of Dutch musicians, comprising Hendrik Rijnbergen (violin), Thomas Canivez ('cello), Joh. Feltkamp (flute), and Willem Pijper (March 13). The last-named not only appeared as pianist, but was the composer most strongly represented in the programme. In addition to these, Miss Dorothy Robson sang some songs by Diepenbrock (which did little to substantiate the rumours that had reached us of his prowess as a song-writer), by Sem Dresden, Fritz Schuurmann (two attractive pseudo-Japanese numbers), and Pijper. Dresden was also represented by his Sonata for flute and harp, the latter part being played, as also at Salzburg, on the pianoforte. It is an idyllic, impressionistic work, moderately indebted to French influences, but none the less acceptable. Two of the pianoforte pieces were by Voormolen, the third—or rather first, since they were played in that order—by Zagwijn. This was a gossamer trifle, lacking all substance, but strangely pleasant in its thinness.

Pijper's contributions were his second Trio (1921) and second Violin Sonata (1922), the latter a later work than the example performed at Salzburg in August of that year. His is a sharply-outlined, personal talent whose expression may not always carry conviction, but intrigues the ear even when it does not. The reason is one not unusual with young composers to-day. The 'modern texture' is so prevalent that they acquire it in the very air they breathe, often whilst thematically they are unconsciously clinging to older associations. This creates a kind of hiatus between theme and treatment, which is accentuated by the harshness of the harmonic methods, with their intentional avoidance of fusion. Much of Pijper's music inclines to gentleness in all else but his methods of compounding a texture, and his harmonic bitterness does not impair the habitual suavity of his thought. On occasion, however, he can break out and shake a fist at the horizon, as he does in this Trio.

E. E.

#### THE BACH CHOIR

The Bach Choir sang the *St. Matthew Passion* on March 15 at Westminster Central Hall. Dr. R. Vaughan Williams conducted. The hall was full, and there was something in the air which said that the performance of the work, which not so very many years ago was felt to be strange and remote, was both to singers and audience a familiarised solemnity. The usual excisions were made, but Dr. Vaughan Williams pushed austerity far in not allowing a break in this long afternoon for the stretching of limbs and a few minutes' change of air.

The Bach Choir has now regulated a treatment of its own for the *Passion*, a treatment which does much to satisfy. These singers completely abjure the air of virtuosity worn by some famous choirs, which would ill become this work. The performance generally did not specially make for a high polish of sheer technical efficiency, but invoked serious understanding and feeling. This, applied to such music, meant a great measure of justice and of spiritual comfort for the listener. The Choir certainly still carries a good many 'passengers,' so far as tone-production is concerned. But the work is known—better known than ever—by all. Really only a few of the minor ejaculated solos were at all shaky throughout the afternoon. (The organ, however, played a few tricks that were out of place.) The Elgar and Atkins edition was used, with a few modifications in the recitatives.

The solo-singing harmonized with the general spirit. There was no strained display and no 'starring.' The accomplishment varied somewhat, but the feeling was always right. A young tenor from the Temple Church, Mr. Norman Stone, sang as the Evangelist. In this music he has already several times been heard, and so far as his musical sense of it goes, he earns great praise. If Bach's writing for the tenor voice were less extraordinary, Mr. Stone would be almost above criticism in the part, so interesting, and at the same time dignified, does he make the narrative music. The technics, however, of his production—notably on the high notes—needs some further consideration. The words of Jesus were sung with good style—earnest, simple, and not affected—by Mr. Stuart Robertson, a young bass of whom much may be expected one day. He has a useful, powerful voice, to which quality needs to be added. Miss Dorothy Silk sang the soprano music, and made the A minor aria one of the deeply-moving moments of the day. Miss Millicent Russell was the contralto, and sang well on a placid and steady level. It seemed that more distinction might be added to this singing by the giving to individual words of more character, higher relief. The men's arias were sung by Mr. Archibald Winter and Mr. Arthur Cranmer. Mr. Lofthouse played the *continuo* at the pianoforte. C.

#### THE PHILHARMONIC CHOIR

Holst's *Hymn of Jesus* has passed the tests of first and second performance, where so many acclaimed works break down, and has won its way into general esteem. Every time it is heard—Queen's Hall, Southwark Cathedral, Albert Hall, and again at Queen's Hall, at the Philharmonic Choir's concert on March 13—it seems to grow in stature, to reveal more and more direct purpose in its details and expressiveness in its force of language. The work seemed to have impressed itself thoroughly on the Choir at this latest performance under Mr. Charles Kennedy Scott, and with all these voices and a first-class orchestra thoroughly at grips with the music the effect was stirring. The *Hymn of Jesus* capped the fine C minor Pianoforte Concerto of Delius, which Mr. Howard-Jones played to admiration. The Concerto capped Parry's *Blest Pair of Sirens*, that ever-young work from an age of high mortality. This was an hour of great music, which musical London passed by in its blindness.

After this the programme descended. Franck's *Psyche* was, for most of us, new light on the composer. Could such inanimate music come from his best period? Could the lemonade be so diluted, and must one drink a gallon? No doubt Parry, Delius, and Holst had a good deal to do with the taste of *Psyche*. After that came Beethoven's Fantasia for pianoforte, orchestra, and chorus, which is not



often heard. So rarely are the Franck and Beethoven works performed that we must thank the Choir for giving us a chance of making their acquaintance. It must be confessed, however, that to hear them is to understand the neglect.

M.

JOSEF HOFFMANN

We expect certain definite characteristics from the musical reputation which has been completed in America, characteristics which have a tendency to prejudice the Englishman who finds it difficult to forget the power of the press boosting process which is so rampant in the United States. Hearing Josef Hoffmann for the first time at Queen's Hall recently, with Sir Henry Wood's superb background of intuitive accompanying, it was hard to believe that this pianist had ever crossed the 'herring pond' at all. Perhaps only a virtuoso pianist ever sincerely admires Chopin in any work of his with orchestral setting. Judging by Hoffmann's exquisitely beautiful performance of the E minor Concerto he is one of those devotees, and he did justify the work as a piece of picturesque pianism set rather deliberately in an orchestral form which does not always fit it foursquare. Our satisfaction was almost too complete to be true, and so it turned out. Hoffmann at his Aeolian Hall recital later in the month committed occasional sins of artistic taste which we did not expect. There is in this artist a provocative gift of individualism which now and then carries him to an excess of originality. The striving of a Beethoven endeavouring to unfold new pianistic possibilities in an Op. 110 appealed to Hoffmann's reverential nature, and he allowed the Sonata to express itself without any applied artificialities of style. The colossal urge of Schumann's Symphonic Studies appealed strongly to the rhythmic vitality with which Hoffmann is so liberally endowed, as did the same characteristic in Chopin's A major *Polonaise*, but this mettlesome steed pranced through a series of exhilarating curvettings in the *Berceuse* and some of the smaller Chopin dance pieces, just as a child will impulsively kick over the house of blocks or cards which a parent has built up with light-fingered dexterity. An artist who depends as much as Hoffmann does on rhythmic effects is almost bound to develop a *staccato* mannerism, and this was thunderously—sometimes horribly—apparent in the G minor *Ballade*, when the pianist began to dogmatise with far too many left-handed poundings. The hearer was hard put to it for a logical reason for these signs of vulgarity after the superb grace of the E minor Concerto, and tried to excuse the soloist on account of what must have been his numerous trials of strength in abnormally large American concert-halls, but the argument fell again to the ground at the Albert Hall on the following Sunday, when Hoffmann returned to his more chastened mood, and gave us playing of real excellence.

G. Y.

SOLITO DE SOLIS

The arrival of M. Solito de Solis, a new comet of the pianoforte, has recalled nothing so much as the sudden bursting into view of M. Pouishnov. But M. de Solis went one better, for he trailed six recitals to M. Pouishnov's five. He is one of those pianists who seem to have been born with gifts in readiness—a pianist *pur sang* as distinct from a clever musical person who has practised the pianoforte. He can say what he likes in the pianoforte-playing language, but he addresses himself to an audience through the keyboard rather than through music, and we wish that he would manage to combine the two. He certainly does marvellous things with his fingers. His performance of Chopin's Study in thirds is still spoken of with bated breath. He floated through the Liszt Sonata with the ease of a Sioux shooting the rapids, and he had attention to spare for the scenery—in this case romantic effects of expression and tone. Yet, with all his wonderful faculty to help him on the right path, he plunges openly into musical crime. His *rubato* is robbery with violence. It seems to obey blind impulse, without care for right and wrong. In Chopin's F minor Fantasia there is a well-known tune which soars through the air in a wonderful flight of

quavers. In the hands of M. de Solis it pranced before the footlights something like this:



&amp;c.

*Morceau pittoresque.* Par M. Chopin! The writer did not hear M. de Solis play Bach, but one who loves Bach as an old friend reports that the pianist was just his nimble-fingered and high-handed unaccountable self. Strange that such gifts should go with such a lack of responsibility.

M.

## SOME SINGERS OF THE MONTH

Mr. Robert Maitland sang at Wigmore Hall more finely than at his previous concert, although again he had the misfortune of being imperfectly served by his accompanist. It was very agreeable to miss entirely this time the extravagances of detail which had marred his singing before. Mr. Maitland was at his best in Bach. He sang the G minor arioso from the *St. Matthew Passion* and the 50th Cantata. He is assuredly one of the finest of contemporary Bach singers. His tone here was rich, weighty, dignified. The low notes were duly loose, the upper ones so 'covered' as to be free of any suggestion of raucousness. His voice responded to a wide range of inward control, and his unhampered throat allowed him to change colour far more sensitively than do most singers with such heavy voices. Some Brahms was, too, of the first order. Mr. Maitland also sang some Mozart (the Catalogue Song and Osmin's two Arias), but this was not, to our mind, the right thing. It was altogether too ponderous and laboured for Mozart.

Miss Marguerite Namara, Messrs. Antonin Trantoul and Eric Marshall took part in a Sunday afternoon concert at the Albert Hall which, musically, was poverty-stricken. All these performers were announced as 'celebrated'—an epithet which is never applied in the advertisements of really celebrated performers. The lavish use of the term on this occasion failed to collect more than a meagre audience. M. Trantoul is a tenor with a typically French style. His unremitting care in placing his tones forward gave a sense of calculation, not to say frigidness, to his singing, which cannot be said to have appealed to the emotions. Mr. Marshall, the baritone, is improving, and his soft notes were beautiful. The ground work of his technique, however, is too unsettled to enable him to carry out the elaboration at which he aims.

Miss van Geuns, a Dutch soprano, sang at Wigmore Hall. She began indifferently. In *Salvator Rosa's* familiar *Vado ten spesso* she 'pushed up' to her higher notes, thinned her vowels, and in general sang like a student. Then in the song of Cesti, which followed, she recovered and showed us her true accomplishment. This was not of a sublime order, but it was artistic in a considered, homely way. At her best her tone was of an engaging sweetness, and her singing had a pleasant suggestion of inviting the listener into her confidence.

Miss Doris Pearce, who sang at Wigmore Hall, sometimes over-taxed her resources, but her voice was bright and agreeable. Arnold Bax's *Amours, amours*, asked for too much in the way of legato. This singer should make a point of working for a firm cantabile.

Mr. Roland Hayes sang at Queen's Hall, and was warmly welcomed back to London. Criticism can urge only this against his art, that it is over-sentimental. Is even that just? It must be remembered that Mr. Hayes has not unlimited volume. He has not the power to thrill us with magnificence. So he beguiles us instead, and very successfully. No doubt there is an exotic flavour about the young negro's interpretations. But that is surely within his rights, so long as he adheres to the notes and is sincerely aiming at the spirit of the music. Technically he is well-nigh faultless.

Mr. Charles Hackett sang at the Albert Hall. His tenor voice is probably one of the largest in the world to-day. This remarkable natural gift, together with the use he makes of it, gives him a leading place among the younger operatic singers. Mr. Hackett at present lacks the power to sweep the listener off his feet. He does much by well-considered methods, but there is a shade too much of

deliberate consciousness. Mr. Hackett does not lose himself in the moment's glory—unlike Caruso (with whom he may fairly be compared in some ways), who stirred us so by singing every song as though that one were the crowning song of his life. Technically Mr. Hackett is as sound as was Caruso, and it is possible that, if he has in him the temperament, the development of a few years will see him as famous. He sang Liszt's *Quand je dors* superbly.

Mr. John Goss sang a programme of an unusual pretty tastefulness at Wigmore Hall. It began with Marcello's cantata *Ora, che voi partisti*, it included some unfamiliar Schubert, it introduced new songs of Peter Warlock and H. J. Foss (who accompanied), and embraced Delius, Vaughan Williams, and Arnold Bax. Sea chauties arranged by Clive Carey were jolly and popular. Mr. Goss has lightened his singing from some of the gloom that used to oppress it. He is singing now as though his chosen art had compensations for its cruel trials. There is no doubt that as he finds himself Mr. Goss will count considerably in our musical doings. He has been so well trained that he can afford still more to forget that he has ever been trained at all. There are still signs of a slightly cramped style, and there is room for more tone-colour. We wanted him to grasp his courage and make now and then for a brighter resonance. A singer of this calibre can afford to experiment. Mr. Goss's diction is cultivated, and his voice evenly produced throughout its range.

Mr. Goss also sang at Miss Dorothy Silk's concert at Wigmore Hall. This time Miss Silk was singing below her best form. In Handel's *Gentle airs* she scooped, and her singing was not free from throatiness. She was more herself in Bach's *Jauchet Gott*.

Mr. John Coates at his Chelsea concert sang once again as he only can sing—and then told us in speech a tale of hard facts, to show that though one may sing in a way second to none in the land, the community is not, therefore, to be persuaded to allow one a living wage. Mr. Coates explained to us that in 1921 he lost £400 on three concerts in the West-End, and that his net gain since on a series of twenty-one concerts at Chelsea had been £21. These strange figures were hardly the sort to encourage aspiring young vocalists in the audience. If John Coates of all men were not enjoying a deserved reward for his art, who on earth can hope for money from music! H. J. K.

## Competition Festival Record

### COMPETITIONS IN APRIL

(A list supplementary to that given on page 261 of our last issue.)

PLYMOUTH.—March 29 to April 5. Mr. J. H. Lucas, 62, Hill Park Crescent, Plymouth.

WITNEY AND COGGES.—April 1, 2. Miss Janet D. Early, Woodlands, Witney, Oxon.

TYNEDALE.—April 4, 5. Mrs. Thorp, Dalchhead, Stockfield.

NORTHAMPTONSHIRE (Central).—April 4, 5. Lady Annaly, Brixworth Hall, Northampton.

COLVILLE'S MUSICAL FESTIVAL (Motherwell and District, &c.).—April 4, 5. Mr. C. D. Rigg, 195, West George Street, Glasgow.

FOLKESTONE.—April 2, 5. Mr. R. E. Gordon, 5, Cheriton Place, Folkestone.

EAST SUSSEX AND TUNBRIDGE WELLS.—April 8, 9. Dr. E. A. Wharton, Withyham, Sussex.

BERKHAMSTED AND DISTRICT.—April 8, 9. Miss K. Talbot, Little Gaddesden House, Berkhamsted. (An extension of the Little Gaddesden Festival.)

NORTH LINCOLNSHIRE (BRIGG).—April 8, 9. Mr. Algernon R. Haynes, Bigby Road, Brigg.

MOTHERWELL AND WISHAW.—April 10, 11, 12. Mr. T. Rae, Main Street, Wishaw.

NORTH NORTHAMPTONSHIRE (OUNDLÉ).—April 11, 12. The Lady Lilford, Lilford Hall, Barnwell, Peterborough.

LIVERPOOL.—April 21-26. Mr. Herbert Moody, 16, Goodison Avenue, Stanley Park, Liverpool.

SLIGO FRIS CEOL.—April 22-25. Mr. T. Cawley, 20, Temple Street, Sligo.

FIFE, KINROSS, AND CLACKMANNAN.—April 23-26. Mr. George J. Sheriff, 30, Queen Anne Street, Dunfermline.

WIRRAL AND EDDISBURY (CHESTER).—April 24-26. Mrs. Harold Mitchell, Savings Bank, Grosvenor Road, Chester.

ABERDEEN AND NORTH-EAST SCOTLAND.—April 24-26.

RUTLAND (OAKHAM AND UPPINGHAM).—April 24. Miss M. Codrington, Preston Hall, Uppingham.

MANX (DOUGLAS).—April 28-May 1. Mr. W. A. Craine, North Cliff, Douglas, Isle of Man.

PORTADOWN.—April 28-May 2. Miss Winifred E. Hadden, Magharee, Portadown.

MORAY (ELGIN).—April 28-30. Mr. William McGhie, Bank of Scotland Chambers, Elgin.

WEST LINDSEY (GAINSBOROUGH).—April 30-May 3. Hon. Mrs. Sandars, Gate Burton Hall, Gainsborough.

WENSLEYDALE (LEYBURN).—April 30, May 1. Rev. H. G. Topham, The Deanery, Middleham.

### THE 'BRITISH EMPIRE EISTEDDFOD' AGAIN

In our issue for October, 1923, we endeavoured to expose the futility of a musical competition held at the Crystal Palace under the above pretentious label. The event was so clearly a 'frost' that we thought no more would be heard of it. But here it is again, announced to be held at the Alexandra Palace. As the promoters have thus transferred their operations to a district already well catered for by existing competitive festivals, we think it well to tell our North London readers something about it. (1.) The British Empire Eisteddfod is not affiliated to the Federation of Musical Competition Festivals, and, on its present basis, is not likely to be. (2.) It has no connection with the British Empire Exhibition or the National Eisteddfod Association. The use of the term 'British Empire' is particularly misleading at the present juncture. (3.) It has been refused the use of the Crystal Palace. Apparently the C. P. had enough of it in 1923. (4.) Not a single choir competed in its 1923 events. (5.) It is announced as being 'under the auspices of the Music Section of the Universities Institute,' and gives on its Syllabus a long list of influential patrons, placed in such a way as to suggest that this distinguishing patronage is given to the Eisteddfod. Nevertheless, we shall be surprised if the galaxy of titled folk have ever heard of the affair. Moreover, the 'Universities Institute' appears to have no official connection with any University, and inquiries as to its examinations and diplomas (associateship and fellowship) produced no more than an evasive reply. (6.) The two secretarial addresses in the Syllabus give no names—merely streets and telephone numbers. The Northern address turns out to be that of Mr. Bertram Williams, who happens to be a singing adjudicator at the British Empire Eisteddfod, and a well-advertised teacher of singing in the Northern district. (7.) The *Music Teacher* for March contained some pertinent questions regarding the British Empire Eisteddfod, and marked copies were sent to Mr. Williams, to the Secretary, and to the 'Director' of the 'Universities Institute.' All three replied, but their letters gave no answer to the questions.

We are always ready to support any competitive festival that is clearly run for educational purposes. In the case of the 'British Empire Eisteddfod,' the signs of its being projected for private gain are so strong, and the publicity methods of its promoters so unsatisfactory, that we hope readers who think of filling up entry forms will go on thinking. The *Music Teacher* article and the above points will give them ample material.



## Music in the Provinces

ABERYSTWYTH.—On February 22 the College Trio played Brahms's Horn Trio and Dvorák's *Dumky*, a small choir sang three pieces by Robert Jones, and the Choral Union sang *Gossip Joan* and chorus songs. Sir Walford Davies conducted.

BANGOR.—Early English music formed the programme of the University College concert on February 21. Pianoforte music included Byrd's *The Carman's Whistle*, and the Madrigals *Upon a hill* and *The Nightingale* (Weelkes), *Weep, O mine eyes and Cruel, you pull away too soon* (Morley), and others by Wilbye and Bateson, were sung by the Birmingham Elizabethan Trio. The instrumental works included Byrd's Sextet for strings, the melody, 'Go to bed, sweet Muse,' from *Ultimum Vale* (Robert Jones, 1609), arranged for strings and pianoforte by Mr. E. T. Davies, and some pieces for string quartet.

BARMOUTH.—The amateur orchestra, reinforced by a few professionals, and styled Harlech Festival Local Orchestra, gave its first concert at Barmouth on March 5. Dr. Heath is the conductor, and the thirty players are drawn from Criccieth, Blaenau-Festiniog, Dolgelley, Towyn, and Aberdovey. The programme included Gluck's Overture to *Alceste*, some Irish melodies arranged by Dr. Heath, Tchaikovsky's *Elegie* for string orchestra, and the *Rosamunde* music.

BIRMINGHAM AND DISTRICT.—Mr. Eugene Goossens's interpretation of Brahms's second Symphony, with the City Orchestra, on March 6, had a clean, penetrating quality. It was alive and warm, even in the *Adagio* movement. Mr. Sammons played the Max Bruch G minor Concerto on a new Vincent violin which has warm, full tone, especially on the lower strings.—At two Saturday night concerts Mr. Appleby Matthews was the conductor. One programme included Borodin's B minor Symphony and Dvorák's *Water-Fay*—the latter for the first time at Birmingham. It was, however, little more than tepid programme-music, and did not give us the composer at his best. Miss Winifred Browne was the soloist in Beethoven's C minor Pianoforte Concerto.—At another Saturday concert a programme of dance-music was given. Strauss's *Wine, Women, and Love Waltz* and Gluck's *Ballet of the Furies* were notably well-played. Madame Gell's Ladies' Choir gave some delightful part-singing in pieces by Brahms and Holst, and Wagner's *Rhine Maidens* music. At the Sunday concert on February 17, Beethoven's seventh Symphony and Grieg's *Sigurd Jorsalfar* Suite were played.—Mr. Charles Knowles was the singer on the following Sunday. In a scena from *The Flying Dutchman*, Mr. Knowles showed that a well-produced bass voice can be a pleasure in itself. The *Clock Symphony* of Haydn was also given.—The Sunday concerts, all conducted by Mr. Appleby Matthews, have brought Brahms's third Symphony, Mozart's *Idomeneo* Overture, and Beethoven's eighth Symphony.—At one of Miss Sotham's Mid-day concerts, the Philharmonic Quartet played Tanéïev's Pianoforte Quartet in E, and a set of variations from a Quartet by Dvorák.—On March 13, Mr. Frederick Dawson gave a mid-day pianoforte recital, at which he played works by Beethoven, Scriabin, and Chopin.—Miss Marjorie Hayward and Miss Marjory Sotham gave the *Kreutzer Sonata* at a mid-day concert.—Miss Ethel Cobham and Miss Violet Lewis have started a series of mid-day concerts at Wolverhampton. Among the artists who have already appeared are Miss Winifred Browne and Miss Marie Fromm, and Mr. John Goss.—On March 11, Miss Mary Abbott and Mr. Johan Hock gave Pianoforte and Violoncello Sonatas by Nicodé and Dohnányi.

BRADFORD.—A fortnight's season by the B.N.O.C. has overshadowed other things. The repertory, which made no concession to bad old fashions, included *The Perfect Fool*, *Alkestis*, and *Gianni Schicchi*.—Of recent orchestral occasions, the most memorable has been the performance of Elgar's *Enigma Variations*, by the Bradford Permanent

Orchestra, under Mr. Julius Harrison.—Chamber music programmes have introduced Sir Walford Davies's Violin Sonata in E minor and the second Violin Sonata of Arnold Bax.

BRIDPORT.—The Orchestral Society, conducted by Mr. Alex. Stone, played York Bowen's Suite, *At the Play*, Schumann's Quartet, Op. 47, and Beethoven's first Symphony, on March 4.

BRISTOL.—For the third and last concert of the season, on February 23, the Choral Society performed Berlioz's *Faust*, assisted by orchestra. The principal singers were Miss Florence Mellors, Mr. John Perry, and Mr. Herbert Brown. Mr. George Riseley conducted.—The Royal Orpheus Glee Society gave its eightieth annual Ladies' Night, under Mr. Riseley's direction, on February 28. An unusual programme included Walmisley's *I wish to tune*, Bexfield's *The Death of Hector*, Elgar's *The Wanderer* and *Zut, zut, zut! Patterson's The Wedding of Shon Maclean*, Riseley's *The Old Church Bells*, Parry's *Smile again, my bonnie lassie*, and many other pieces.—At a Y.M.C.A. concert for the unemployed, the Co-operative Society Choir, under Mr. A. F. Lawrence, sang Walmisley's *Music all-powerful* and Dudley Buck's *Hymn to Music*.—Mr. Herbert Parsons played some pieces by John Ireland at his recent recital.—The Musical Society, formed by members of the various staffs of departments of the G.W.R., comprised on March 1 a choir of fifty-five voices and a string orchestra, conducted by Mr. Clare G. A. Beavis. Cowen's *John Gilpin*, Bantock's *Grass of Parnassus*, Elgar's *Challenge of Thor*, and some orchestral pieces were performed.—Before the West of England Musical Education Society, on March 1, Dr. George Dyson lectured on 'The Evolution of Contemporary Music,' with illustrations from Ireland, Holst, Goossens, Delius, Scriabin, and Stravinsky.—On March 12, Miss Gertrude Winchester's Ladies' Choir, at its second annual concert, sang Wolstenholme's *The Ballad of Sir Humphrey Gilbert*, Hoffmann's *Song of the Norns*, César Franck's *Song of the Ermine*, Karel Bendl's cantata, *The Water-Sprite's Revenge*, and Fletcher's *The Galway Piper*.

CARDIFF.—Bach's *French Suite* in G, Beethoven's Violin Sonata in C minor, and Trios in G by Haydn and Mozart, were played at the University College Chamber concert on February 18.—The Harmonic Choir and Male-Voice Party and Mr. Falkman's Orchestra combined in a performance, on March 2, of Félicien David's *The Desert* and Stanford's *The Revenge*.

EDINBURGH.—Prof. Tovey keeps up the interest of the Reid Orchestral Concerts. In February the programme honoured General Reid, who left funds to institute a Chair of Music at the University. A Sonata of his for flute was played by M. Fleury, who added Bach and Mozart. Miss Beatrice Harrison, with a Bach Suite and the Dvorák B minor Concerto, was the attraction in the following week. Later programmes have brought Schumann's *Rhenish* Symphony, the Delius Violin Concerto (played by Miss Adila d'Aranyi), and the 'big three' of Mozart's Symphonies, all in one evening.—Sir Thomas Beecham conducted the London Symphony Orchestra on February 23 in Bizet's *Fair Maid of Perth* Overture and the *Chasse Royale* of Berlioz.—The chief choral concerts have been that of Mr. Herbert Wiseman's Madrigal Choir on February 19 (choral music of Gibbons and Byrd, madrigals and modern part-songs, with string music of each period), and the performance of *Athalie* and part-songs by the University Musical Society on March 7, under Mr. H. Kinniburgh Robertson.—For chamber music there have been a visit by the Léner Quartet and Miss Katherine Goodson; Prof. Tovey's concert on February 17, with the Brahms Horn Trio; and the final Max Mossel concert, with the Rosé Quartet and Mr. Egon Petri.—The University Historical series has also provided much good chamber music, including the Trio for flute, violin, and violoncello from Bach's *Musical Offering* and the six-part Fugue for clavier.—M. Ysaye came on March 8, with Dame Clara Butt, and played a Veracini Sonata.

**EXETER.**—On February 19, Miss Mabel Pugh, a local musician, gave a pianoforte recital, assisted by Mr. Seymour Dossor (vocalist).—At the Chamber Music Club concert, on February 20, Dr. and Mrs. Bullock played a duet for two pianofortes by Parry, and Walford Davies's *Six Pastorals* for four voices, strings, and pianoforte were performed.—On February 26, the Male Choir, conducted by Mr. W. H. Cotton, sang Oakeley's *Comes at times* and Fleming's *Integer Vixit*.—Under the auspices of the Workers' Educational Association, a course of lectures was given in the spring term by Dr. Ernest Bullock and Mr. Lancelot Holden. Dr. Bullock dealt with the construction, analysis, and development of tunes; form and the composer, the interpreter and the listener; and Mr. Holden dealt historically with music from the period of Bach and Handel to modern tendencies.

**GAINSBOROUGH.**—Hamilton Harty's *The Mystic Trumpeter* was given by the Musical Society on February 18, under Mr. Alan Stephenson.

**GLASGOW.**—At the final concert of the season, on February 16, the Scottish Orchestra, conducted by Emil Mlynarski, played Beethoven's C minor Symphony and excerpts from *The Mastersingers* and *Tannhäuser*.

**HUDDERSFIELD.**—An excellent programme was given by the Glee and Madrigal Society on February 26. It included Lasso's *Hark, the echo falling*, Wilbye's *Stay*, Corydon, Elgar's *Go, song of mine*, Holst's *Song of the Blacksmith* and the Grail scene from *Parsifal*. This was the farewell appearance of Dr. C. H. Moody, who has conducted the Society for twelve years.

**HULL.**—Both Sir Henry Wood and Sir Thomas Beecham have conducted at Hull this year—the former in a miscellaneous programme by the Hull Philharmonic Society, the latter in Mozart's *Prague* Symphony with the London Symphony Orchestra.—The Harmonic Society, conducted by Mr. Walter Porter, ended its season with *Caractacus* on February 29, with Miss Maryan Elmar, Mr. Webster Millar, Mr. Arthur Cranmer, and Mr. Joseph Farrington as soloists.—The Shakespeare and Playgoers' Society has revived the 18th-century comic opera *Midas*, by Kane O'Hara, and made a very entertaining evening of it. The music had been discovered by Mr. Baggeley, the chief librarian of Hull, in the Henry Watson Music Library at Manchester.

**LEEDS.**—Chamber music has been in the ascendant lately. Mr. J. B. McEwen's *Nugae* was heard in company with Brahms at a University Mid-day recital. Haydn, Schubert, and Speaight's *Shakespeare Fairy Characters* were given at a 'Bohemian' concert. Messrs. Sammons, Sharpe, and Murdoch played Frank Bridge's *Phantasy Trio* at a Choral Union concert. On this occasion the choir, under Dr. Coward, sang two works of Byrd, Weelkes's *As Vesta was from Latmos Hill descending*, and Bach's *Sleepers, wake*.—Mr. Julius Harrison lectured on 'The Orchestra' to four hundred and fifty Leeds Grammar School boys on February 20.—The Mass in G minor of Vaughan Williams was admirably sung by the Philharmonic Society on March 12. Mr. Norman Strafford conducted in the absence of Dr. Bairstow.

**LIVERPOOL.**—At the Crane Hall concert on February 20, Mr. Frank Bertrand played Beethoven's Variations in C minor for pianoforte, and Mr. Harry Wilkinson played Elgar's 'Cello Concerto'.—On February 22 Miss Stillwell played Gerrard Williams's *Potpourri* for pianoforte, and, with Miss Isabel McCullagh and Miss Mary McCullagh, Schubert's Pianoforte Trio in E flat.—The final Mossel concert of the season, on February 23, brought the Rosé Quartet, Miss Marcia van Dresser, and Mr. Egon Petri. Schumann's Pianoforte Quintet and Hugo Wolf's *Italian Serenade* were the principal concerted numbers.—At the Vickers concert, on February 23, the artists were Miss Rosina Buckman, Mr. Maurice d'Oisly, Mr. Kingsley Lark, and the Vera Hall Pianoforte Trio.—At Crane Hall, on February 27, Miss Dorothy Vincent was the pianist, Miss le Mesurier the violinist, and Miss Sophie Thomson-de-

Koushen sang Russian songs in the vernacular.—Sir Henry Wood conducted the Philharmonic concert on February 27, and the programme included Holst's *Fugal Overture*, York Bowen's Viola Concerto in C minor, in which Mr. Lionel Tertis was the soloist, Frank Bridge's Suite, *The Sea*, Strauss's *Don Quixote* Variations, the Bach-Elgar Fugue in C minor, and portions of *The Immortal Hour*.—Mr. Walter Rummel was the guest of the British Music Society on February 25, and played Bax's second Sonata and three Bach Chorale Preludes.—At the meeting of the British Music Society, on March 13, two new composers were introduced.—Mr. C. P. D. Cannon and Mr. T. H. Stafford. Of three songs by Mr. Cannon, *A Memory* and *Spring Sorrow* were most successful. Mr. Stafford was represented by two songs and a Violin Sonata. Another work performed was a new Pianoforte Trio by Ernest Lodge.

**NEWCASTLE.**—Blyth Symphony Orchestra, conducted by Mr. Duncan K. Grieve, played *Tannhäuser* music on February 18, and Mr. Tom Campbell—who was a miner, and has been engaged by the B.N.O.C.—was the singer.

**NEWTOWN (MONTGOMERYSHIRE).**—Newtown and District Choral Society, assisted by a full orchestra, performed *Hiawatha's Wedding-Feast* on February 27, conducted by Mr. W. R. Allen, of Aberystwyth College.

**OKEHAMPTON.**—The Choral Society, assisted by a string orchestra, performed Bach's *Peasant Cantata*, the Epilogue from *The Golden Legend*, and Purcell's *Come, if you dare*, on February 27. Miss Ffine de la Côte, Mr. Rowland Huyshe, and Mr. Walter Belgrove were the principal singers, and Mr. Sydenham James conducted.

**OXFORD.**—In connection with a scheme organized by Mr. W. K. Stanton, for providing concerts for the boys of St. Edward's School, Miss Myra Hess played Preludes and Fugues by Bach: Franck's Prelude, Chorale, and Fugue, Schumann's *Papillons*, and pieces by Ireland, O'Donnell, and Rachmaninov to a large audience of boys on February 20.—On February 24 the Elizabethan Singers were joined by Mr. Keith Douglas's chamber orchestra, and combined in a performance of the Masqué from Purcell's *Dioclesian*. The band also played Holst's *St. Paul's Suite* and Mr. Douglas's arrangement of Rameau's *Tambourin*.—On February 27 a party of local musicians performed a Violin Sonata by Joseph Gibbs, Elgar's Violin Sonata, Hamilton Harty's *Irish Romance* for violin, Scarlatti's *Concerto sacro per il Santissimo Sacramento* for voice, string trio, and pianoforte, and *The Moor*, a new song by Dr. W. H. Harris. Dr. Ernest Walker was the pianist, Miss Murray Lambert the violinist, and Mr. Sumner Austin the singer.—Mr. Roland Hayes gave a song recital in the Town Hall on February 28.—The Orchestral Society, at its final concert on March 13, played Schumann's *Genoveva* Overture, Beethoven's *Pastoral* Symphony, and Arthur Bliss's *Rout*. Mr. Maurice Besly conducted, and Miss Dorothy Moulton sang French folk-songs with orchestral accompaniment.—In the absence of Sir Hugh Allen, Mr. W. K. Stanton conducted the Bach Choir on March 9, when *Be not afraid* (Bach), Parry's *Job*, and Holst's *Ode to Death* were sung.

**PENCOED.**—The Choral Society, assisted by Mr. Herbert Ware's orchestra, performed *Hiawatha's Wedding-Feast* and *The Hymn of Praise*, on February 27. Mr. David Rees conducted.

**PLYMOUTH.**—The Orchestral Society, numbering eighty performers, played the *Leonore Overture* No. 3, Borodin's second Symphony, and an *Idyll* for viola solo and orchestra, composed by the conductor, Mr. Walter Weekes.—Dr. Harold Lake's Madrigal Society, at its spring concert on March 12, gave an excellent programme, including Wesley's *When Israel came out of Egypt*, Bach's *Be not afraid* and Chorale, *Thou art mine*, and Julius Harrison's *In the Forest*.

**PORTSMOUTH.**—Mr. Felix Swinstead deputised for Mr. Benjamin Dale (who was absent through illness) at the meeting of the Music Teachers' Association on February 20, and lectured on the technical and musical difficulties of



teaching.—On February 18 the Quartet Players gave a programme of British music. Holbrooke's Symphonic Quartet for pianoforte and strings and three of Walthew's *Five Diversions* were played. The pianist, Mrs. Bullin, played York Bowen's *Three Serious Dances*, Cyril Scott's *Danse Nègre*, and Ireland's *Heart's Ease*.—The Excelsior Temperance Choir sang Fletcher's *Rhapsody on Welsh Airs*, Stanford's *Diaphenia*, Buck's *Hymn to Music*, and Walmisley's *Sweete flowers, ye were too faire*, on March 5. Mr. C. Weedon conducted.—On March 2 the Royal Marine Orchestra played a *Sea Suite*, by Fairfield, at the Municipal Concert.

RHONDDA.—The Upper Rhondda Orchestra, conducted by Mr. Percie G. Smith, played the Grieg Pianoforte Concerto in A minor, with Mr. J. T. Jones as soloist, and other music by Sibelius, Tchaikovsky, and Nicolai.

RICHMOND (YORKS).—Mr. Arthur Fountain and the Richmond Choral Society distinguished themselves on March 4 by performing Parry's *Songs of Farewell* and Dear's *Songs of the Open Air* as part of an excellent programme, in which Mr. Robert Parker joined worthily.

SCARBOROUGH.—The Rosé Quartet was heard here on February 15.—The Philharmonic Society ended its season on March 11 with a miscellaneous programme comprising Stanford's *Songs of the Fleet*, Cornelius's *The Hero's Rest*, other part-songs, and solo singing and playing. Dr. Ely conducted.

SHEFFIELD.—The E flat Clarinet Sonata of Brahms was played on March 5 by Mr. William Tomlinson, with Miss Ethel Cook at the pianoforte.—The Queen's Hall Orchestra, from London, came to Sheffield on March 18 and played Beethoven's seventh Symphony, Brahms's *Tragic Overture*, Bach's second *Brandenburg Concerto*, Dohnányi's Variations, and the *Siegfried Idyll* under Sir Henry Wood.

SIDMOUTH.—On February 21 Miss Doris Gough, a local violinist, gave a recital, assisted by Mr. Walter Belgrove, vicar-choral of Exeter Cathedral. The recitalist, who played a *Concerto romantique* in A minor, by Godard, was joined by Miss A. McNeile in a *Concertante* for two violins by Dancía, and by Miss Ethel Gough in César Franck's Sonata for pianoforte and violin.—The last of this season's Subscription concerts, organized by a number of ladies, with Miss M. Allen as hon. secretary, took the form of a pianoforte recital by Miss Myra Hess on February 28.

SWANSEA.—At a lecture on 'Colour in Music,' given by Sir Walford Davies on February 27, before University College Musical Society, the Aberystwyth College Trio played music by Brahms, Beethoven, and Dvůřák. In Beethoven's *Archduke Trio*, Sir Walford Davies was at the pianoforte.

TORQUAY.—Mr. E. W. Goss's Winter Orchestra played a *Caucasian Suite* by M. Ippolitov Ivanov on February 20, and Beethoven's String Quartet in E flat was included in the programme.—At the Symphony concert on February 21, the augmented orchestra played Schubert's fifth Symphony, Holst's *Fugal Concerto* for flute and oboe (with Mr. A. Gleghorn and Mr. G. Ellis as soloists), Borodin's *On the Steppes of Central Asia*, and Rimsky-Korsakov's *Capriccio Espagnol*.—On February 23 Coleridge-Taylor's *Petite Suite de Concert* was played.—On February 27 Quilter's Suite, *As You Like It*, and Handel's Violin Sonata in A, were the chief numbers.—A *Burmese Suite* by Woodforde-Finden was played on February 29.—On March 12, Mr. Henry Crocker's Orchestra of forty players performed Beethoven's second Symphony, Schumann's Pianoforte Concerto, with Dr. Harold Rhodes as pianist, and a Purcell Suite for strings.—The winter orchestra, conducted by Mr. E. W. Goss, has recently played a Suite, *The Seasons*, for strings and pianoforte, by J. C. Ames, Quilter's *Three English Dances*, and Suite *As You Like It*, the *Unfinished Symphony*, Saint-Saëns's *Overture, Princess Jaune*, and Dancía's *Petit Symphonie* for two violins.

WELLS.—On February 13 the Kendall String Quartet played a String Quartet by Arnold Bax, and some pieces by Percy Grainger.

YORK.—The British Music Society recently gave a programme of Mr. John Ireland's works, with the composer at the pianoforte, Mr. Alfred Wall as violinist (in the second Sonata), and Mr. Raymond Hartley as vocalist.

## IRELAND

On February 15, at the Gaiety Theatre, Dublin, Mr. Joseph O'Mara's Opera Company presented the first performance in Ireland of an Austrian opera, *The Apostle of St. Otmar*, composed by Dr. Wilhelm Kienzl, a fellow-pupil of Weingartner and Busoni. Kienzl was on terms of intimacy with Wagner at Bayreuth, but was also a keen admirer of Schumann, and his style may be said to be an amalgamation of the schools of these two masters. Kienzl was born in January, 1857, and lived most of his life at Gratz. His first opera, *Urvasi*, was given at Dresden in February, 1886, and his best-known production, *Der Evangelimann*—dating from 1894—had a wonderful vogue. This is the opera which has been Englished as *The Apostle of St. Otmar*, the translation being by Mr. Walter Meyrowitz, who conducted the work. Although unconvincing, even at the repeat performance on February 28, it was an interesting revival.—The Philharmonic String Quartet gave a recital under the auspices of the Royal Dublin Society in the Theatre Royal on February 18, playing Mozart, Schubert, and Ravel. The last-named was particularly well received.—Dr. Esposito and Mr. Clyde Twelvetrees gave a pianoforte and 'cello recital under the same auspices on February 25—the last of the season.—A public meeting was held in the Mansion House, on February 19, to consider a scheme for the erection of a Citizens' Building and Concert-Hall for Dublin. Already the Feis Ceoil Council has offered £500, and other large subscriptions are promised. For over five years Dublin has been without an adequate concert-hall, and it is surely a matter of urgency to erect a suitable building on a central site.—Signor Viani gave his first public concert at the Theatre Royal on March 1, and delighted a vast audience. His songs were varied, and he played his own accompaniments.—Rummel drew a fairly large audience to the Theatre Royal on February 16, when his playing of Bach, Beethoven, Chopin, and Wagner was greatly appreciated. His recital (a Bach, Beethoven, Schubert programme) at Ulster Hall, Belfast, on February 19, was also most successful.

At Ulster Hall, Belfast, on February 16, Miss Kathleen Lafra, an Austrian mezzo-soprano, was the principal attraction. Her choice of songs showed fine discrimination.—An excellent programme was provided by the Ulster Male-Voice Choir, under the conductorship of Mr. John Vine, at Ulster Hall, on February 29, the Choir being assisted by Miss A. Turley, Mr. D. McAlpin, Mr. John Clarke, and Mr. Joseph L. Gurd, with Mr. J. H. MacBratney at the pianoforte.

## Musical Notes from Abroad

### GERMANY

#### KODÁLY AND SCHÖNBERG

In the presence of Arnold Schönberg, who had personally conducted his *Pierrot Lunaire* at Hamburg, the famous Amar Quartet gave a performance of two sharply contrasted chamber numbers. We are accustomed to count Zoltán Kodály among the composers of decidedly modern tendencies, the more so as we know that he is intimately connected with Béla Bartók, the strong and austere advocate of modernism in music. But every time we hear a new work by Kodály, the great distance that separates these composers becomes evident, a fact which is clearly proved by the Trio for two violins and viola which was heard at a recent evening of the Melos Society. There Kodály appears a rather

superficial but extremely clever musician, whose principal virtue lies in his skilful handling of the stringed instruments. All that is modern seems, with him, rather artificial, but we find, especially in the last movement, a very distinct reaching back to the sources of popular music, which is the only point where Bartók and Kodály meet. It seems certain that he is one of the few composers of to-day who are able to write a violin concerto or a work of the kind. Yet how strangely was this Trio overshadowed by Schönberg's String Quartet, Op. 7, which, in spite of all that is romantic or sentimental in it, gives only the impression of music destined to persist. How noble the spirit whence such music has sprung! The form may be obscure and the music a trial to perceptivities, yet it grips the listener from beginning to end—almost an hour.

Schönberg's pupil, Anton Webern, a composer of deep artistic conviction, which rather handicaps him and hinders the free use of his gifts, came into prominence with some songs that were given by the Melos Society. It was indeed interesting to see how far romantic feeling may be translated into immaterial sound. It must, however, be added that these songs, with their lack of spontaneity, are rather degenerate children of romanticism. Another work offered by this Society was a new String Quartet by Otto Luening, a young American who studied in Germany. He is a pupil of Philip Jarnach, and a solid musical structure is the outcome. But neither imaginative power nor technical skill is fully developed. There is conflict between a very simple nature, speaking in its natural idiom, and the homage to modernity expressed by a linear contrapuntal language.

#### 'BORIS GODOUNOV' AT THE GROSSE VOLKSOPER

Performances of *Boris Godounov* are much more rare in Germany than in the western countries of Europe, where Moussorgsky is considered the starting-point of modern music. Following the fine performance given by Fritz Busch at the Dresden Staats-Oper, the enterprising Grosse Volksooper gave Berlin a splendid interpretation of *Boris*. Next to Handel's *Rodelinda* it is the opera that makes the glory of the Volksooper and helps the last-named to compete with the less active Staats-Oper. Eugen Szenkar conducted the work with a fine sense for rhythm and colour, and the scenery, by Georg Salter, was splendid.

The Grosse Volksooper has been fortunate in securing Otto Klemperer, the great Kapellmeister of the Colonia Opera, as general music-director. This new appointment means a new and great hope for musical Berlin, which is becoming the home of good conducting. The public likes Erich Kleiber and Georg Szell, of the Staats-Oper. They both come from Vienna, but they made their careers in Germany.

#### SMETANA'S CENTENARY IN GERMANY

All over Germany Smetana's centenary has been celebrated as that of a national composer of European importance. Homage has been paid chiefly with performances of *The Bartered Bride* and the String Quartet, *Aus mienem Leben*.

But to this country belongs the merit of having produced the first biography worthy of the great composer (*Smetana*, by Ernst Rychnovsky, published by the Deutsche Verlags-Anstalt, Stuttgart & Berlin). It contains very full detail of Smetana's life and works, and a collection of his letters.

ADOLF WEISSMAN.

#### NEW YORK

The Metropolitan Opera Company announced nine novelties and revivals for the season. The novelties were really only two, *La Habañera* and *I Compagnacci*, of which I have written before. Of the revivals only a half have been worth producing; the others would have been much better left alone. *Le Cq d'Or*, *Die Meistersinger*, and *Siegfried* were ranked among the revivals, but these should be on the permanent list of current productions.

The last revival, *Le Roi de Lahore*, by Massenet, proved the most gorgeous spectacle ever presented on the stage of the Metropolitan, a riot of colour and superbscenic effects—but allied to a score of such inanity that it was impossible to

listen with any patience. One whole Act is a ballet which is sometimes diverting, but not even miraculous spectacular effects nor wonderful ballet can atone for lack of interest or worth in the music. The expense of production must have been enormous—and to what purpose? That is what all are asking, but there seems to be no answer. It seems impossible that the box-office receipts will pay even half the outlay.

Our concert-halls have not been very interesting of late. Mengelberg gave us a badly-arranged programme at a recent Philharmonic concert, when he introduced two pieces of ancient music each calling for a harpsichord. The *Concerto Grosso No. 8*, by Corelli, was written for two solo violins and solo 'cello, accompanied by strings, harpsichord, and organ. Mengelberg used more strings than the composer intended, with the result that the accompaniment was sometimes too heavy; and himself played the harpsichord music on the pianoforte, conducting at the same time. The old melodic music was pleasing to the ear, especially as all the solo parts were very well done. But to follow this with Richard Strauss's arrangement of Couperin's *Dance Suite* was surely a mistake! As the programme-notes said 'this is Strauss's latest composition' we certainly wanted our ears and attention tuned to something that was a contrast to what had gone before. Strauss's ingenuity in the arrangement of this *Dance Suite* was quite obvious, but to appreciate and enjoy the Strauss-Couperin it must be heard under different conditions.

Another programme of dull music was relieved at the end by the brilliance of the solo performer. It is undeniable that Mahler has enough devoted admirers to form a coterie called 'Mahlerites,' but still they are not so numerous as to fill a concert-hall. The applause was scanty when the New York Symphony Society under Bruno Walter's direction played Mahler's first Symphony. It was a dreary affair. Such repetitious platitudes can never be interesting to any but the most devoted of Mahlerites. No fault could be found with the conductor, who showed great sincerity in directing so tiresome a score. The Goldmark Violin Concerto which followed was almost as dull a composition as the Symphony, but the playing of Heifetz nearly transformed it into a thing of beauty.

However, even Mahler must have his deserts. The Friends of Music gave lately an early song-cycle of his called *The Lays of a Travelling Journeyman*. The Journeyman sleeps, walks, and has various adventures on his travels. The music for the four songs is really beautiful, and Mahler was only twenty-three when he wrote it. What a pity that his early inspirations did not last into his later years!

M. H. FLINT.

#### ROME

At the Augusteum an outstanding success must be accorded the violinist, Adolf Busch, in a concert which lasted over two and a-half hours. Members of his Quartet collaborated with him in two works which, although productions of Mozart and Beethoven, were announced as 'novelties' for the Augusteum—i.e., the *Sinfonia Concertante* for violin, viola, and orchestra of Mozart, and Beethoven's Concerto for violin, 'cello, pianoforte, and orchestra. On the following day the Busch Quartet gave a concert at the Royal Philharmonic Hall, playing Schubert, Beethoven, and Mozart.

M. Alfred Cortôt has also been a visitor at the Augusteum, giving two concerts with the orchestra.

Two concerts taking place in March, and dedicated to Italian music, have been of special interest. The first, organized by Fernando Molinari, was held at the Augusteum, and gave the first performance of Respighi's second Suite of ancient lute dances and airs, transcribed for orchestra. This Suite is composed of four airs: *Laura suave*, by Fabrizio Garosio; *Danza rustica*, by Besardo; *Campanae Parisienses*, by an unknown composer; and a *Bergamasca* of Zanoncelli's. The second part of the programme was devoted to modern composers—e.g., Gasco's *Presse il Clitunno*, two symphonic impressions of Zandonai's *Terra nativa*, &c.



The second concert, organized by the Royal Philharmonic Society, brought to a hearing a very interesting unpublished Quartet in C minor, by Boccherini, the MS. of which is in the Library of the Accademia Sta. Cecilia. Its third movement is interesting as being a series of variations on the first phrase of the well-known *Westminster Chimes*. As novelties, the programme contained a Sonata in C minor for viola and pianoforte, the work of Alexander Bustini, and four *Japanese Songs* by Setaccioli.

The Amica della Musica succeeded in engaging the well-known Finnish violoncellist, Lennart von Zweyberg, who plays a fine Stradivarius instrument, and knows how to make the most of it. In a programme that included Bach's Sonata in D major and Suite in G major for violoncello unaccompanied, this Finnish artist created an excellent impression.

The Accademia Sta. Cecilia has formed a special committee to organize the quadricentennial celebrations of Palestrina in the spring of 1925.

LEONARD PEYTON.

## TORONTO

Never before in the history of the Mendelssohn Choir of Toronto (Dr. H. A. Fricker, conductor) have the programmes so thoroughly covered the whole range of choral writing, from Palestrina and Byrd to Holst and Bax. Almost a record was reached in attendance, over fourteen thousand people subscribing and five hundred being refused admission. The five concerts, given in conjunction with the Philadelphia Orchestra, under Mr. Leopold Stokowski, provided material of interest to every type of individual to be found in our very cosmopolitan audiences. The first evening was devoted solely to a *cappella* works, among which were *Adoramus Te* and *Exultate Deo* (Palestrina), *Ave Verum* (Byrd), *In Exitu Israel* (S. Wesley), and *Trois Beaux Oiseaux* (Ravel). New York's most recent idol, the Russian pianist, Josef Lhevinne, was engaged as assisting artist.

Through the courtesy of the Choir committee, and contrary to constitution, permission was accorded Mr. Stokowski to conduct the *Choral Symphony* at the second concert. His interpretation was brilliant in the most superlative sense of the word. The famous Ninth was preceded by Brahms's *Song of Destiny*, Four Part-Songs for women's voices by the same composer, and the Bach Motet, *Come, Jesu, Come*. On Friday evening came the Bach B minor Mass (cut to ten parts), with *The Silver Swan* (Orlando Gibbons), *Flow, O my tears* (Benet), *The Blue Bird* (Stanford), the Overture to *Figaro*, and the Mozart G minor Symphony in addition. The Saturday matinée programme was the most vivid and coloured within memory here, Mr. Stokowski choosing the Rimsky-Korsakov *Scheherazade* and the Tchaikovsky fourth Symphony as a contrast to the Wagner given last year. The series closed on Saturday evening with an interesting popular selection: *Jerusalem* (Parry), *Fatherland* (Bax), *Orchestral Suite from L'Oiseau de Feu* (Stravinsky), *Songs from the Rig Veda* (Holst), Five Songs for men's voices (Dvorák), *Don Juan* (Strauss), *Scenes from Boris Godunov* (Moussorgsky), and the 'Polovetzian Dances' from *Prince Igor* (Borodin). The Choir this year shows added strength and vitality in the women's sections, ensuring a firmer ensemble balance than last year. Buffalo, New York, Philadelphia, and Baltimore were on the Choir's visiting list, with performances of the *Choral Symphony* in the second and third named cities.

The National Chorus, under Dr. Albert Ham, chose a fresh and well-balanced *cappella* programme for its annual concert on January 31. This choir is particularly noted for its sound technique and excellent quality of tone, ample scope for which was found in the following: *All creatures now are merry-minded* (Benet), *Hosanna to the Son of David* (Gibbons), *Celtic Hymn*, *The Outgoing of the Fishermen's Boats*, *A Pastoral* (Carey), *The Tempest* (Cornelius), and Reichardt's *The Image of a Rose*. Giovanni Martinelli, the famous Metropolitan tenor, sang well—and badly.

The New Symphony Orchestra is steadily gaining ground with our musically super-saturated public. Recent

programmes have included the *Tannhäuser Overture*, Liszt's *Les Préludes*, Schubert's *Unfinished Symphony*, *A Midsummer Night's Dream Overture*, an Elgar *Pomp and Circumstance* March, a Liszt Concerto, with Paul Wells as assisting artist, the Liszt-Popper *Hungarian Rhapsody*, with Lionel Bilton, and Beethoven's C minor Concerto, with Mark Hambourg.

Under the auspices of the Women's Musical Club the young New York String Quartet gave its *première*, leaning mainly toward the modern composers. Cecilia Hansen, the brilliant Scandinavian violinist, made her first appearance, and fully justified New York's high opinion of her playing. Moritz Rosenthal returned after many years' absence, and Galli-Curci paid her annual visit.

Recitals have been given by Alfred Heather and Arthur Blight (vocalists), Rachelle Copeland (violinist), Cameron McLean (Chicago vocalist), and Alberto Guerrero (pianoforte). Mr. T. J. Crawford is having good attendances at his weekly recitals at St. Paul's Church, Bloor Street, and Dr. H. A. Fricker's post-service programmes are attracting considerable attention.

H. C. F.

## VIENNA

### OPERATIC AFFAIRS

The improved economic conditions in Germany which have accompanied the expedient of stabilising German currency on a sterling basis are now drawing native musicians back to that country. Whereas only six months ago German singers were eagerly seeking for Vienna engagements, the tempting gold mark salaries now offered them from beyond the German border leave the Vienna Staatsoper virtually without singers and conductors. Two prominent conductors, Clemens Krauss and Carl Alwin, are about to exchange their engagements at the Staatsoper for leading positions at Frankfurt and Cologne, and in view of the frequent absences of directors Schalk and Strauss the Staatsoper is now mostly without a leader. Only recently Strauss was absent with almost half of the Staatsoper's singers and orchestral personnel on a visit to Holland, and shortly afterwards Schalk departed on a tour of Czechoslovakia, taking with him two-thirds of the orchestra (the Philharmonic). The Staatsoper is therefore in a state of complete disorganization, which has been discussed in Parliament and has led to attacks upon Strauss and Schalk by press and public. The repertoire and the performances have reached the lowest level of quality, and Vienna looks to other institutions for operatic performance. The management of the Konzerthaus has recently undertaken to provide occasional high-class revivals of the classic operas so sorely neglected by the directorate of the Staatsoper, and incidentally to give Vienna its share of the 'Handel renaissance' which is observable in present-day Germany. Last year's production of *Orfeo* was of great merit, and this season's revival (or rather *première*) of *Acis and Galatea*, given at the Konzerthaus, marked a great achievement notwithstanding certain shortcomings necessitated by the limited stage possibilities of the Grosser Konzerthausaal. Moreover, the work, which is a thing half-way between an oratorio and an opera, is not particularly well suited for dramatic production. The director of the Konzerthaus, Dr. Botstiber, who was the promoter and stage-manager of the performance, solved the scenic problem cleverly by erecting a stage of intimate proportions surrounded by a proscenium which resembled the gilt frame of a 'Biedermeier' painting. The chorus was placed outside of the stage, and it was left to the beautiful and eminently artistic poses and motions of the Ellen Tels Ballet to visualize the meaning of the choral portions. It was an interesting experiment, and a great credit to Dr. Botstiber and Paul von Klenau, the musical leader of the production.

The Volksoper, under Felix Weingartner, is now preparing its next novelty productions, i.e., *Die Vögel*, by Braunfels, and *Hassan der Schärmer*, by Wilhelm Kienzl. The latest popular success of this theatre has been the first production anywhere of *Princess Tanagra*, a comic opera, with music by Offenbach. The aim of the librettists has been to 'modernise' the great Frenchman by supplying his

wonderful, if frivolous, melodies with a book better suited to prevalent taste and routine. Chief interest at the Volksoper recently centred in the guest appearances of Luella Meluis, an American coloratura soprano with a stupendous technique; of Alessandro Bonci, whose high register has paid its tribute to time, while his art of singing remains unchanged; and of Mattia Battistini, the ever-youthful, who has preserved his consummate mastery of *bel canto* unimpaired, although his acting still smacks of Italian provincial methods.

#### ORCHESTRAL NOVELTIES AND CONDUCTORS

The vogue of Mahler's great symphonic works is still increasing. Recently Vienna had six Mahler performances within a week, and four within two days. Furtwängler conducted the third, Clemens Krauss the seventh, and Erwin Stein (a young conductor and disciple of Arnold Schönberg) the rarely-heard ninth in close succession, with two sold-out houses listening attentively to each Symphony. Mahler's *Song of the Earth* was chosen for the return to his native city of Dr. Fritz Stiedry, from the Berlin Opera, who supplemented this début programme with a new song-cycle, with orchestra, by Karl Horwitz, entitled *Vom Tode*. The cycle is in the nature of a requiem for Mahler's death, and the orchestral prelude, which employs a theme from Mahler's *Resurrection Symphony*, is inscribed 'May 23, 1911' (the date on which Mahler died). Horwitz, who is one of the most earnest and fervently sincere of Vienna's young musicians, is a former Schönberg pupil. His work is a purely lyric score of supreme beauty, and worthy of more frequent hearing.

The novelties offered this year by Rudolf Nilius (the new leader of the Vienna Oratorio Society) in his series of chamber orchestra concerts, included an all-too-sentimental *Canzone italiana* entitled *La mamm lontana*, by Domenico Alaleona; a much-too-long and unoriginal second Symphony by Franz Moser; and the *première* of a composition, *Romantic Night*, by Josef Rinaldini-Dasatiel. The last-named piece abounds in glowing and beautifully blended orchestral colour. The Philharmonic, under Weingartner, introduced only one novelty this season, in the form of a melodious and effective Symphony (his first) by Julius Bittner. This Austrian musician has just made his first venture into comic opera with *Die silberne Tünzerin*, an unusually tasteful operetta which is at last bringing the dignified composer that popular approval which his charming grand operas had failed to gain for him. Benno Sachs—a Viennese conductor who, like many of his native colleagues, is dwelling in undeserved obscurity—had his first opportunity in a Workers' Concert, when he gave an authoritative reading of Haydn's C major Symphony, and also directed a secular cantata by Carl Prohaska, *Der Fusswanderer*, which proved a Brahmsian aftermath of small interest. Leopold Reichwein, who shares with Clemens Krauss and Furtwängler (soon to withdraw from Vienna) the Gesellschaft der Musikfreunde orchestral series, introduced a new Viennese composer in the person of Rolf Kattnigg (a pupil of Josef Marx), with a Suite, Op. 5. It bespeaks abundant talent, although as yet lacking discrimination and depth. Reichwein conducted the work without a score (as indeed he does even with the most intricate and difficult compositions) and won for the composer a decisive success.

#### MODERN CHAMBER MUSIC

The majority of the orchestral novelties of the past month were of Viennese origin. In the chamber music field, the Kolbe Quartet, an organization consisting of four courageous and talented young women, has been blazing the trail for native talent this season. The String Quartet, Op. 16, by Hans Gal, which dates from 1916, gives a surprising foretaste (in the last movement) of the American fox-trot rhythms which Stravinsky has since tried to adopt as a part of legitimate musical idiom; and Paul A. Pisk's *Three Songs* with string quartet, Op. 9, with their lyric tenderness and distinct personal style, indicate that the gifted young composer has completely freed himself from the 'unsentimentalism' preached by his former master, Arnold Schönberg. Vienna's musical life has received a strong incentive through the activities of the local I.S.C.M. group, which is giving monthly concerts to attentive audiences. Its evenings

afford hearings to all contemporary composers regardless of nationality or musical creed. Recent programmes have included Arnold Bax's Violin Sonata No. 2, Ravel's *Hebrew Songs*, Milhaud's Violin Sonata No. 2, Poulenc's witty *Le Bestiaire*, some daring pianoforte pieces by Rudolf Réti (played by the composer himself), and some surprisingly simple, if highly problematic, pianoforte pieces by Josef Mattias Hauer, which contrasted strangely with the complicated and not altogether intelligible introductory speech delivered by this Viennese radicalist in explanation of his rather fantastic theories. The I.S.C.M. also, in collaboration with the Austrian Society for the Promotion of Modern Art, gave an excellent evening of Russian music, which served to acquaint Vienna with Stravinsky's *L'Histoire d'un Soldat*, besides his songs Op. 2. Among other works heard were Prokofiev's *Vision fugitive*, for pianoforte, and *Overture on Jewish themes*, for clarinet, string quartet, and pianoforte, which is not exactly Jewish, but fascinating and clever music. Two new paraphrases on Jewish national themes also formed part of the programme of Juliusz Wolfisch, the Polish pianist who had previously won admirers as a composer and interpreter of this species of music. This concert also brought an innovation with the introduction into a modern composition—a five-movement *Fantasy* by Rudolph E. Prochazka, a Czech composer—of a 'mute violin,' which produced unique tonal effects.

PAUL BECHERT.

## Answers to Correspondents

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.*

Q.—Kindly give me brief notes on Saint-Saëns's *Danse Macabre*, together with the poem which is said to have prompted its composition.—W. W. J.

A.—The work was composed in 1874, and published in the following year. It was suggested by some verses by Henri Cazalis (published under the *nom de plume* Jean Lahor), which the composer had already set to music as a song. Here are the lines with which the *Danse* is concerned:

'Zig et Zig et Zig, la Mort en cadence  
Frappant une tombe avec son talon,  
La Mort à minuit joue un air de danse  
Zig et Zig et Zag, sur son violon.  
Le vent d'hiver souffle, et la nuit est sombre;  
Des gémissements sortent des tilleuls;  
Les squelettes blancs vont à travers l'ombre,  
Courant et sautant sous leurs grands linéaux.  
Zig et Zig et Zig, chacun se trémousse,  
On entend claquer les os des danseurs.

Mais psit ! tout à coup on quitte la ronde,  
On se pousse, on fuit, le coq a chanté.'

The music is a remarkably faithful and picturesque illustration of the text. The striking of the midnight hour is represented by detached notes for harp and horn in unison, and the dance is ushered in by a shrill passage for solo violin, the E string of which has to be tuned down a semitone in order to obtain a diminished fifth on the open strings. The dance is a waltz, and the bony structure of the waltzers is gruesomely indicated by the xylophone. A hint at the *Dies Ira* is given by the wood-wind and harp. When the dance is at its height, the cock crows (*vid* oboe), and the dancers speedily get underground again.

Q.—Can you give me some information concerning a composer of the name of Viottis? I have three Trios, by a composer of that name, arranged as Sonatas for the pianoforte by J. L. Dussek.—C. H. P.

A.—Musical history does not register the name of 'Viottis' in its pages. It is quite possible that a composer of that name existed unknown to fame. But the probability is that the works you mention are the Trios for two violins and bass of G. B. Viotti, the celebrated Piedmontese violinist (1753-1824).



Q.—Please give me some biographical notes on Miss Harriet Cohen.—F. J. K.

A.—Miss Harriet Cohen was born in London in 1902. Her grandparents on the father's side were Russians, on her mother's side Spanish Jews. At the age of eleven she won the Ada Lewis Scholarship at the R.A.M., where she studied with Mr. Tobias Matthay. The Scholarship was extended twice owing to the exceptional talent of the student. When she was sixteen years old she won the medal of the Worshipful Company of Musicians for the most accomplished student of the year. She made her first appearance three and a-half years ago at Wigmore Hall, and was immediately engaged by Sir Henry Wood for the Promenade Concerts. Miss Cohen has also been engaged by the Salzburg Committee for the International Festival which is to take place in the summer. She has also written some pianoforte pieces which were published by Messrs. Augener in 1918 under the title of *Russian Impressions*.

Q.—A writer of lyrics for music, whose poems have earned the approval of literary critics, wishes to submit them to a composer of standing who does not ask a fee for setting them.

A.—If a lyric of yours were set to music by a composer of standing, he would want the song to be published, and no publisher would print your words without securing the copyright or permission from you, for which you would charge a fee. Send copies of your lyrics to a number of publishers. Some firms are glad to bring writer and composer together.

Q.—Is Chopin's Nocturne in A flat, Op. 32, in simple binary form?—H. H. H.

A.—One eminent authority would call it binary because it has two principal subjects. Another eminent authority would call it ternary because it has three sections. It can safely be described as 'A-B-A' form. In any case, the particular label you choose tells you as much about the form of this Nocturne as the enumeration of walls and windows tells you about the architecture of a house. Chopin invented forms as he went along.

Q.—Am I right in surmising that the frequent trill-like signs in the song sung by the 'Cold Genius' (and later by the chorus) in Purcell's *King Arthur*, are intended to illustrate a shivering as from cold?—G. S.

A.—You are right. It is an example of naive realism, and the effect, so far from being ludicrous, is good in these particular circumstances.

#### ANSWERS IN BRIEF

ELMUS.—There is little difference between the various editions of *The Creation* in the matter of accompaniment. All are necessarily pianistic arrangements from the orchestra part, and need a great deal of adapting for organ use. I you need help in this matter read the article on 'Arrangement' in *Grove*, the various lectures on the subject reprinted in the R.C.O. Calendar during recent years, and Mr. Ellingford's book, *The Art of Transcribing for the Organ* (H. W. Gray, Novello, 18s.). From these you can get sound advice on general principles which you can apply to your particular needs.

IGNORANT.—'Aural Culture' is merely another way of saying 'Ear-Training'—and not quite so good a way.

E. H.—The organ part in *Elijah* is not an arrangement, but an integral part of the original score.

L. M. G.—(1.) The desirability of the post of organist and choirmaster being divided is too big for this department. We hope to discuss it soon in the body of the journal. (2.) Dr. Frere's qualifications for a seat on the Archbishop's Committee on Church Music are dual: he is a recognised authority on liturgy and plainsong. The other members who held no recognised musical distinctions sat as representatives of the average musical section of the laity. (3.) We do not know whether any of Dykes's descendants are professional musicians.

A. L.—(1.) Healey Willan's *Introduction, Passacaglia, and Fugue* is published by Schirmer; Harvey Grace's *Meditation in Ancient Tonality* by Novello; Bairstow's *Meditation in A* by Collard Moutrie. (2.) Do you mean

Byrd's choral works or keyboard pieces? If the latter, write to Miss Margaret Glyn, c/o Messrs. Reeves, Charing Cross Road.

A. G.—W. von Lenz's *Die Grossen Pianoforte-Virtuosen unserer Zeit* is obtainable in an English version, published abroad. Tausig's finger-exercises, as edited by Ehrlich, may be had from Messrs. Novello, through whom you can also obtain the von Lenz book.

J. O.—A pneumatic chin-rest for violin was patented and manufactured about ten years ago by Messrs. John & Arthur Beare. We understand that for various reasons it is no longer obtainable.

W. B.—We cannot undertake to analyse complete works in this column.

In our reply to 'F. N.,' in the March number, concerning books on musical appreciation, we omitted to mention one of the best and best-known of all—Stewart Macpherson's *Music and its Appreciation*, or, *The Foundations of True Listening* (Joseph Williams).

READERS' HELP NEEDED.—Mr. Hubert Hunt (14, Belgrave Road, Bristol) will be glad to hear of a copy of the 1669 edition of *Apollo's Banquet*. He is searching for a tune called *The Bristol Waits*, which is not in the 1690 edition—the only one at the British Museum.

MR. W. ROBSON (Hartburn, Stockton-on-Tees) wishes for information about books dealing with Ancient Hebrew Psalmody.

### Miscellaneous

Mr. Willan Swainson, founder and conductor of the Aberdeen Choral and Orchestral Concerts, has been presented by the members of the Oratorio Choir with a number of valuable scores. Among other tributes to Mr. Swainson's work was one from Dr. Sanford Terry, who, in the course of a letter, wrote: 'Aberdeen can boast a choral organization which worthily represents our community. The credit belongs solely to Mr. Willan Swainson, whose stubborn idealism, tireless and self-sacrificing enthusiasm, and exceptional gifts as a musician, have created an organization in which every music-lover in the community will feel a personal pride. *Floreat!*'

Miss Monica Harrison's first song recital, announced for March 11, had to be postponed. It will take place on April 9, at 3.15, at Æolian Hall.

The Tercentenary of Byrd and Weelkes was celebrated at St. Paul's Cathedral, Melbourne, with a recital of unaccompanied choral music under Mr. A. E. Floyd.

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## MUSIC.

'The day Thou gavest, Lord, is ended.' A Short Hymn-Anthem. By C. LEE WILLIAMS ... 337

TWO EXTRA SUPPLEMENTS are given with this Number:

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## A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

No.		No.		No.	
1	Our Native Land ... Reichardt	3d.	87	A Finland love song... H. Hiles	2d.
2	Cricketers' Song (T.T.B.) Macfarren	3d.	88	Evening ... ..	2d.
3	Boating Song ... .. Monk	3d.	89	To the Morning Wind ... ..	4d.
4	Song of the Railroads Macfarren	4d.	90	To Daffodils ... ..	4d.
5	Good-morrow, fair ladies Morley	3d.	91	Summer longings ... ..	4d.
6	Home Fairy (T.T.B.B.) ... Winter	3d.	92	Night, lovely Night ... F. Berger	2d.
7	The Wreath ... .. Benedict	3d.	93	Essay, my Heart ... ..	4d.
8	Countryman's Song ... Rimbault	4d.	94	Childhood's melody ... ..	2d.
9	Student's Greeting (T.T.B.B.) Berner	3d.	95	Now ... ..	4d.
10	Magdalen College Song ... Monk	3d.	96	Sunset ... ..	2d.
11	Integer Vitæ (T.T.B.B.) Flemming	6d.	97	Arise, the sunbeams hail ... ..	4d.
12	Orpheus with his lute Macfarren	3d.	98	Night winds that ... J. B. Calkin	2d.
13	Harvest Song ... .. Macfarren	3d.	99	Breathe soft, ye Winds ... ..	2d.
14	Come, heavy sleep ... Douland	3d.	100	My lady is so wondrous fair ... ..	2d.
15	Fisherman's Song ... Rimbault	3d.	101	Chivalry of Labour (S.A.T.B.), ... ..	6d.
16	In all thy need ... .. Douland	3d.	102	Come, fill, my boys (A.T.T.B.), ... ..	4d.
17	All among the barley ... Stirling	3d.	103	Echoes ... ..	2d.
18	When icicles hang ... Macfarren	3d.	104	Phœbus ... .. J. Barnby	2d.
19	Jolly Cricket Ball ... .. Monk	3d.	105	Luna ... ..	2d.
20	Emigrant's Song ... Macfarren	3d.	106	A Wife's Song ... ..	2d.
21	Shepherd's Song ... .. Brewer	4d.	107	Home they brought... ..	2d.
22	Pedlar's Song ... .. Douland	3d.	108	Annie Lee ... ..	2d.
23	Fairies' Song (S.S.S.S.) ... Bishop	8d.	109	Starry Crowns of Heaven ... ..	2d.
24	June (S.S.A.) ... .. F. Dun	3d.	110	The Wind ... ..	2d.
25	Awake! the starry Mendelssohn	3d.	111	The Skylark ... ..	2d.
26	Fair Flower ... .. Rimbault	3d.	112	The Sands of Dee G.A. Macfarren	2d.
27	O happy he who ... .. Gastoldi	3d.	113	Alton Locke's Song ... ..	2d.
28	Green Leaves ... .. Taylor	3d.	114	The Starlings ... ..	2d.
29	Dirge ... .. S. Wesley	3d.	115	The Three Fishers ... ..	2d.
30	Angler's Trysting Tree ... Corfe	4d.	116	The World's Age ... ..	2d.
31	The Dream ... .. Steward	3d.	117	Sing heigh ho! ... ..	2d.
32	God speed the Plough ... Richter	3d.	118	Fairy Song ... .. A. Zimmermann	2d.
33	There is a ladie sweete ... Ford	3d.	119	Good-Night ... ..	2d.
34	Football Song ... .. Monk	4d.	120	Gone for ever ... ..	4d.
35	Haymakers' Song ... .. Steward	4d.	121	Flowers ... ..	4d.
36	Come away, Death ... Macfarren	4d.	122	To Daffodils ... ..	2d.
37	Old May-day, in A ... Benedict	2d.	123	Good Morrow ... ..	4d.
38	Invocation to Sleep ... ..	4d.	124	Sigh no more, ladies Macfarren	2d.
39	A Night Song ... ..	4d.	125	You spotted snakes (S.A.A.) ... ..	4d.
40	Dirge for the faithful lover ... ..	2d.	126	Take, oh take those lips away ... ..	6d.
41	A Drinking Song (T.T.B.B.) ... ..	6d.	127	It was a lover and his lass ... ..	6d.
42	Sylvan pleasures ... ..	2d.	128	O mistress mine ... ..	2d.
43	Consolation ... .. H. Smart	2d.	129	Under the greenwood tree ... ..	2d.
44	Good-night, thou glorious Sun ... ..	2d.	130	Hark, the lark ... ..	4d.
45	Hunting Song ... ..	2d.	131	Tell me where is fancy bred ... ..	2d.
46	Lady, rise, sweet Morn's ... ..	2d.	132	The Violet ... .. H. Leslie	4d.
47	Summer Morning ... ..	2d.	133	One morning sweet in May ... ..	4d.
48	The Sea King ... ..	2d.	134	Daylight is fading ... ..	2d.
49	Orpheus with his lute Macfarren	2d.	135	Down in a pretty valley ... ..	2d.
50	When Icicles hang ... ..	2d.	136	The Primrose ... ..	2d.
51	Come away, Death (S.A.T.T.B.), ... ..	4d.	137	Arise, sweet love ... ..	2d.
52	When Daisies pied ... ..	4d.	138	'Tis break of day ... H. Smart	3d.
53	Who is Sylvia ... ..	4d.	139	My true love hath my heart ... ..	3d.
54	Fear no more the heat ... ..	4d.	140	Doth not my lady come ... ..	2d.
55	Blow, blow, thou winter wind ... ..	2d.	141	Spring Song ... ..	2d.
56	The Belfry Tower ... J.L. Hatton	2d.	142	The Curfew ... ..	2d.
57	England ... ..	2d.	143	Hear, sweet spirit ... ..	2d.
58	Come, celebrate the May ... ..	2d.	144	Spring Voices ... .. S. Reay	4d.
59	Song to Pan ... ..	2d.	145	Waken, lords and ladies gay ... ..	4d.
60	The Indian Maid ... ..	6d.	146	As it fell upon a day ... ..	4d.
61	The Pearl Divers ... ..	6d.	147	Huntsman, rest ... ..	4d.
62	Robin Goodfellow G.A. Macfarren	4d.	148	'Tis May upon the mountain ... ..	2d.
63	Break, break on thy cold grey ... ..	2d.	149	Take, oh take those lips away ... ..	2d.
64	Echoes (The Splendour falls) ... ..	2d.	150	The Rainy Day ... .. A. Sullivan	4d.
65	Song of the Railroads ... ..	2d.	151	Oh, hush thee, my babe ... ..	2d.
66	Christmas ... ..	2d.	152	Evening ... ..	3d.
67	Adieu, Love, Adieu ... ..	2d.	153	Joy to the Victors ... ..	2d.
68	Sir Knight, Sir Knight Macarone	2d.	154	Parting gleams ... ..	2d.
69	The Wounded Cupid ... ..	2d.	155	Echoes ... ..	2d.
70	Woman's smile ... ..	4d.	156	Spring ... .. W. Macfarren	2d.
71	Autolycus' Song ... ..	2d.	157	Summer ... ..	2d.
72	Footsteps of Angels ... ..	2d.	158	Autumn ... ..	4d.
73	The Sun shines fair ... ..	2d.	159	Winter ... ..	2d.
74	The Pilgrims ... .. H. Leslie	2d.	160	You stole my love ... ..	2d.
75	My soul to God ... ..	4d.	161	Dainty love ... ..	2d.
76	Awake, the flow'rs unfold ... ..	2d.	162	Drops of Rain ... .. J. Leunings	2d.
77	How sweet the moonlight ... ..	2d.	163	The Fairy Ring ... ..	4d.
78	Land, Ho! ... ..	2d.	164	The Light of Life ... ..	4d.
79	Up, up, ye Dames ... ..	2d.	165	Oh, welcome him ... ..	4d.
80	Thine eyes so bright ... ..	6d.	166	Sunshine through the ... ..	4d.
81	All is not gold ... .. Westbrook	4d.	167	The Corn Field ... ..	4d.
82	Hark how the birds ... .. H. Lahee	4d.	168	Wake! to the hunting ... H. Smart	2d.
83	All ye woods (S.A.T.T.B.) ... ..	2d.	169	Dost thou idly ask ... ..	2d.
84	My love is fair (S.A.T.T.B.B.) H. Leslie	2d.	170	A Psalm of Life ... ..	2d.
85	Charm me asleep (S.A.T.T.B.B.), ... ..	4d.	171	Only Thou ... ..	2d.
86	When twilight dews ... .. H. Hiles	2d.	172	I prithee send me back ... ..	2d.
173	The Moon ... .. H. Smart	4d.	174	A Spring Song ... .. Ciro Pinsuti	4d.
175	An Autumn Song ... ..	4d.	176	The Two Spirits ... ..	4d.
177	The Crusaders ... ..	2d.	178	The Caravan ... ..	2d.
179	Stradella ... ..	4d.	180	When evening's twilight Hatton	2d.
181	Absence ... ..	2d.	182	April showers ... ..	2d.
183	The red, red rose ... ..	2d.	184	Beware, beware ... ..	2d.
185	The Sailor's Song ... ..	2d.	186	Good-Night ... ..	2d.
187	Blythe is the bird ... ..	2d.	188	Stars of the summer night ... ..	6d.
189	The hemlock-tree ... ..	2d.	190	Jack Frost ... ..	2d.
191	I loved her ... ..	4d.	192	The Village Blacksmith ... ..	2d.
193	Bait, The (Come live with me), ... ..	2d.	194	Softly fall the shades of ... ..	4d.
195	Auburn (Sweet village) ... ..	4d.	196	Bird of the wilderness ... ..	3d.
197	The Summer gale ... ..	3d.	198	I met her in the quiet lane ... ..	4d.
199	If thou art sleeping ... ..	4d.	200	Spring Song ... ..	4d.
201	Good wishes ... ..	4d.	202	Parting and Meeting ... ..	3d.
203	Whether kissed by sunbeams, ... ..	4d.	204	The roses are blushing ... ..	2d.
205	The Rivals ... ..	4d.	206	The village dance ... ..	4d.
207	Song of the Gipsy maidens ... ..	2d.	208	The Waterfall ... ..	4d.
209	Over hill, over dale ... ..	4d.	210	Love me little, love me long ... ..	4d.
211	Going a-maying ... ..	4d.	212	See, the rooks are homeward ... ..	4d.
213	Sweet Lady Moon ... ..	4d.	214	Hark, the Convent bells are ... ..	4d.
215	When evening's (small voices), ... ..	2d.	216	Warrior's Song ... ..	4d.
217	Absence ... ..	3d.	218	April showers ... ..	2d.
219	The red, red rose ... ..	4d.	220	Beware, beware ... ..	2d.
221	The happiest land ... ..	2d.	222	The Sailor's Song ... ..	4d.
223	Busy, curious fly ... ..	3d.	224	Good-night, beloved ... ..	3d.
225	Bacchanalian Song ... ..	4d.	226	Stars of the summer, ... ..	2d.
227	King Wiltal's Song ... ..	4d.	228	Tars' Song ... ..	4d.
229	The hemlock-tree ... ..	6d.	230	Jack Frost ... ..	4d.
231	The Lye ... ..	4d.	232	I loved her ... ..	4d.
233	Village Blacksmith ... ..	4d.	234	The Letter ... ..	4d.
235	Shall I wasting in ... ..	4d.	236	Way to building in ... ..	6d.
237	I loved a lass ... ..	6d.	238	The Lifeboat ... ..	4d.
239	Shepherd's farewell ... H. Smart	2d.	240	The waves' reproof ... ..	4d.
241	Ave Maria ... ..	3d.	242	Spring ... ..	3d.
243	Morning ... ..	2d.	244	Hymn to Cynthia ... ..	4d.
245	Cradle Song ... ..	4d.	246	The joys of Spring ... ..	2d.
247	Dream, baby, dream ... ..	4d.	248	A song for the Seasons ... ..	3d.
249	O say not that my heart ... ..	4d.	250	Love and mirth ... ..	4d.
251	Sweet Vesper hymn ... ..	4d.	252	Crocuses and Snowdrops ... ..	2d.
253	Stars of the summer night ... ..	2d.	254	Wind thy horn ... ..	4d.
255	The land of wonders ... ..	4d.	256	Ye little birds that sit and sing, ... ..	3d.
257	How soft the shades of ... ..	2d.	258	How sweet is summer ... ..	3d.

IN MEMORIAM, ANNIE GOODHART

## WHO WOULD TRUE VALOUR SEE

PART-SONG FOR MIXED VOICES

WORDS BY J. BUNYAN, 1628—88

MUSIC BY

GEOFFREY SHAW

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY, CO., SOLE AGENTS FOR THE U.S.A.

**Quick, with cheerful vigour**

**SOPRANO**  
Who would true val - our see, . . Let him come hith - er; One here will

**ALTO**  
Who would true val - our see, . . Let him come hith - er; One here will

**TENOR**  
Who would true val - our see, . . Let him come hith - er; One here will

**BASS**  
Who would true val - our see, Let him come hith - er; One here will

**(For practice only)**  
*mf*  
**Quick, with cheerful vigour**

con - stant be, . . Come wind, come wea - ther. There's no dis - cour - age - ment

con - stant be, . . Come wind, come wea - ther. There's no dis - cour - age - ment

con - stant be, . . Come wind, come wea - ther. There's no dis - cour - age - ment

con - stant be, . . Come wind, come wea - ther. There's no dis - cour - age - ment



## WHO WOULD TRUE VALOUR SEE

... Shall make him once re-lent His first a-vowed in-tent . . . To

... Shall make him once re-lent His first a-vowed in-tent . . . To

... Shall make him once re-lent His first a-vowed in-tent . . . To

... Shall make him once re-lent His first a-vowed in-tent . . . To

*poco rall.*

be a pil-grim, . . . to be a pil-grim, a . . . pil-grim.

*poco rall.*

be a pil-grim, . . . to be a pil-grim, a . . . pil-grim.

*poco rall.*

be a . . . pil-grim, to be a . . . pil-grim, . . . a . . . pil-grim.

*poco rall.*

be a pil-grim, to be a pil-grim, be a pil-grim.

# WHO WOULD TRUE VALOUR SEE

*a tempo* *mf*

Who - so be - set him round .. With dis - mal sto - ries,

*a tempo* *mf*

Who - so be - set him round With dis - mal sto - ries,

*a tempo* *mf*

Who - so be - set him round With dis - mal sto - ries,

*a tempo* *mf*

Who - so be - set him round .. With dis - mal sto - ries, with sto - ries,

*f*

Do but them-selves con-found; His strength the more is. No li - on can him fright,

*f*

His . . strength, his strength the more is. No li - on can him fright,

*f*

His strength the more, his strength the more is. No li - on can him fright,

*f*

His strength the more, . . . the more is. No li - on



# WHO WOULD TRUE VALOUR SEE

He'll with a gi-ant fight, But he will have the right .. To

He'll with a gi-ant fight, But he will have the right .. To

He'll gi - - ant fight, But he will have the right .. To

can him fright, He'll gi - - ant fight, But he will have the right .. To

*poco rall.*  
be .. a .. pil - grim, .. to be .. a .. pil - - grim, a .. pil - grim.

*poco rall.*  
be a pil - grim, .. to be a pil - - grim, a .. pil - grim.

*poco rall.*  
be a .. pil - - grim, to be a .. pil - grim, . . a .. pil - grim.

*poco rall.*  
be a pil - - grim, to be a pil - grim, be a pil - grim.

# WHO WOULD TRUE VALOUR SEE

*f*

Hob - gob - lin nor foul fiend . . Can daunt his spi - rit: He knows he

*f*

Hob - gob - lin nor foul fiend . . Can daunt his spi - rit: He knows he

*f*

Hob - gob - lin nor foul fiend . . Can daunt his spi - rit: He knows he

*f*

Hob - gob - lin nor foul fiend . . Can daunt his spi - rit: He knows he

*mf*

at the end Shall life in - her - it. Then fan - cies fly a - way, . . He'll not fear

*mf*

at the end Shall life in - her - it. Then fly . . a - way, . . He'll not fear

*mf*

at the end Shall life in - her - it. Then fan - cies fly a - way, . . He'll not fear

*mf*

at the end Shall life in - her - it. Fly, . . He'll not fear

*mf*



# WHO WOULD TRUE VALOUR SEE

what men say, He'll la - bour night and day . . To be a . . pil - grim, . . to be a . .

what men say, He'll la - bour night and day . . To be a pil - grim, . . to be a

what men say, He'll la - bour night and day . . To be a . . pil - grim, to be a . .

what men say, He'll la - bour night and day . . To be a pil - grim, to be a

a little slower

pil - grim, a . . pil - - grim, . . to be . . a . . pil - grim.

pil - grim, a . . pil - - grim, . . to be a pil - grim.

pil - grim, . . a . . pil - - grim, . . to be a pil - grim.

pil - grim, be a pil - - grim, . . to be a pil - grim.

a little slower

# NOVELLO'S PART-SONG BOOK (continued).

No.		No.		No.	
259	Now May is here... H. Smart 4d.	361	Echo's last word ... J. L. Hatton 2d.	465	My love beyond the sea F. H. Simms 4d.
260	Hunting Song ... W. Macfarren 2d.	362	He that hath a pleasant face ... 2d.	466	Lord Ullin's Daughter ... Prescott 6d.
261	Summer Song ... 4d.	363	Keep time, keep time ... 4d.	467	Slow, slow, fresh fount... Walmisley 4d.
262	The Curfew Bell ... 4d.	364	Lo, the peaceful shades... 2d.	468	Song of the Wind ... Gertrude Hine 6d.
263	The Warrior ... 4d.	365	Not for me the lark is singing ... 4d.	469	Gentle winds ... J. T. Musgrave 3d.
264	Love's heigh-ho! ... 4d.	366	Spring, the sweet Spring ... 4d.	470	The Curfew ... Oliver King 3d.
265	Good-night, good rest ... 4d.	367	Take heart ... 4d.	471	Waken, lords and ladies gay E. Louis 6d.
266	The Fairies ... 2d.	368	The fishing boat ... 2d.	472	Tell me where is fancy bred Pinsuti 4d.
267	Cradle Song ... 4d.	369	The lark ... 4d.	473	Hymn to Cynthia ... B. Tours 4d.
268	Morning Song ... 4d.	370	The moon shone calmly bright ... 2d.	474	Two lovers ... E. Hecht 6d.
269	Ye pretty birds ... 4d.	371	The reproach ... 4d.	475	'Tis twilight's holy hour Clippingdale 4d.
270	More life ... 4d.	372	The swing ... 4d.	476	Oh, I wish I were a swallow O. Wagner 4d.
271	Sweet content ... 4d.	373	The wrecked hope ... 4d.	477	Slumber on, Baby dear Oliver King 4d.
272	Sea Song ... (T. T. B. B.) 4d.	374	Twilight ... 4d.	478	Allen-a-Dale ... C. H. Lloyd 6d.
273	The stars are with the ... 3d.	375	Twilight now is round us ... 4d.	479	The sweet spring ... F. E. Gladstone 4d.
274	Autumn ... 4d.	376	What is got by sighing? ... 2d.	480	Rustic coquette ... F. Champneys 4d.
275	Highland War Song ... 4d.	377	Where shall the lover rest ... 2d.	481	Pack, clouds, away ... C. H. Lloyd 4d.
276	Shortest and longest ... 4d.	378	Night ... Gounod 4d.	482	A chaffer's wedding L. Lewandowski 8d.
277	Windlass Song ... 4d.	379	The dawn of day ... S. Reay 6d.	483	Joy in spring ... J. Raff 4d.
278	O Lady, leave thy silken ... 4d.	380	The calm of the sea... H. Hiles 6d.	484	Ave Maria ... 4d.
279	Lover's Parting ... 2d.	381	The wreck of the Hesperus ... 8d.	485	And then no more ... 3d.
280	Shepherds all and maidens ... 4d.	382	Uncertain light ... Schumann 4d.	486	Starlit, in wealth of light ... 3d.
281	Night, sable goddess ... 4d.	383	Confidence, Double Chorus ... 4d.	487	Starlit, in night-time ... 3d.
282	Hence, all you vain delights ... 4d.	384	The Dream ... 2d.	488	In the moonlight ... 4d.
283	Swallow, swallow, hither ... 4d.	385	The Boat ... 4d.	489	Silent happiness ... 3d.
284	Hardy Norseman... De Pearsall 2d.	386	Spring's approach Seymour Egerton 4d.	490	Snowdrops ... 3d.
285	Nymphs are sporting... 4d.	387	Wild rose ... 4d.	491	May-day ... 3d.
286	O who will o'er the downs ... 2d.	388	In the woods ... 4d.	492	Good-night from the Rhine ... 4d.
287	Who shall win my lady fair ... 2d.	389	The rose and the soul ... 2d.	493	Evening ... G. C. Martin 3d.
288	Why with toil ... 2d.	390	Adieu to the Woods... 4d.	494	O too cruel fair ... W. S. Rockstro 6d.
289	When Allen-a-Dale went ... 2d.	391	King Winter ... 4d.	495	The Miller's wooing ... E. Fanning 8d.
290	I saw lovely Phillis ... 2d.	392	The Miller ... G. A. Macfarren 2d.	496	When twilight dew J. L. Gregory 3d.
291	River Spirit's Song (A. T. T. B.) 2d.	393	At first the mountain rill... 2d.	497	The East Indian ... 3d.
292	It was upon a Spring-tide day ... 4d.	394	All is still ... 2d.	498	When at Corinna's eyes C. H. Lloyd 4d.
293	Take heed, ye shepherd ... 2d.	395	Sleep! the bird is in its nest J. Barnby 4d.	499	I love my love... G. B. Allen 2d.
294	Spring returns (S. A. T. B.) 3d.	396	Hushed in death ... H. Hiles 8d.	500	The Troubadour ... H. Leslie 2d.
295	Great god of love (8 voices) ... 4d.	397	Evening (It is the hour) ... Hy. Leslie 2d.	501	The Lass of Richmond Hill ... 2d.
296	In dulci jubilo, Carol ... 4d.	398	No the bright morning star ... 4d.	502	In this hour of softened C. Pinsuti 2d.
297	Song of the Frank companies ... 4d.	399	Boat Song (Hail to the chief) ... 2d.	503	The sea hath its pearls... 4d.
298	How bright in the May-time ... 4d.	400	The triumph of Death ... C. Holland 4d.	504	Ye gallant men of England E. Hecht 4d.
299	Winter Song ... 2d.	401	Now the bright morning star Pierson 4d.	505	The Moorland Witch ... E. Hecht 4d.
300	Bishop of Mentz ... 2d.	402	The bright-haired morn ... S. Reay 4d.	506	It was a lover and his lass J. Barnby 2d.
301	When last I strayed ... 3d.	403	Red o'er the forest ... 4d.	507	Come live with me... W. S. Bennett 2d.
302	See how smoothly ... 3d.	404	Sweet is the breath of early morn ... 4d.	508	Looking for Spring ... C. H. Lloyd 4d.
303	Let us all go maying ... 3d.	405	Where wavelets rippled Ciro Pinsuti 8d.	509	Tell me not, in mournful C. Pinsuti 4d.
304	List! Lady, be not coy ... 4d.	406	We'll gaily sing and play ... 8d.	510	There is music by the River ... 4d.
305	O ye roses ... 4d.	407	Gently falls the evening... Marenzio 4d.	511	O sunny beam ... R. Schumann 3d.
306	Sing we and chaunt it (8 voices) ... 3d.	408	Lilies white, crimson roses (5 v.) ... 4d.	512	O red, red rose ... 4d.
307	Ditto (4 voices) ... 3d.	409	The shepherd's pipes (5 v.) ... 4d.	513	Wanderer's Song ... 3d.
308	Red Wine flows (T. T. B. B.) ... 3d.	410	Spring returns (5 v.) ... 4d.	514	Evening Song ... 3d.
309	Shoot, false love, I care not ... 2d.	411	See where with rapid bound (6 v.) ... 4d.	515	Ah! woe is me... H. Lahee 6d.
310	Laugh not, Youth, at Age ... 6d.	412	Those dainty daffodils (5 v.) Morley 4d.	516	Sweet evening hour ... S. Reay 4d.
311	Down in my garden fair ... 4d.	413	Dainty, fine, sweet nymph ... 4d.	517	Fair land, we greet thee Ciro Pinsuti 4d.
312	Adieu! my native shore ... 3d.	414	Shoot, false love, I care not ... 4d.	518	Rise, Fair Goddess ... H. Smart 2d.
313	Purple glow the forest ... 3d.	415	O say what nymph (6 v.)... Palestrina 4d.	519	A garland for our fairest J. L. Hatton 4d.
314	Caput apri defero ... 4d.	416	Ye singers all ... H. Waelrent 4d.	520	Around the maypole tripping Hatton 2d.
315	A Chieftain to the Highlands ... 3d.	417	Now fie on love... G. A. Macfarren 3d.	521	The boatman's good-night F. Schira 2d.
316	A King there was in Thule ... 3d.	418	Winds of Autumn! ... Chas. Oberthur 3d.	522	The serenade ... J. Brahms 3d.
317	Come, let us be merry ... 3d.	419	Softly fall the shades ... E. Silas 3d.	523	Vineta ... 6d.
318	Mihisi propositum (A. T. B. B.) ... 3d.	420	Love me little, love me long L. Wilson 3d.	524	The dirge of Darthula ... 4d.
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Come, ye children .. ..	H. J. King	4d.	O all ye people, clap your hands .. ..	H. Purcell	4d.
For it became Him .. ..	O. King	2d.	*O clap your hands .. ..	J. Stainer	8d.
God is gone up .. ..	*Croft, 6d.; W. B. Gilbert	3d.	O clap your hands .. ..	T. T. Trimmell	4d.
*God, my King .. ..	Bach	2d.	*O God, the King of Glory .. ..	H. Smart	6d.
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Grant, we beseech Thee (Collect) .. ..	A. R. Gaul	4d.	*O how amiable .. ..	J. Barnby	4d.
*Hallelujah unto God's Almighty Son .. ..	Beethoven	4d.	*O Lord our Governour .. ..	H. Gadsby	4d.
*How excellent Thy Name, O Lord .. ..	Handel	2d.	O Lord our Governour .. ..	Marcello	2d.
*If ye then be risen with Christ .. ..	I. Atkins	6d.	*O risen Lord .. ..	J. Barnby	2d.
If ye then be risen .. ..	*F. O. Carr and J. Naylor, ea.	4d.	*Open to me the gates .. ..	F. Adlam	6d.
If ye then be risen (Two parts) F. W. Wadeley, 2d.; M. B. Foster		4d.	*Rejoice in the Lord .. ..	J. B. Calkin	2d.
In My Father's house .. ..	H. E. Button and J. M. Crament, ea.	4d.	*Sing unto God .. ..	F. Bevan	4d.
In that day .. ..	G. Elvey	6d.	*Ten thousand times ten thousand .. ..	E. V. Hall	4d.
In that day (Open ye the gates) .. ..	F. C. Maker	4d.	The earth is the Lord's .. ..	T. T. Trimmell	6d.
*It shall come to pass .. ..	B. Tours	2d.	*The Lord is exalted .. ..	J. E. West	2d.
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And all the people saw .. ..	J. Stainer	8d.	If ye love Me .. ..	H. W. Wareing and W. J. Westbrook, each	4d.
*And suddenly there came .. ..	H. J. Wood	4d.	*In divers tongues .. ..	.. ..	3d.
And when the day of Pentecost .. ..	C. W. Smith	4d.	In My Father's house .. ..	.. ..	4d.
*As pants the hart .. ..	Spohr	2d.	It shall come to pass .. ..	*B. Tours, 2d.; G. Garrett	3d.
*As the hart pants .. ..	Mendelssohn	2d.	Let God arise .. ..	T. T. Trimmell, 6d.; Greene	3d.
Behold, I send the promise .. ..	J. V. Roberts	6d.	*Let not your heart be troubled .. ..	H. G. Trembath	2d.
*Come, Holy Ghost .. ..	Attwood	2d.	Look down, Holy Dove .. ..	B. Luard-Selby	4d.
Ditto (Three-part, s.s.a.) .. ..	Attwood	2d.	*O clap your hands .. ..	J. Stainer	8d.
Come, Holy Ghost .. ..	Elvey and J. L. Hatton, each	6d.	*O give thanks .. ..	G. Elvey	4d.
Come, Holy Ghost .. ..	C. L. Williams and *Palestrina, each	3d.	*O God, my soul thirsteth .. ..	F. R. Greenish	4d.
Come, Thou Holy Spirit .. ..	J. F. Barnett	4d.	*O Holy Ghost, into our minds .. ..	G. A. Macfarren	2d.
Do not I fill heaven and earth .. ..	H. Blair	4d.	*Oh I for a closer walk with God .. ..	M. B. Foster	2d.
*Eye hath not seen (Two-part setting) .. ..	M. B. Foster	4d.	Ditto .. ..	H. A. Chambers	4d.
*Eye hath not seen (Four-part setting) .. ..	M. B. Foster	4d.	O taste and see .. ..	*Sullivan, 2d.; *Goss and A. H. Mann, each	4d.
Fear thou not .. ..	J. Booth	2d.	O Thou, the true and only Light .. ..	Mendelssohn	3d.
Give thanks unto God .. ..	Spohr	6d.	O where shall wisdom be found .. ..	Boyce	8d.
Glorious and powerful God .. ..	O. Gibbons	4d.	*Our blest Redeemer .. ..	E. V. Hall	4d.
*God came from Teman .. ..	C. Steggall	6d.	*Peace I leave .. ..	J. V. Roberts	4d.
*God is a Spirit .. ..	W. S. Bennett	2d.	*Praised be the Lord daily .. ..	J. B. Calkin	2d.
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Ditto (Male Voice, A.T.B.B.) .. ..	Bennett	3d.	*Spirit of mercy, truth, and love .. ..	H. A. Chambers, B. Luard-Selby, ea.	2d.
Gracious Spirit, Holy Ghost .. ..	H. Blair	4d.	The eyes of all wait upon Thee .. ..	Gibbons	6d.
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*Grieve not the Holy Spirit .. ..	J. Stainer	4d.	*The Lord came from Sinai .. ..	J. E. West	4d.
Hail! breath of life .. ..	T. Adams	2d.	The Lord descended .. ..	Hayes	2d.
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He that dwelleth in the secret place .. ..	J. Booth	6d.	The Lord is in His Holy Temple .. ..	J. W. Elliott; E. H. Thorne, ea.	2d.
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I was in the spirit .. ..	Blow	8d.	There is no condemnation .. ..	H. S. Irons	4d.
*I will magnify Thee .. ..	Bunnett, 4d.; J. H. Parry	4d.	The Spirit of God .. ..	A. W. Marchant	4d.
*I will not leave you comfortless .. ..	B. Steane	3d.	The wilderness .. ..	J. Goss, 3d.; *S. S. Wesley	8d.
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Ascribe unto the Lord .. ..	S. S. Wesley	6d.	*Let Thy merciful ears .. ..	A. R. Gaul	2d.
Behold, God is great .. ..	E. W. Naylor	6d.	*Light of the world .. ..	E. Elgar	4d.
*Beloved, if God so loved us .. ..	J. Barnby	2d.	Lord of all power and might .. ..	E. T. Chipp	4d.
Beloved, let us love one another .. ..	G. F. Cobb	2d.	*Lord of all power and might .. ..	W. Mason	2d.
Be ye all of one mind .. ..	A. E. Godfrey	4d.	Lord of all power and might (men's voices) ..	J. Barnby	3d.
Blessed is the man .. ..	J. Goss	6d.	Lord, we pray Thee .. ..	H. A. Chambers and *J. V. Roberts, ea.	2d.
Blessing and glory .. ..	Boyce	2d.	O Father blest .. ..	J. Barnby	2d.
*Blessing, glory .. ..	Bach	8d.	O God, Who hast prepared .. ..	A. R. Gaul	3d.
Come, ye children .. ..	J. Booth	4d.	O joyful Light .. ..	B. Tours	6d.
God came from Teman .. ..	C. Steggall	6d.	*O Lord, my trust .. ..	K. Hall	2d.
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Grant, O Lord .. ..	Mozart	2d.	*O taste and see .. ..	A. Sullivan	4d.
Grant to us, Lord .. ..	H. E. Button	1½d.	O where shall wisdom be found? .. ..	Boyce	8d.
*Hail, gladdening Light .. ..	J. T. Field, 3d.; *G. C. Martin	6d.	Ponder my words, O Lord .. ..	A. D. Culley	2d.
*Holy, holy, holy .. ..	Crotch	4d.	*Praise His awful Name .. ..	Spohr	3d.
Holy, Lord God Almighty .. ..	T. Bateson	6d.	Rejoice in the Lord .. ..	G. C. Martin	8d.
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*How lovely are Thy dwellings .. ..	Spohr	2d.	Sing to the Lord .. ..	Mendelssohn	1s.
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#### ALTO.

- Air THOU, WHOSE PRAISES NEVER END ("Bide with us").
- Recit. { THE FATHER HATH APPOINTED HIM ("God goeth up").
- Air { MY SPIRIT HIM DESCRIBES ("God goeth up").
- Air INTO THY HANDS ("God's time is best").
- Air REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

#### TENOR.

- Air LORD, TO US THYSELF BE SHOWING ("Bide with us").
- Recit. { WHY HAST THOU THEN, O GOD ("My Spirit was in heaviness").
- Air { FAST MY BITTER TEARS ARE FLOWING ("My Spirit was in heaviness").
- Air REJOICE, O MY SPIRIT ("My Spirit was in heaviness").
- Recit. { THE MIGHTY GUARDIAN ("Thou Guide of Israel").
- Air { HIS FACE MY SHEPHERD LONG IS HIDING ("Thou Guide of Israel").
- Air AND WHY ART THOU, MY SOUL, SO FEARFUL ("When will God recall").

#### BASS.

- Recit. { HE COMES, THE LORD OF LORDS ("God goeth up").
- Air { 'TIS HE, WHO ALL ALONE ("God goeth up").
- Recit. { IT IS NOT MINE ("God so loved the world").
- Air { ON MY BEHALF " " "
- Recit. { YEA, THIS THY WORD ("Thou Guide of Israel")
- Air { WHOM JESUS DEIGNS " " "
- Air YET SILENCE ("When will God recall").

### SECOND SET.

#### SOPRANO.

- Air OPEN WIDE, MY HEART ("Come, Redeemer").
- Air FATHER, WHAT I PROFFER ("Give the hungry man thy bread").
- Air COME, VISIT, YE GLOWING ("How brightly shines").
- Air I HAVE WAITED FOR THE LORD ("If thou but sufferest").

#### ALTO.

- Air GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").
- Air JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
- Recit. { INCLINE THINE EAR ("Lord, rebuke me not").
- Air { THE LORD HATH HEARD ("Lord, rebuke me not").
- Air ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

#### TENOR.

- Recit. { THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
- Aria { COME, JESU, COME ("Come, Redeemer").
- Air WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").
- Air TUNEFUL HARPS AND VOICES ("How brightly shines").
- Air THOU ART MY GOD ("Lord, rebuke me not").

#### BASS.

- Air THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").
- Air DO THINE ALMS ("Give the hungry man thy bread").
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- |                                    |                          |                                   |                        |
|------------------------------------|--------------------------|-----------------------------------|------------------------|
| 1. *My true love hath my heart ... | <i>Sir Philip Sidney</i> | 3. Where shall the lover rest ... | ... <i>Scott</i>       |
| 2. Good-night ...                  | ... <i>Shelley</i>       | 4. Willow, Willow, Willow ...     | ... <i>Shakespeare</i> |

### SECOND SET.

- |                                      |                        |                                     |                        |
|--------------------------------------|------------------------|-------------------------------------|------------------------|
| 1. O Mistress Mine ...               | ... <i>Shakespeare</i> | 3. No longer mourn for me ...       | ... <i>Shakespeare</i> |
| 2. Take, O take those lips away ...  | ... <i>Shakespeare</i> | 4. Blow, blow, thou winter wind ... | ... <i>Shakespeare</i> |
| 5. When icicles hang by the wall ... | ... <i>Shakespeare</i> |                                     |                        |

### THIRD SET.

- |  |                     |                               |                           |
|--|---------------------|-------------------------------|---------------------------|
| 1. *To Lucasta, on going to the wars ... | ... <i>Lovelace</i> | 4. *Why so pale and wan ...   | ... <i>Suckling</i>       |
| 2. If thou would'st ease thine heart ... | ... <i>Beddoes</i>  | 5. Through the ivory gate ... | ... <i>Julian Sturgis</i> |
| 3. *To Althea, from prison ...           | ... <i>Lovelace</i> | 6. Of all the torments ...    | ... <i>William Walsh</i>  |

### FOURTH SET.

- |  |                                   |  |                  |
|--|-----------------------------------|--|------------------|
| 1. *Thine eyes still shined for me ... | ... <i>Emerson</i>                | 4. Weep you no more ...                    | ... <i>Anon.</i> |
| 2. *When lovers meet again ...         | ... <i>Langdon Elwyn Mitchell</i> | 5. There be none of beauty's daughters ... | ... <i>Byron</i> |
| 3. *When we two parted ...             | ... <i>Byron</i>                  | 6. Bright star ...                         | ... <i>Keats</i> |

### FIFTH SET.

- |                               |                           |                                   |                                    |
|-------------------------------|---------------------------|-----------------------------------|------------------------------------|
| 1. *A stray nymph of Dian ... | ... <i>Julian Sturgis</i> | 4. Lay a garland on my hearse ... | ... <i>Beaumont &amp; Fletcher</i> |
| 2. *Proud Maisie ...          | ... <i>Scott</i>          | 5. Love and laughter... ..        | ... <i>Arthur Butler</i>           |
| 3. *Crabbed age and youth ... | ... <i>Shakespeare</i>    | 6. A girl to her glass ...        | ... <i>Julian Sturgis</i>          |
| 7. A Lullaby ...              | ... <i>E. O. Jones</i>    |                                   |                                    |

### SIXTH SET.

- |                                       |                        |                                      |                             |
|---------------------------------------|------------------------|--------------------------------------|-----------------------------|
| 1. *When comes my Gwen ...            | ... <i>E. O. Jones</i> | 4. *A lover's garland ...            | ... <i>Alfred P. Graves</i> |
| 2. *And yet I love her till I die ... | ... <i>Anon.</i>       | 5. At the hour the long day ends ... | ... <i>Alfred P. Graves</i> |
| 3. *Love is a bable ...               | ... <i>Anon.</i>       | 6. Under the greenwood tree ...      | ... <i>Shakespeare</i>      |

### SEVENTH SET.

- |  |                           |  |                           |
|--|---------------------------|--|---------------------------|
| 1. On a time the amorous Silvy ...       | ... <i>Anon.</i>          | 4. O never say that I was false of heart ... | ... <i>Shakespeare</i>    |
| 2. Follow a shadow ...                   | ... <i>Ben Jonson</i>     | 5. Julia ... ..                              | ... <i>Herrick</i>        |
| 3. Ye little birds that sit and sing ... | ... <i>Thomas Heywood</i> | 6. *Sleep ... ..                             | ... <i>Julian Sturgis</i> |

### EIGHTH SET.

- |                            |                                   |                            |                            |
|----------------------------|-----------------------------------|----------------------------|----------------------------|
| 1. Whence ... ..           | ... <i>Julian Sturgis</i>         | 4. Dirge in woods ... ..   | ... <i>George Meredith</i> |
| 2. Nightfall in winter ... | ... <i>Langdon Elwyn Mitchell</i> | 5. Looking backward ... .. | ... <i>Julian Sturgis</i>  |
| 3. Marian ... ..           | ... <i>George Meredith</i>        | 6. Grapes ... ..           | ... <i>Julian Sturgis</i>  |

### NINTH SET.

- |                                    |                              |                           |                              |
|------------------------------------|------------------------------|---------------------------|------------------------------|
| 1. Three aspects ... ..            | ... <i>Mary E. Coleridge</i> | 4. Whether I live ... ..  | ... <i>Mary E. Coleridge</i> |
| 2. A fairy town (St. Andrew's) ... | ... <i>Mary E. Coleridge</i> | 5. Armida's garden ... .. | ... <i>Mary E. Coleridge</i> |
| 3. The witches' wood ... ..        | ... <i>Mary E. Coleridge</i> | 6. *The maiden ... ..     | ... <i>Mary E. Coleridge</i> |
| 7. There ... ..                    | ... <i>Mary E. Coleridge</i> |                           |                              |

### TENTH SET.

- |  |                               |                                   |                                   |
|--|-------------------------------|-----------------------------------|-----------------------------------|
| 1. My heart is like a singing bird ... | ... <i>Christina Rossetti</i> | 4. The child and the twilight ... | ... <i>Langdon Elwyn Mitchell</i> |
| 2. Gone were but the winter cold ...   | ... <i>Allan Cunningham</i>   | 5. From a city window ...         | ... <i>Langdon Elwyn Mitchell</i> |
| 3. A moment of farewell ... ..         | ... <i>Julian Sturgis</i>     | 6. One silent night of late ...   | ... <i>Herrick</i>                |

### ELEVENTH SET.

- |                                    |                                   |   |                                   |
|------------------------------------|-----------------------------------|---|-----------------------------------|
| 1. One golden thread... ..         | ... <i>Julia Chatterton</i>       | 5. The faithful lover ... ..              | ... <i>Alfred Perceval Graves</i> |
| 2. The spirit of the Spring ...    | ... <i>Alfred Perceval Graves</i> | 6. If I might ride on puissant wing... .. | ... <i>Julian Sturgis</i>         |
| 3. What part of dread eternity ... | ... <i>Author unknown</i>         | 7. Why art thou slow ... ..               | ... <i>Massinger</i>              |
| 4. The blackbird ... ..            | ... <i>Alfred Perceval Graves</i> | 8. She is my love beyond all thought ...  | ... <i>Alfred P. Graves</i>       |

### TWELFTH SET.

- |                                  |                             |                                   |                      |
|----------------------------------|-----------------------------|-----------------------------------|----------------------|
| 1. When the dew is falling ...   | ... <i>Julia Chatterton</i> | 4. When the sun's great orb... .. | ... <i>H. Warner</i> |
| 2. To Blossoms ... ..            | ... <i>Herrick</i>          | 5. Dream pedlary ... ..           | ... <i>Beddoes</i>   |
| 3. Rosaline ... ..               | ... <i>Lodge</i>            | 6. O World, O Life, O Time ...    | ... <i>Shelley</i>   |
| 7. The sound of hidden music ... | ... <i>Julia Chatterton</i> |                                   |                      |

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# The Musical Times

AND SINGING-CLASS CIRCULAR

MAY I 1924

(FOR LIST OF CONTENTS SEE PAGE 464.)

WALTER PARRATT

FEBRUARY 10, 1841—MARCH 27, 1924

CHARLES VILLIERS STANFORD

SEPTEMBER 30, 1852—MARCH 29, 1924

Barely a week had passed after the death of Sir Frederick Bridge when the musical world suffered two further blows in the loss of Sir Walter Parratt and Sir Charles Stanford. It is hardly possible to over-estimate the influence of these three men in their different departments—Bridge at the Abbey, and busy in a hundred ways outside; Parratt, through his playing and teaching, the most beneficent influence the country has had in regard to organ-playing; and Stanford, with no superior in the dual rôle of composer and teacher of composition. All three began their career as organists; all three had been on the staff of the Royal College of Music since its foundation in 1883, and although Parratt and Stanford had been in failing health for some months, they, like Bridge, had been at work until very near the end.

Walter Parratt was born at Huddersfield, where his father was organist at the Parish Church. There was never any doubt as to his natural bent; he could play both organ and pianoforte while still little more than an infant. Though he was appointed organist at Armitage Bridge Church when only eleven years old, he was already by way of being an old hand, for he had played a service when he was seven, and at ten he performed the *Forty-eight* from memory. (The latter achievement is significant in view of Parratt's later prodigious feats of memorising, and in even more remarkable mental efforts, such as simultaneously playing the pianoforte and winning a chess match without once seeing the chess-board. He could play the game blindfold, and at the end of a long contest could recall every move.) He held the Armitage Bridge post for a few months only, going thence to St. Peter's, Pimlico, Choir School, where he acted as organist and became a pupil of George Cooper. Here again only a brief stay was made; he returned to Huddersfield, where he held the post of organist at St. Paul's, from 1854 to 1861. Then followed some years as organist to Lord Dudley at Witley Court, Worcestershire, and a spell (1868-72) at Wigan Parish Church. The Witley period was specially important, in that it gave him ample opportunity for study.

Here may be interpolated a glimpse of Parratt during his Wigan period. We owe it to a letter in *The Times*, written a few days after his death by the Rev. W. A. Wickham, who became Vicar of Wigan some years after Parratt left. He says:

St. Andrew's Parish had recently been cut off from it [Wigan Parish] as a Peel district, and a school built some two miles away from the centre of the town. Mr. Parratt for some time gave up his Sunday afternoons to help this struggling work as superintendent of the Sunday School, being then about thirty years old. I succeeded the first vicar in 1878, and I found the following tradition: One Sunday a big lout in the upper class made himself peculiarly objectionable to the superintendent, and ended by spitting, effusively and pointedly, upon the floor. In a moment the irascible musician had dealt faithfully with him as country people used to deal with a poorly cat. It made a great impression.

In 1872 he succeeded Stainer at Magdalen College, Oxford, where he remained for ten years.

At Oxford he speedily became a powerful factor in the musical life of the University, holding a number of important posts as well as that at Magdalen. In 1882 he was appointed to St. George's Chapel, Windsor, in succession to Sir George Elvey; a year later he became professor of the organ and conductor of the Choral Class at the Royal College of Music; he was knighted in 1892; and in 1893 was made Master of the Queen's Musick and private organist to Her Majesty. He was a Member of the Victorian Order, and received the honorary degree of Mus.D. at Oxford in 1894.

Parratt did little composition, and his fame rests almost entirely on his extraordinary skill as a player and teacher. His influence on a generation of organists has been so marked that it is customary to speak of a 'Parratt school' of playing, and it is a fact that one could without much difficulty 'spot' his best pupils. The excellences of teacher and taught alike were those that spring from the prime virtue of clearness—a quality called for in organ-playing more, perhaps, than in any other department of musical performance, owing to the polyphonic character of most of the organ repertory, and the acoustic problems, which vary with almost every organ and building. His constant adjuration to his pupils was 'Be clean'; and he made no attempt to conceal his detestation of slovenliness and vulgarity of any sort.

Dr. Ley, a pupil on whom his mantle descended in an unusual degree, described some of his characteristics in an interview that appeared in the *Musical Times* of December, 1922. After referring to Parratt's remarkable influence as choirmaster of St. George's Chapel, Dr. Ley went on to speak of his skill as an accompanist. Even at the date of the interview, when Parratt was over eighty, he was a model.

A week or two ago [said Dr. Ley] I heard him accompany the first part of Brahms's *Requiem* on the temporary organ now in use at St. George's during the repairs to the Chapel. It is a little instrument with only a few stops, but one forgets the meagreness of its resources, so skilfully are they used, and so finished is the playing.

That word 'finished' is bound to come into a discussion of Parratt's playing.

His strong points [we quote Dr. Ley again] were phrasing and accuracy. In phrasing he made skilful use of the Swell pedal. His registration was generally simple, with plenty of use of single stops, and his gradual building up of a *crescendo* very striking. However well he played elsewhere, he was at his best and most characteristic at St. George's. To watch him play, as I constantly had the privilege of doing, was an education in itself.

As a Bach player he was supreme, largely owing to the beautiful phrasing and technical accuracy spoken of by Dr. Ley. The enthusiasm for Bach, which showed itself in his memorising the '48' when a boy, remained with him till the end. He was constant, too, in his liking for Rheinberger, and made liberal use, not only of the bulk of the Sonatas, but of the composer's numerous short pieces as well. Indeed, it is safe to say that the firm position of Rheinberger's works in the English organist's repertory is largely due to Parratt's steady use of them both in playing and teaching. But he was by no means rigid in his choice of organ music, being ready enough to give an ear to writers of a more free and so-called 'advanced' type, though (as he said a few years ago) he rarely found himself fully repaid for the trouble. Probably the untidy texture of so much modern organ music held him off.

His influence on his innumerable pupils was far more than merely musical. The mental alertness that so distinguished his work as a musician was at the back of his powers as a conversationalist. His literary taste was as impeccable as his musical, and his amazing memory was as well stored from books as from music. You misquoted a passage from Bach, or a sentence from (say) Lamb, with equal certainty of detection. (For Lamb, by the way, he had a special predilection, and it is said that he could repeat pretty well the whole of the *Essays* by heart.) His memory will long be honoured, not only for what he did in raising the standard of organ-playing, but for what he was—a brilliantly-accomplished man and a delightful companion.

Charles Villiers Stanford was a native of Dublin, where he began his musical life as a pupil of Arthur O'Leary and Sir Robert Stewart. He may be said to have lisped in numbers, for several of his songs and pianoforte pieces appeared in the glory of print while he was still a child. His first composition was a March, written when he was eight years old, and played at the Theatre Royal, Dublin, a year or two later. In 1870 he matricu-

lated at Queens' College, Cambridge, as an organ scholar, and in 1873 was appointed organist at Trinity College, in succession to J. L. Hopkins, 'migrating' to that college, and taking his degree there.

As conductor of the Cambridge University Musical Society he did remarkably good work, giving first English performances of Schumann's *Faust*, Brahms's *Alto Rhapsody* and C minor Symphony, &c., as well as reviving long-neglected music by Purcell and Handel. From 1874-76 he received annual leave of absence for study abroad, working with Reinecke at Leipsic, and later with Kiel at Berlin. In 1887 he succeeded Sir G. A. Macfarren as Cambridge Professor of Music, a post he held until a few months before his death. As stated above, he was appointed to the staff of the Royal College of Music at its founding, being professor of composition and conductor of the orchestra. He continued his work as organist of Trinity College until 1892.

As a conductor he early made his mark, and in addition to countless Festival and other engagements in England and on the Continent, he held the post of conductor to the Bach Choir (1885-1902) and Leeds Philharmonic Society (1897-1910). He received the honorary degree of Mus. Doc. at Oxford in 1883, and at Cambridge in 1888. The honour of knighthood was conferred on him in 1901, and in 1904 he was elected a member of the Royal Academy of Arts at Berlin.

As a teacher of composition his influence was deep and widespread, a large proportion of prominent composers having been among his pupils. The best testimony to his work in this department is the fact that, stringent as he was, he developed rather than suppressed the individuality of those who studied with him. What trace of Stanford is there in the music of such widely diverse composers as, for example, Ireland, Vaughan Williams, Frank Bridge, Holst, and Hurlstone? He provided the best of answers to the statement that 'composition cannot be taught.' It is, of course, as teachable a subject as any other practical department of music, and it could hardly be better taught than by Stanford.

The distinguishing quality in Stanford the composer was his versatility. This country has surely not produced his equal so far as range is concerned. There is no branch in which he did not do work varying from the merely sound to the first-rate—oratorio, opera, orchestral and chamber music, works for various solo instruments, choral works from the largest to the smallest size for church and concert use, songs for grown-ups and infants, and countless arrangements of folk-music. His numbered works approach the two hundred mark, and we believe a good deal is still in manuscript. As is inevitable in so vast an output there is much that is unoriginal, but impeccable workmanship is always evident. The matter may be perfunctory, the manner never. Young composers in a hurry, who despise the technique of writing, should learn a lesson from the fact that in a



surprisingly large number of cases Stanford's workmanship carries him through. So unerring was his knowledge of effect—which is, of course, merely a branch of a composer's technique—that many a work, uninspired and dull on paper, 'comes off' so well in performance as to reach a degree of success denied to better music less well written.

Like most British composers, his larger compositions have rarely had the attention they deserve. Yet few will deny that his symphonies and other orchestral works are infinitely better, and far more attractive, than stacks of things that are played to rags year in, year out. And are not *Shamus O'Brien* and *The Critic* still worthy the attention of our opera companies?

Among choralists his position is secure. No church choir is likely to exhaust the interest and effect of his service music and anthems. His *Service in B flat*, with its skilful and significant use of fragments of plain-chant, was something new in English church music, and wears as too little of the repertory does. Choral societies, large and small, will long revel in *The Revenge*, *Phaudrig Crohoore*, and *The Last Post*.

In the part-song he excelled. There are few better examples of this delightful form than *The Blue Bird*, *Like Desert Woods*, *Peace, come away*, *Heracitus*, and a dozen others of his best. And he was no less successful in unison and two-part songs for school use. Such things as *The Lark's Grave*, and most of the settings of Stevenson's *Child's Garden of Verses*, are gems.

Two factors that count for much in his work are his fondness for the sea and his sense of humour. No other British composer has given us the sea as Stanford has done in *The Revenge*; *The Battle of the Baltic*, *The Songs of the Sea*, and the *Songs of the Fleet*.

His humour is largely of the allusive sort. *The Critic* is full of delicious quotations, and the songs contain many examples, some so subtle as to escape any but the attentive ear—e.g., the quotation from the *Valkyrie* 'Fire Music' in *Daddy-long-legs*. The *Ode to Discord* has its funny moments, but it set out to do the impossible—to burlesque music that is itself often merely a burlesque. As a result, much of it could pass muster as serious work in the ultra-modern style. In fact, the *Ode* is good evidence in support of a remark Stanford made to the writer at about this time: 'Anybody can write in the extreme modern style,' he said. 'It's largely a matter of having enough spare time to write lots of notes.' Certainly, in this matter of writing notes for mere notes' sake, no composer is less guilty than Stanford. His scores of all kinds are models of economy, though perhaps this quality is best shown in his songs, and above all in those written for children's choirs. Here the accompaniment to a unison song will often be reduced to the slenderest dimensions—a simple counter-theme to the voice part, plus a single bass note; or a few detached three-note chords. But so skilful is the

'placing' of this tiny accompaniment that every note is important.

Although there is difference of opinion as to the value of Stanford's instrumental works in the larger forms, there is unanimity as to his general high level when writing for voices. We believe there is ground for both difference and unanimity. In his instrumental music, he was prone, especially in his later years, to use somewhat mechanical methods of development and linking up. In song writing there is little or no temptation to this kind of weakness; apart from the exigencies of the text, mere literary taste alone will do much to keep a composer straight. As a song-composer Stanford ranks with the greatest of any period or country. He had not only the taste that prevented him from choosing poor words; he had also a happy knack of seeing possibilities in many poems that to the ordinary eye seemed unsuitable for musical setting. No other serious composer would have thought of setting such things as *The Bold Unbiddable Child* or *The Crow*, for example, or even *Johnnie*, perhaps. Yet they are among the most 'fetching' things Stanford ever wrote.

But to start talking of Stanford's songs is to be tempted into a detailed eulogy for which this is not the place. It must suffice now to express something of the gratitude and admiration of singers for the rich store he has given them. From *The Fairy Lough* to *Eva Toole*, from *Trottin' to the Fair* to *The Little Admiral*, there are songs for everybody. No harder blow at the shop ballad has been dealt than by the popular success of such things as Stanford's sea songs and arrangements of national airs, especially those of his native Ireland.

To-day, when new music streams from the press in such floods that nobody has time to take in more than a tithe of it, a composer so versatile and prolific as Stanford is apt to suffer from those very qualities. Inevitably there is a tendency to fasten on to his most easily negotiable works at the expense of the remainder. We believe that a revival of the bigger Stanford works will take place, and that it will show him to be of greater stature than was evident to most musicians during his life-time. But even without such a revival his name will stand high, not merely in the roll of British composers, but in that elect line where such national labels are rarely used.

#### THE NEW PRINCIPAL OF THE ROYAL ACADEMY OF MUSIC

John Blackwood McEwen, who took over the reins at the Royal Academy of Music a few days ago, was born at Hawick on April 13, 1868, but from the age of three his youth was spent at Glasgow, where his father was appointed minister of Sydney Place Church in 1871. While an undergraduate at the University he worked enthusiastically at music, being a pupil of the late D. B. Johnstone; among other activities

was the choirmastership at St. James's Free Church for a couple of years, and then for a short time at Lanark Parish Church. He took his M.A. degree at twenty. In 1891 he came to London, and entered the R.A.M. as a student a couple of years later. He was already an ambitious composer, having written a couple of String Quartets, three Symphonies, a Mass, &c. At the Academy he studied with Prout and Corder, and worked at the pianoforte with Matthay. Two years later he returned to Scotland, and became choirmaster at South Parish Church, Greenock, and a teacher of pianoforte, harmony, and composition at the Athenæum School of Music, Glasgow. After three busy and fruitful years of work here, he accepted an invitation to join the staff of the R.A.M. as Professor of harmony and composition. This was in 1898, and at the Academy he has since remained, one of its most distinguished figures.

To the general musical public Professor McEwen is well-known as a composer, especially in the field of chamber music. He has written thirteen String Quartets, six Sonatas for violin and pianoforte, a Pianoforte Quartet, a Sextet for wind instruments, a String Quintet, and some smaller pieces for pianoforte solo, voice, &c., a fair number of which have received frequent and successful public performance.

Among the larger works his *Solway Symphony* appears to be the only one that has had a hearing. But that hearing was unusual, in that the Symphony was recorded for the gramophone by the Æolian Vocalion Company at about the time of its first public performance. The incident is not without significance. Now that the production of new orchestral works of large scale is an economic problem, the gramophone seems to point a way out. Apparently the *Solway* is the first British Symphony to be recorded.

Continuing the catalogue of McEwen's compositions, we add that there are four other Symphonies, two Symphonic Poems, Overtures and Suites, Viola and Pianoforte Concertos, and numerous choral works, large and small. That there is an uncompleted opera goes without saying. Is there a British composer of standing without some such evidence of unjustifiable optimism in his bag? He has written also a number of text-books—*Harmony and Counterpoint*, *The Elements of Music*, *A Primer of Harmony*, *Exercises on Phrasing in Pianoforte Playing*, *The Principles of Phrasing and Articulation in Music*, and *The Thought in Music: An Inquiry into the Principles of Musical Rhythm, Phrasing, and Expression*.

His appointment to the R.A.M. Principalship has been received on all sides with a warm approval that is the best of auguries for his success.

We have received the *Directory of the British Music Industries* for 1924, an invaluable book of reference for musicians and music traders. It contains nearly a thousand more entries, and ninety-five more pages than last year's issue.

## A COMMENTARY UPON MENDELSSOHN

BY HUBERT J. FOSS

There is nothing to which the old saying 'so near and yet so far' can be applied with greater aptitude than the passage of history, for it is an undoubted truth that a period of fifty years marks a greater break between the sympathies of the times it divides, than the same number with a hundred added. As men die and fade from our present view, they pass through the purgatory of recent generations and the respectable Elysium of antiquity, eventually to reach an enviable heaven of uncritical admiration. Generations bring laughter, before, becoming centuries, they bring comfort. We are amused at the bulbous sleeves, the bodices, the bustles, and the weepers of the 'fifties, not, I think, any of them intrinsically more funny than spats, or the ruffles, brocades, and buckles of an earlier period, nor yet than broadcloth, tabard, kiton, or woad. So we are less diverted by the knife-axled chariot than by the earliest motor-car, and less by the wax writing-tablet than by the early 'telegraphic message' of Trollope's novels. It is not only that there is no medium of comparison between a remote and a present moment, such as there is with times nearer our own; there is also that divine provision, reaction.

The group-consciousness of a time reacts no less against its previous age than an individual child against its fogey parents. It is a purely parental, and not in the least an intellectual, desire that children should either inherit or accept as eternal verities the experience of their forbears. No one who cares for life can desire it with his mind. We may, we do, wish that this reaction should strive to reach εἰς ὑπερβολὴν πατρὸς—possibly the difference between Greek ideals and ours is that their youth attempted such a thing as an ideal, and ours assumes it, unattempted, as an inherent prerogative. Yet however admirable this aim, we can recognise in this world only a progress that leads not from better to worse but from one thing to another; things neither consistently better nor consistently worse, but only different, and with what a blessed difference!

In music this characteristic reaction is no less observable than in any other part of life, and we need look no further than Brahms to see it. His transformation in our modern minds is not unlike (if less sudden than) that of Cinderella at midnight. It is possible, however, that our reaction against our fathers is rather more intense than that of certain earlier generations against theirs, for music, always a rapidly moving art, has jumped particularly swiftly in what to us are modern times. It is not only that the ideals have changed, which indeed they have, but that the means have changed too. There is a strong physical as well as spiritual difference come about in the last fifty years—a change which often has hurt our ears more than our hearts, and which, while convincing some of its utter superiority over its forbears, has convinced others more reasonably of a hope for the future,



and others, as exaggerated as the first, of its utter madness. So we get to-day, besides the small number who are open-minded, the larger party who are shocked at consonance, and the largest of all who are horrified at an enlarged system of dissonance, or, in other words, a wider definition of consonance. In the main there are the two well-marked types—those on whom the reaction has laid a violent hand of welcome, and those whom it has neglected even to nod to in the street. The one school is still wedded to tonic and dominant; the other to anything but.

Mendelssohn provides in some senses a Tom Tiddler's ground between the two parties. As representing in a highly characteristic way an important phase of our immediate forbears' life, he is as sainted in the view of one party as he is anathema in that of the other. There is nothing to choose between the values of the criticisms of these two parties; both are equally uncritical. There is, however, an advantage on the side of the anathema school, that at least it is subject to a natural and healthy reaction which has a chance of producing something for the future. Examples of the degree of anathema are commonly to be found, but I may quote, as an example of the other school's attitude, a well-known musician of my acquaintance, who, when he found in a writing of mine a reference to Mendelssohn as 'of the second rank,' accused me of using a meaningless tag. It did not even occur to him that I might have chosen words which exactly conveyed my meaning. But the object of criticism is not to await the verdict of time, which is, virtually, to wait for the verdict of those who do not wait for time. That is an easy method, sometimes followed but not to be commended. It is therefore excusable to attempt a reconsideration of Mendelssohn to-day—not a wholly bad moment—basing our view more upon his work than upon his ancient reputation. So we may perhaps find the proper place of Mendelssohn—not a place of adoration like that of his life, but a place where he is neither despised nor flattered. It is that place to which musicians and all of us should try to attain.

With reservation, if with no actual doubt, one declares Mendelssohn to be typical of his age. What man indeed could typify all of an age, and such an age? And the figure of Liszt rises before our eyes at the mention of the idea. (It is one of the strangest things in musical history that the attention of nearly all English musicians should be open so wide to Mendelssohn and shut so tightly to Liszt.) There is a parallel in English poetry, where Tennyson and Swinburne are both types of Victorianism, yet as removed as any two poets could be. So, even if it is allowed that in Romanticism Mendelssohn falls behind certain others and that in originality he is a small figure, he may be called not only a product but also a type of his age.

And the first testimony to this is his productivity. It is a comparison commonly made between the 19th century and ourselves that it was

of a bigger build, and the epithet 'spacious' is hackneyed but true. This is no criterion that the century was truer, better, or of a more permanent achievement; that is in debate, but there is little doubt that it was bigger. An age when Hofmann was a minor and Gissing and Collins among the next-best, when Mrs. Browning could write her voluminous love-letters as well as *Aurora Leigh* and the Brontë children novels instead of theirs, when Trollope could flow with his interminable fiction in the intervals of a busy post-office life, is planned upon a big scale. So it is with Mendelssohn from the beginning.

'He is a mature artist,' Moscheles said, 'and he is yet only fifteen,' and at this age he was indeed not only a mature but also an experienced composer. Of none other save Mozart is there such a profusion of youthful music recorded. The year 1820, Mendelssohn's twelfth, saw the beginning of serious composition, and the inauguration of the series of forty-four MS. volumes which records most of his writings, in autograph and with carefully noted date and place of completion. To this same year

. . . . are attributable [says Grove] between fifty and sixty movements, including amongst them a Trio for pianoforte and strings (three movements); a Sonata for pianoforte and violin, in F (three movements); two full Sonatas for pianoforte solo; the beginning of a third, in C minor, finished the next year, and published (posthumously) in 1868 (as Op. 105); six pieces for pianoforte solo; three pieces for pianoforte, four hands; four pieces for organ; three songs for single voice; two songs for four men's voices; a cantata . . . ; and a *Lustspiel*, or little Comedy, for voices and pianoforte in three scenes.

The year 1821 produces 'five Symphonies for string quartet, each in three movements,' and 'nine Fugues, also for string quartet,' as a beginning. So the composition proceeded, until the Symphony published in 1824 is inscribed 'simphonia XIII in C,' and is known to the world as Op. 11, Mendelssohn's *first* Symphony. Before he was of age, he had produced several important and some even lasting works—the *Rondo Capriccioso*, the Quintet and Octet for strings, the *Midsummer Night's Dream* Overture, and the Pianoforte Sonata (Op. 6), for example. It is said that in later life a composition pupil brought to Mendelssohn a setting of some words. Mendelssohn's advice was that the pupil should set the same words twelve more times and choose which setting he liked best. The story, even if not true, is not at all out of keeping with its subject's own fluency.

The same characteristic is retained all through his life; where we would produce songs, he produced symphonic works. There is *Ruy Blas*, which together with a chorus for sopranos, was conceived, written, copied, rehearsed, and performed all within one week—and indeed sounds like it. There is his power of improvisation, which played

so large a part in producing his phenomenal popularity in this country. His memory was no less prodigious. In April, 1829, when Mendelssohn came to England for the first time to produce his Shakespeare overture, Attwood left the MS. full score in a hackney coach and lost it. When Mendelssohn heard this, he said, unperturbed, that he would make another from memory, and on a comparison of the second score with the band parts no errors were found. It is also recorded that he sat at the pianoforte and played to Spontini, before the latter had ever heard it, the entire *Ninth Symphony*, a work which Mendelssohn continued to remember by heart until his death.

Critically this may have little to do with the value of his music, but it is at least an indication of the age and how Mendelssohn was part of it. One relation, however, it does bear to his musical production, and that concerns technique; in fluency and accuracy Mendelssohn's technique never failed him, but to speak of him technically as a master, as he is sometimes described, is to exaggerate. Theoretically we may divide a composer's invention from his technique; and it is no less possible to judge his technique by its conformity to accepted principles. But in practice there must be times when a composer's invention is whipped up by his technical capacity, and times when his invention is actually a matter of technique; and this statement, if extended so as to mean that technique needs invention and not only acquired skill, applies with equal truth to both my theoretical suppositions. There is a conspicuous lack of originality about Mendelssohn's technique. One can of course point to small virtues—to the slight twist he gave to the book-recorded concerto-form in his Violin Concerto; to his crystallising the Songs-without-Words form in a way that has made him responsible for much; particularly to his ability to reintroduce his first subject in first-movement form. Otherwise we can only find efficiency—a remarkable efficiency, displayed in the very earliest of his compositions, but not surprising I think in so clever a Jew. Here again, in his possession of ease, ability, efficiency, and certainty of touch—all, mind you, on a broad scale—but not originality, Mendelssohn is a characteristic child of the 19th century. Again, too, I recommend doubters to make a close examination of Liszt's truly creative technique, as a contemporary basis of comparison.

Mendelssohn was the centre of one of those whirlpools of popularity which at intervals broke the current of the 19th century. When machinery made the people greater in number they came into a quite new existence. But the fact that there was then a people with whom a figure could be popular, essential to the time as it is, does not stand alone. Nor was the sole cause of this particular popularity only what must have been the startling personal magnetism of this little man, nor yet even the surprising instinct of both himself and his father for discreet publicity. There was also the fact that popularity, becoming once more a

physical possibility, produced a type of art which it could grasp. So in literature there are the growth of the novel and the entry into literature of the ordinary man as a subject as well as an object. But while admitting that there is a tendency in the art that deals with the problems of the ordinary as opposed to the exceptional to attain a greater universality, we must avoid confusing the universal idea with the idea that most men might conceive. It is in the production of this second class that Mendelssohn is related to the economic revolution of the early century. His ideas are commonly popular ideas, but they are rarely universal ideas. That is to say, they are commonly ideas that are familiar and near to the ordinary man, but they are not commonly ideas which are fundamental to the human nature which is in the ordinary man. Mendelssohn's music had the faculty of sounding new but not unfamiliar; it must always have been flatteringly like a pleasant reminiscence. There are certain tricks of Liszt's which are to-day spoken of as hackneyed, and to-day are hackneyed—not by any fault of his—but then were not. That is something different; the characteristic of Mendelssohn's music to which I refer is the inherent popularity of his methods and motifs, which have just sufficient novelty to interest and just too little to excite.

It is in this lack of surprise and excitement that Mendelssohn is finally found to be an exposition of his age. With machinery came wealth, and with wealth came, but for certain things, luxury. What prevented it was, first, the strong materialism of the age, secondly its inherent hopefulness ('O yet we trust that somehow good Will be the final goal of ill'), and thirdly that high moral tone which was—except for a few black sheep—the first lesson which parents gave their children. So we had comfort, which is to luxury as cocoa to whiskey, and to poverty as cocoa to water. 'Comfort—a person who saves one trouble; cause of satisfaction: conscious well-being,' says the *Concise Oxford Dictionary*, pregnant with suggestion. Comfort is that compromise which at once gives the body ease and the mind the assurance of no evil responsibilities. Comfort, like love, is blind; comfort is heaven brought to earth, but with truth left behind.

(To be continued.)

MUSIC IN PUBLIC SCHOOLS.—At Westminster, on March '31, the Madrigal and Orchestral Societies joined forces in a programme that contained the *Brandenburg Concerto* in D (all three movements), *Two Dances* by Debussy, A. W. Goldsbrough's *Medley*, and small choral works by Bennet, Elgar, Stanford, Whittaker, and Vaughan Williams. The Radley College concert (April 2) also included some Bach (Concertos for two pianofortes, in C and C minor), the rest of the programme being made up of choral and instrumental items by Géroult, Purcell, Stanford, Holst, Rebikoff, and Sullivan. There was an orchestra of twenty-six and a choir of fifty.



## 'HIAWATHA' AS OPERA

It was inevitable that, sooner or later, somebody would see the stage possibilities of so picturesque a work as Longfellow's *Hiawatha*. Several dramatic versions have already been given by amateur organizations—we ourselves have seen some of the episodes performed privately with excellent effect. It is, therefore, not surprising to hear that Coleridge-Taylor's setting of the poem is shortly to be produced in operatic form. The

'It occurred to us,' he said, 'that Coleridge-Taylor's *Hiawatha*, being an immensely popular cantata, would prove a great public attraction if presented with the help of scenery and costume—as an opera, in fact. We have been so fortunate as to secure the help of the Royal Choral Society and the Royal Albert Hall Orchestra, and many leading artists are giving their services. The staging will be in the hands of Mr. T. C. Fairbairn, the well-known operatic



Photo. by]

[The Press Photographic Agency

THE 'BAND' AT THE BLIND BABIES' HOME, CHORLEY WOOD

event is fixed for May 19-24, at the Royal Albert Hall, and will be in aid of the National Institute for the Blind. Music plays so big a part in the work of the Institute that we feel the occasion is one that should command the interest of our readers in a special degree. We therefore called on Mr. Sherwood Foster, and obtained some particulars.

He began by pointing out that the Institute had favoured the enterprise because it needed money for two very important branches of work—the education of blind girls and the care of blind babies.

producer, and Mr. Fred Leist, a clever Australian artist, who will be responsible for the costumes and scenery.'

We suggested that the vast spaces of the Hall raised some problems in the matter of lighting.

'You are right,' replied Mr. Foster, 'at first the difficulties seemed insuperable. But they will be overcome by an installation of the most powerful limelights in the world, each being over a million candle power. We shall thus be enabled to project any colour over the whole of the arena, so

that it will be brilliantly illuminated, while the audience will be outside the focus, and invisible.'

Here we were shown a coloured sketch of the arena as it will appear during the performance, and a strikingly picturesque setting it promises to be.



Photo. by]

[W. S. Campbell.

MR. SINCLAIR LOGAN, THE BLIND COMPOSER,  
WRITING A NEW WORK IN BRAILLE

'About a thousand performers will take part,' Mr. Foster went on; 'the chorus (in costume, of course) will number five hundred. I doubt if any work of the kind has ever been done under similar conditions. The nearest approach to it was, I think, Reinhardt's *The Miracle*, produced at Olympia some years ago. But that was a wordless play, whereas *Hiawatha* will be an opera. Moreover, Reinhardt had nothing like our facilities for lighting and illumination. There will be a ballet—very appropriately, for you will remember that the poem contains references to the art, and a dance is actually described in the *Wedding-Feast*. We shall probably put some dancing in the *Departure* as well. The ballet will be produced by Kyasht.'

'What music will be used for this?' we asked. 'The *Hiawatha Ballet* of Coleridge-Taylor?'

'Unfortunately there is a copyright difficulty about that,' Mr. Foster replied. 'The *Hiawatha Ballet Music* is a separate work; it has no more than a merely nominal connection with the Cantata, and is published by a different firm. The owners of the *Ballet* copyright maintain that, being an independent work, it does not lend itself to incorporation with the Cantata, and they are unwilling to allow its performance save as a separate entertainment. But we shall no doubt get over the difficulty. After all, Coleridge-Taylor wrote a good deal of music of an incidental character, some of which will prove no less suitable for our purpose.'

'I am glad to be able to say that the project is meeting with influential support, and we expect to receive very distinguished patronage at each performance. A ladies' committee is being formed, chiefly with a view to looking after the "front" of the house. The Duchess of York is

President, and Princess Arthur of Connaught is in the chair. Mrs. Kellogg, the wife of the American Ambassador, has agreed to join the Committee. We believe that the performances should appeal strongly to the numerous Americans who will be over here for the Exhibition. In fact, it ought to interest all our Overseas visitors, for the Institute is the biggest thing of its kind in the world, and the best-known, too. It sends out the greater part of the world's circulation of Braille editions of literature and music. There is no need to tell readers of the *Musical Times* of our musical activities in general; they are well aware of what we do in that way. But you might enlist their sympathies on behalf of the two special departments in whose aid we are giving *Hiawatha*. The College for Blind Girls is at Chorley Wood, and gives its pupils a first-class education. Music, of course, plays a prominent part at the school. The Blind Babies' Homes are at Chorley Wood and at Southport. (Lancashire folk visiting London between May 19 and 24, please remember!) These poor kiddies have their music too—a bit on the jazzy side, as you will see by the photograph, but they enjoy it. As a matter of fact we find music an immense help in quickening their faculties and helping on their education generally.'

We reproduce one of the Babies' Home photographs, and also two others, one showing Mr. H. C. Warrilow, the well-known blind organist, at the Institute organ; the other is of Mr. Sinclair Logan noting down a composition by means of a Braille writer.



MR. H. C. WARRILOW, F.R.C.O., AT THE ORGAN,  
NATIONAL INSTITUTE FOR THE BLIND

It should be added that the *Hiawatha* performances take place at 8 o'clock, and that tickets (12s. 6d. to 5s.) are to be had from the National Institute for the Blind, 224, Great Portland Street, W.1 (Tel.: Langham 2542), as well as at the Royal Albert Hall, and the usual agencies.



## AD LIBITUM

BY 'FESTE'

The few timid remarks I ventured to make last month on certain aspects of popular music have had a reception that disappoints me. Preaching to the converted is a dull kind of sport, and, judging from the unanimous expressions of agreement, that is what I seem to have been doing. But one never knows, does one? Some of the other sort of reader may still be chewing it over, and, anyhow, the converted seem to have been pleased to find all that they had been thinking put into print.

On that question of propaganda, however, a little bit more material has turned up in the shape of an interview which appears in the current number of the *P.R. Gazette*, the organ of the Performing Rights Society. The interviewee is Mrs. G. Hubi Newcome, and she says a number of naïve things that deserve a wider publicity than they are likely to get through the *P.R. Gazette*. Thus, she thinks that 'from the publisher's, composer's, and author's point of view, it greatly adds to the success of a song if the vocalists who "feature" it are allowed a royalty on copies sold.' I should think so! But she might have put it another way, and said that it greatly adds to the likelihood of a slushy ballad being 'featured' if the featurer has an interest in the sale thereof. In theory, there is a good deal to be said for this method of popularising a work. In practice, however, it works out vilely, because it is applied almost entirely to music (especially songs) of the feeblest type.

Mrs. Hubi Newcome goes on:

If singers find that a song satisfies and is suitable to their requirements and personal taste, their taking it up naturally follows, it being not only an advantage monetarily, but also a help in winning public favour; and the song will consequently secure the singer's best efforts in its delineation.

But what the musical world needs is singers who will take up a song that suits them and give their 'best efforts in its delineation' without any monetary inducement beyond the fee that goes with their engagement. There is a tendency to regard singers as being the least musical and the most tasteless members of the profession. Such a view is likely to be strengthened by Mrs. Newcome's implication that a singer's best efforts can be counted on only when he receives a royalty on the sale of the songs he performs. Mrs. Newcome speaks as one having authority, for the interviewer tells us that she is 'authoress of [hold tight!] two thousand lyrics, four hundred adapted works, and four published cantatas,' and we are assured that she has 'derived much benefit from such royalty songs.' In the case of an output running into thousands this is easy to believe.

Here I may be allowed to enter a protest against the degradation of that word 'lyric.' English lyrical poetry is generally acknowledged to be second to none. Our greatest lyrical poets turned out lyrics by the mere hundred—some of the most exquisite examples have been written by men who produced no more than a dozen or so—and I object to these writers of song-words complacently talking of turning out 'lyrics' by the thousand. You will have noticed, too, that when a new musical comedy is launched, among the score or so of hacks who combine to give it a sort of birth are two or three who are stated to have written 'lyrics.' (I say 'a sort of birth,' because such works generally depend for their success upon the subsequent efforts of the chief comedian in working-up his part.) It may be difficult to suggest off-hand an alternative to 'lyric,' but that is their job, not ours. We can only enter a protest against their applying to their jingles and platitudinous versifications a label that carries a definite literary significance, and that has so far been applied only to some of the choicest and most intimate examples of poetry. If Mrs. Hubi Newcome has produced a couple of thousand of these rare blooms, she is greater than Shelley, Keats, and Wordsworth rolled into one. In fact, she is more than a poet. I apply to her the term a friend of mine, amazed at the multifariousness of Bach's output, applied to John Sebastian: 'The man wasn't a composer; he was a bloomin' syndicate.'

Returning to the *P.R. Gazette* interview, I find Mrs. Hubi Newcome following up her remark about having derived much benefit from royalty songs by this quaint piece of reasoning:

This may seem to suggest that one song—the royalty paid one—would be favoured more than another, but in the end it is the better song that gets home, and a real artist would not risk his reputation for a royalty on a poor song.

Then why bang good hard money by paying royalties to a singer if you know that he will be so careful of his reputation as to sing only the better songs? Look at that dismal refrain by Ivor Novello printed in last month's *Musical Times*. It was, remember, sung by Dame Clara Butt, and no doubt it received the Dame's 'best efforts in its delineation.' But why? Because she thought it was a fine song, or because there was some 'advantage monetarily.' Presumably the former, for Mrs. Newcome assures us that 'a real artist would not risk his reputation for a royalty on a poor song.' This statement opens up speculations as to the taste and musicianship of certain famous singers—speculations that it will be safer to allow the reader to pursue for himself.

By the way, the term 'royalty ballad' is not quite understood by the general public. Exactly a year ago the subject was discussed in this journal in an 'Occasional Note,' but judging from recent comments in various quarters it may be useful to return briefly to the subject. First, there are two

\* One does not. Since this article has been in type a letter objecting *in toto* to 'Feste's' views has been received. It appears on p. 449.—EDITOR.

kinds of royalties: (a) that paid to a composer—the best and fairest of all methods of payment; (b) that paid to a singer on the sales of a work he has helped to popularise. The latter kind of royalty does not necessarily cease when the popularity is achieved. It may go on a long while after—sometimes as long as the singer lives, in fact. The payment of a fee to a singer for each performance of a given song is what most people have in mind when they speak of 'royalty ballads.'

I have often wondered how this payment stands in relation to the law governing secret commissions. Probably very few members of an audience realise that a singer is singing a certain song not necessarily because he thinks it is good, but because he receives a small bribe. I should like to see the question thrashed out, and settled in such a way that the fact of such a fee being paid would have to be stated on the copies of the songs concerned. We should then know that the words 'sung by H. Plunket Greene' signified that the singer thought highly of the song, and nobody would need a better guarantee as to quality. On the other hand, 'sung by Madame Whatnot, in consideration of a fee,' would leave the hearers in no doubt as to whether they were assisting at a musical performance or a commercial transaction.

Artistically the present system works out badly because, as is said above, the type of song that is pushed by such means is almost invariably the worst. Sooner or later musicians will come to see that if the practice cannot be ended it must be mended—or, rather, extended. That is to say, publishers and composers of good music must adopt the same methods of popularising their output. As things are now, the singers with the least conscience and the poorest taste have a steady means of income denied to such few singers as happen to be artists. Far better, of course, would be united action on the part of all singers in favour of abolishing such payments. After all, pianists and violinists don't expect to be tipped for playing works by living composers—at all events, one never hears of such payments—and anyway leading instrumental soloists never descend to the drivel that some of our Queens of Song ladle out. If players can be satisfied with the payment they receive as players, why must singers, like taxi-drivers, always have an itching palm for that extra dollop? The public taste in songs is lower than in any other department of music, and it will remain so until one of two drastic steps is taken: (a) The system of paying singers to push songs will be abolished; or (b) it will be extended to embrace good singers and the best songs. It is useless to complain of the vogue of bad songs while they have so long a start over the good. Give both the same start, or, better still, put both back to 'scratch,' and let their success depend on their merits.

I am glad to see that *The Newspaper World* of March 29 gave a page of extracts from Mr. Percy

Scholes's lectures to students of journalism at the London University. The extracts dealt with the present position of musical criticism in the daily press, and contained some things that badly needed frank statement. I mention only one of them. Mr. Scholes says that 'editors are afraid of offending the public by allowing the appearance of drastic criticism of public favourites,' though I should say that the fear of offending the public was less a factor than a fear of offending the public favourite's advertisement manager. However, we know that the public is never more of a *hass* than in its blind devotion to its favourites of the concert platform. No matter how badly they perform, the public twitches its long ears appreciatively and bangs enthusiastic hooves. Mr. Scholes says that

... the critics of some important papers say plainly that they dare not tell the blunt truth about a public favourite. Should Paderewski or Ysaye on occasion play badly he must be spoken of in almost the same terms as when he plays well—which is not much of a compliment to Paderewski or Ysaye! If a *prima donna's* voice wears out (as it generally does some years before she has the sense to retire) the public must be told that she is singing as magnificently as ever.

This is true enough. You would be astonished if the Editor of this journal printed some of the abusive letters that reach him after a bit of frank criticism. Not long since he dared to say about Pachmann some of the things that ninety per cent. of musicians and critics in this country feel, but which so far had not been boldly said, except by some American writers. At once came the protesting letters: how dared he speak thus of a great artist who had given so many happy moments to the highly emotional protesters? The answer of course was that he dared to speak thus because, being Editor, nobody could stop him. Mr. Scholes rightly goes on to say that the case of the *prima donna* is worst of all, because 'a few papers make a "stunt" of her for weeks before she appears, and so send their critics to her concert bound and gagged.' The worst case of this was surely the *Daily Mail* and *Evening News* hysterical boosting of Melba. Apropos of this singer, I do not remember that a single daily paper contained a reference to the absurdity of her being cast for the part of Mimi at the B.N.O.C. performance of *La Bohème*. No wonder Dr. Weissmann, in his article in the *Musical Times* of February, comparing English and German musical life, expressed surprise and disappointment on hearing 'a very elderly singer, although a very celebrated artist,' play a part that ought to be sung by a young woman. He rightly regarded it as 'against all theatrical tradition'; the reception she had 'was characteristic only of a British audience, ever ready to subordinate artistic outlook to sentimental feeling.' And I remember some Canadian visitors last year telling me that certain eminent singers whose worn voices and indifferent programmes excite nothing but the usual favourable criticism in this country were roundly dealt with in Canada. After all,



why should famous singers and players be exempt from frank unfavourable criticism that is dealt out unflinchingly to composers, authors, and painters? Some book reviewers, for example, have dropped heavily with both feet on H. G. Wells's latest novel. Thus, here is W. B. Walkley hitting Wells good and hard in a whole column of *The Times*, and ending:

Let me . . . say frankly that the stuff I have been quoting seems to me to be unworthy of Mr. Wells, who ought to be above choking the world with printed rubbish.

Imagine such candour being administered to our leading singers and players on the morning after they had had an off night! The musical world would shudder, and there would probably be a lawsuit or assault and battery.

By the way, musical readers of this book of Mr. Wells's (*The Dream*) will be interested to observe that the novelist's invention seems to peter out where our art is concerned. There are few things more certain than the early and immense development of scientific and mechanical means of distributing musical performances. Yet Mr. Wells, in his picture of humanity two thousand years hence, shows us people playing an instrument which, though he calls it a Clavier (with capital), is clearly no more than the domestic pianoforte. And what do they play? We find no hint of musical composition or technique having advanced beyond the stage it reached fifty years ago. The chief character, Sarnac, looking back two thousand years and describing his experiences when alive at the beginning of the present century, speaks of somebody playing some Schumann on the pianola, and adds that he never hears Schumann now (*i.e.*, two thousand years hence) without recalling that dim time in his former existence. So it is clear that the people in Mr. Wells's Utopia will still have their Schumann, though, so dully peaceful is Utopia, there will be no Diaghilevs to call Schumann 'a sick dog baying the moon.'

Mr. Wells's acquaintance with music seems to be curiously limited to the pianoforte romantics, for in the opening chapter of the book he gives us a picture of the Utopians sitting around, among them

. . . a musician who made Sunray talk [all the characters seem to have had their names drawn from catalogues of sweet-peas, soaps, and such like hygienic goods—Sunray, Radiant, Firefly, and the like] about the days gone by, and afterwards he played music with his own hands, on a Clavier, to express the ancient feelings of men. He played one piece that was, he explained, two thousand years old; it was by a man named Chopin, and it was called *The Revolutionary Etude*. Sunray could not believe a pianoforte capable of such passionate resentment. [Mr. Wells has evidently never heard some of the pianoforte music of Casella, Kodály, and others, who make the pianoforte resent a bit more than Chopin ever did.] After that, he played grotesque and angry battle music and crude marching tunes from those half-forgotten times, and then he invented wrathful and passionate music of his own.

Altogether, that Clavier seems to have had a pretty good doing. But it is inconsistent of Mr. Wells to show us on one page Schumann still being played in the ordinary way, and Chopin exhibited as a curious antique.

Mr. Wells so thoroughly damns the present time (the Utopians call it the Age of Confusion—like their cheek!) that we are astonished to find its music singled out for praise.

Sarnac, looking back over those two thousand years says:

One of the few really good things of that age was the music. Mankind perfected some things very early. . . . I doubt if there has ever come very much sweeter music into the world than the tuneful stuff we had away back there in the Age of Confusion. The music Mr. Plaiçe was giving us was some bits of Schumann's *Carnaval* music; we hear it still played on the Clavier.

Mr. Plaiçe, by the way, was delivering that 'Carnaval music' per pianola. According to Mr. Wells, there will be no pianolas in Utopia, so if you have any financial interest in the machine, get out before the draught comes. In Utopia we hear of no instrument other than this ambiguous Clavier, and such as perform thereon do so by hand. The pianola, instead of going on from triumph to triumph, had fizzled out and been forgotten.

I don't know [Sarnac says] if you understand what a pianola was. It was an instrument for playing the Clavier with hammers directed by means of perforated rolls, for the use of those who lacked the intelligence and dexterity to read music and play the Clavier with their hands. Because everyone was frightfully unhandy in those days. It thumped a little and struck indiscriminating chords . . . but, as we used to say in those days, it might have been worse.

We read that Sarnac 'watched the musician's nimble hands,' for 'he had not heard very much music.' As, like his fellow-Utopians, he was dreadfully cultivated and superior, it is clear that music played but a small part in Utopian amenities. Our Age may be Confused, but musically it is not so lean as Utopia.

The portions of the book that deal with the present day give us some delightful bits of the earlier Wellsian humour—bits so refreshing that most readers will hope (as they have hoped after each of Mr. Wells's later books) that the author will drop shrilly scolding and putting the world to rights, and give it what it badly needs—some more Kippses, Bealbys, Tonobungays, and Mr. Polleys. For there can be no getting away from the fact that one yawns over Mr. Wells's Fireflys and Radiants; his ideal world does not over-stimulate. If Utopia is to be so colourless a show, peopled with oracular prigs, all talking like Mr. Wells in his most superior vein, anybody can have it for me. I prefer our jolly old Age of Confusion.

## RHEINBERGER'S ORGAN SONATAS

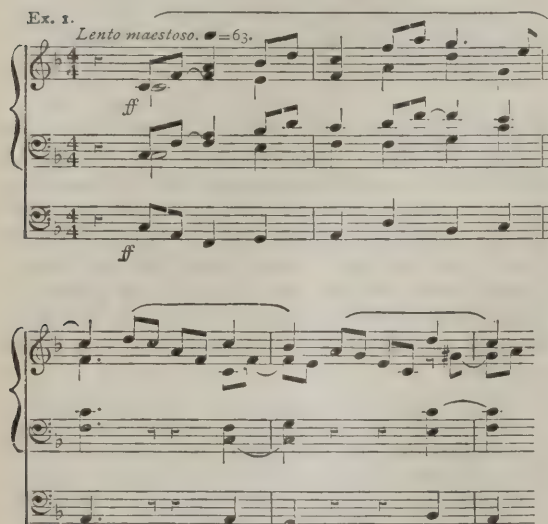
By HARVEY GRACE

(Concluded from April number, page 327)

NO. 20, IN F, OP. 196, *To the Peace Feast**Praeludium; Intermezzo; Pastorale; Finale*

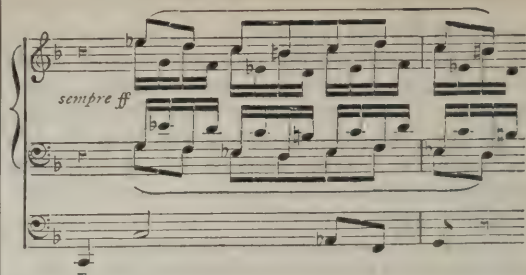
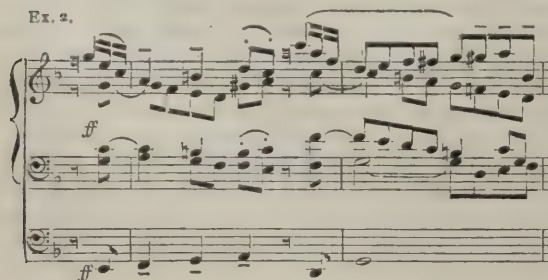
There is some doubt as to the meaning of this Sonata's sub-title. Dr. Bennett thinks that the composer had in mind the Peace Conference being held at the Hague at the time the work was written (1900). Whatever the origin of the ascription, the *Praeludium* seems to have been inspired by some lofty idea, for none of the sonata movements excels it in breadth and nobility. Most of its thematic material is notable for simplicity of the type we rarely meet, save in the works of the really big men, e.g., the opening theme :

Ex. 1.



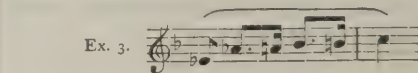
The whole of the first-subject section—two pages—is on these plain, broad lines, though after the opening ten bars semiquaver figuration is used a good deal for the inner parts. The second subject appears early on page 4, and is a mere two-bar affair treated fugally. This section ends curiously with the pedal delivering the subject twice, first in the dominant and then in the tonic, after which the manual parts come to a full stop high on the keyboard. The composer seems to pull up and remind himself that he is in danger of writing a fugue—a form he had dropped three Sonatas earlier. So he brushes the fugue idea aside with a splendid cadence in C, *ff*, and brings on another subject in C minor, *sempre ff*:

Ex. 2.



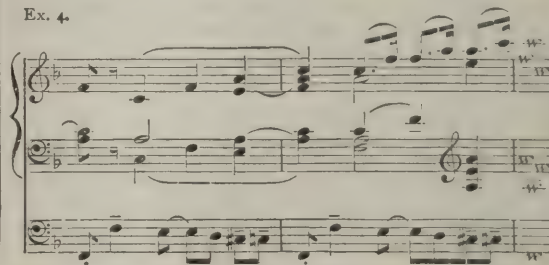
This is a vigorous quaver tune, still simple, but providing excellent contrast to what has gone before, owing to the minor key and the semiquaver sixths in both hands. From this springs a catchy little theme in dotted rhythm :

Ex. 3.



with which a good deal is done on page 5. Note how by its aid the composer makes a fine thing of our well-worn old friend the half close on the dominant via the augmented sixth. This brings back the opening subject, with a richly harmonized extension. The *reprise* follows the usual course, with Rheinberger as usual avoiding mere mechanical repetition. He invariably manages to add some fresh touch—an unexpected modulation (note how the *meno f* theme of the opening page begins on page 6 in D, and is suddenly switched into F); a new treatment (the minor subject now opens with a demisemiquaver flourish, is laid out differently, and after two bars is given a throbbing triplet pedal point at the top); or a development instead of repetition (Ex. 3, instead of reappearing, is merely suggested by a new passage in which dotted rhythm is prominent), and so on. We expect the pause on the dominant on page 8 to be followed either by the second subject proper, or by the main theme. But Rheinberger has another surprise for us. He takes the little syncopated figure that appeared twice towards the end of the second page, and dallies pleasantly with it for half a dozen bars. It leads, as before, into the second subject, again treated imitatively, but with free semiquaver parts added—a delightful page of velvety counterpoint. The opening theme is then delivered *più lento* with a characteristic broad close. The cadence in the third line is of grand simplicity :

Ex. 4.

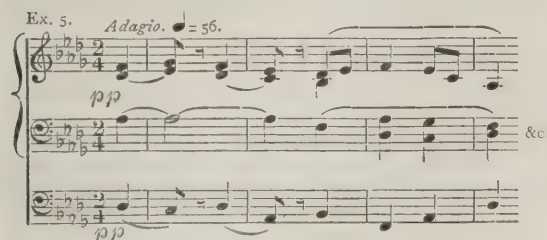


The registration is little more than a matter of simple variations of power, and, as usual, we must not stick to the composer's marks. Thus, there are about four pages of continuous *ff*, beginning at line 4 on page 4; a half-dozen points suggest themselves as suitable for a reduction to *f* and *mf*. The pastoral passage following the pause on page 8 may well be played on two nicely balanced manuals of



different tone-colour, and a reduction to *f* should be made with the entry of the tenor in bar 1 of page 9, the right-hand chord being shortened from a quaver to a semiquaver. If this is too tricky to be managed neatly, the reduction may be deferred till the treble entry of the subject two bars later. The point is that plenty of power must be reserved for the final page. For a concluding voluntary at a big service in a big building nothing can be better than this truly great movement. It is decidedly difficult as to manual work; the feet, as usual with Rheinberger, have a comfortable time.

The *Intermezzo* opens with a very simple Beethovenish theme—in fact, it recalls the slow movement of the Fourth (E flat) Pianoforte Sonata :



The dropping leading-note is a favourite Rheinberger trick (see Ex. 1 for another instance). The theme is subjected to very little in the way of development, the bulk of the movement being concerned with two pleasant secondary motives :

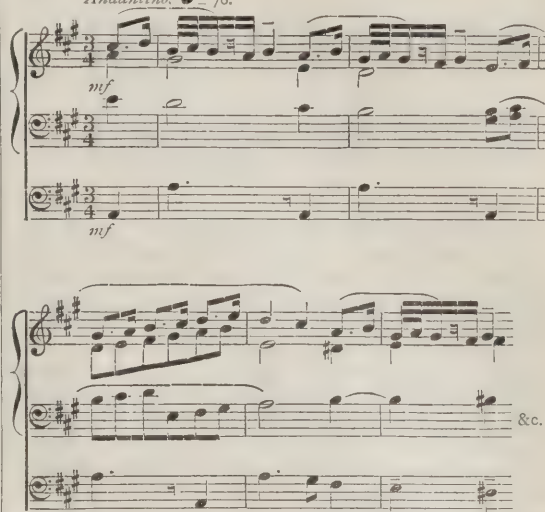


The portion marked (b) appears first independently of (a), and the two are mostly used apart. The vigorous *ff* subject appears to be yet another theme, but it is best regarded as a derivative of (b), and it may well be treated rather more quietly than indicated. This is yet another of the numerous occasions when we feel that Rheinberger's *fortissimo* is out of place in a slow movement. When such a passage follows a *forte*, as it does here, the case is best met by merely changing the character of the *forte*—e.g., a string-toned Swell (box open) contrasted with Great diapason tone. The movement is so straightforward as to call for few words. Though not one of the best of the slow movements, it has a good deal of charm, and with tasteful registration can be made very attractive.

The *Pastorale*, like its predecessor in Sonata No. 12, is in A, and is in 3-4 instead of the customary 6-8. It will never be so popular as the

earlier example, though it has its points. A mordente—written out—is a prominent feature of the main theme :

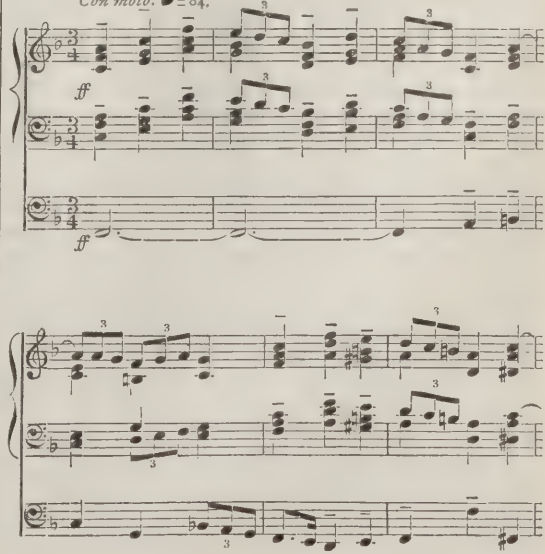
Ex. 7. *Andantino*.  $\text{♩} = 76$ .

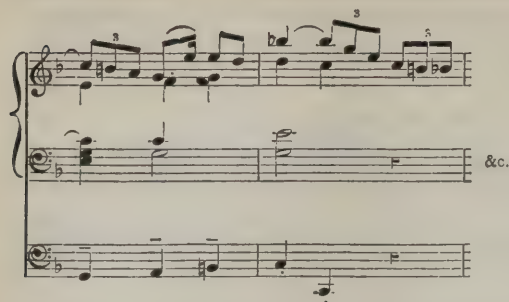


A charming moment in its first page, for example, is the modulation to F, and the hesitation and pause on a first inversion in that key, followed by a resumption of the main theme in A. The middle section is marked *Alternativo*, with a direction in German that the repetition is to be played Full organ. It opens in A minor, and modulates freely. There is little in the way of definite thematic importance, the effect being chiefly that of sustained harmonic progressions in the left hand and pedals, with semiquaver figuration overhead. The remainder of the movement consists of a repetition of the opening, with a short *Coda*.

The *Finale* appears to be the most frequently played movement of this Sonata. It has an undeniably attractive main theme, suggestive of the *Grand Chœur* style so effectively used by French composers :

Ex. 8. *Con moto*.  $\text{♩} = 84$ .





This frank vein is carried on by the theme that follows. In fact, we could not wish for a better blend of the dignified and festive than is given in the opening three pages. A falling-off then shows itself in a weak bridge-passage which introduces the second subject (A flat). There is too little contrast between this and the first subject, both being of the solid chordal type, and mainly in crotchet movement. The quaver pedal does not save the situation, and a further loss of interest is caused by two longish sections in which we do little but hang round the dominant of F minor.

When the opening theme is present the movement is first-rate, but the decline of interest elsewhere is fatal. The end is imposing enough, with a brief quotation from the opening of the *Praeludium*, followed by yet one more example of the composer's fertility in the matter of effective, though simple, cadences.

We cannot help regretting that Rheinberger did not end this Sonata by trying his hand at the useful French combination of *Grand Chœur* and fugue forms—A, B, A, the middle section being a compact fughetto. He has done so with fine effect in several of the short pieces—e.g., the *Solemn Festival*, the *Entrata*, and in the *Finale* of the *Twelve Characteristic Pieces*.

No doubt the comparative failure of this—the last of his organ movements—is due to the ill-health that clouded the composer's last years. His power of invention lasted well, but there is a lack of the concentration that produced such splendid examples of long, well-developed movements as the Toccata, the D flat Phantasie, and the best of the Fugues. Perhaps we have here the explanation of the fact that the last three Sonatas contain no fugue. With most composers, of course, the fugue form would have been the stand-by when other resources were failing. Mere technique would enable them to turn out plenty of examples effective enough, and entirely satisfactory so long as one demands of a fugue no more than mere fugality, so to speak. But, as has already been pointed out, Rheinberger is never more inventive, or more free in mood, than in his Fugues. In fact, one of his claims to a high position among composers is based on his ability to use the strictest forms—canon, fugue, ground-bass—as a medium for original and expressive music. It is the characteristic that distinguishes only the really great men, and none more than Bach and Mozart.

These articles set out to deal with the Sonatas only, but in response to a general request, I add a brief discussion of Rheinberger's short pieces, and of his works for organ with other instruments. The short pieces number nearly a hundred, and are grouped as follows:

*Ten Trios* (Op. 49);

*Twelve Fughettas in Strict Style* (Op. 123);

*Twelve Characteristic Pieces* (Op. 156);

(Preludio; Arioso; Canzonetta; Intermezzo; Visione; Duetto; In Memoriam; Pastorale; Lamento; Riposo; Passacaglia; Marcia Funèbre.)

*Twelve Monologues* (Op. 162);

*Twelve Meditations* (Op. 167);

(Entrata; Agitato; Canzonetta; Andantino; Preludio; Aria; Intermezzo; Alla Marcia; Thema variato; Passacaglia; Fugato; Finale.)

*Twelve Pieces* (Op. 174);

(Romance; Scherzoso; Aspiration; Contemplation; Agitato; Improvisation; Solemn Festival; Duet; Ricercare; Evening Rest; Melodia Ostinata; Finale.)

*Ten Trios* (Op. 189);

*Six Short Pieces*;

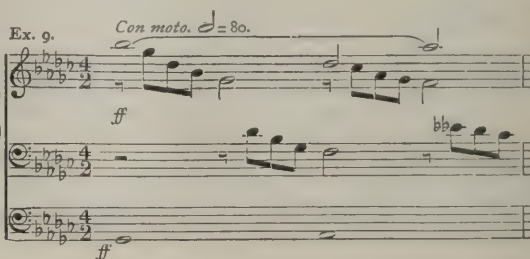
(Prelude; Intermezzo; Epilogue; Canzonetta; Consolation; Trio.)

*Fugue in F minor*.

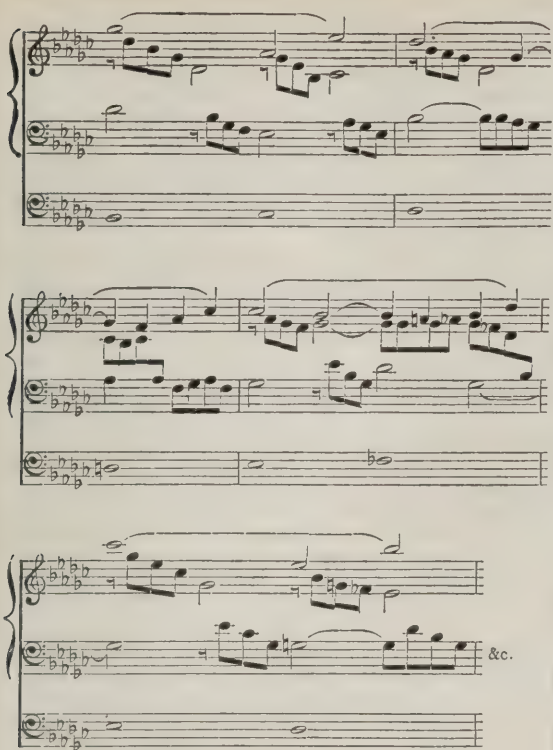
Probably the best known are the *Monologues*. Apart from Bach's *Little Organ Book*, I know of no other set of short pieces in which so much is said in so small a space. The average length is a couple of pages, and the degree of difficulty somewhat beyond that of Bach's *Eight Short Preludes and Fugues*. There is not a weak number. So great is the variety and contrast, that one might with good effect play the dozen as a recital programme, just as pianists play the *Twenty-five Preludes* of Chopin at a sitting.

The *Twelve Fughettas* are very little known in England; they will give pleasure to players who enjoy good, compact essays in fugal form. All but a few are on the loud, vigorous side, and all provide excellent material for study, the degree of difficulty being a good stage beyond that of the *Monologues*. In three cases Rheinberger constructs his theme on composers' names—B A C H, G A D E, and F E S C A. The length averages a couple of pages, and the style is far less severe than is threatened by the *Strengen* in the title. The pick of these pieces show the composer in excellent form.

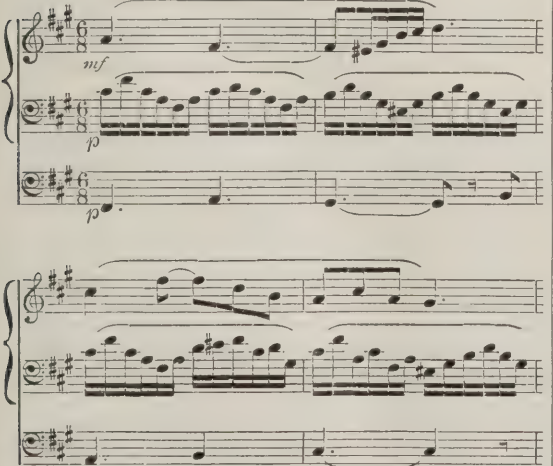
Opp. 156, 167, and 174 are rather longer than the *Monologues*, and generally a good deal more difficult. The attractive titles are well lived up to. Such pieces as *Evening Rest*, *Duetto*, *Pastorale*, and *Canzonetta* are genuine little idylls. There are three fine ground-bass treatments—*In Memoriam*, *Ostinato*, and *Passacaglia*. Like the sturdy B flat minor example in the *Monologues* they are worthy satellites of the *Passacaglia* in the eighth Sonata. The set of variations in Op. 167 is a good example of the composer's excellence as a writer of variations. The *Alla Marcia* is that rare thing, an original March. A valuable study for playing on black keys and dividing work between the hands is *Aspiration*. It is a splendid piece of music, too, with the idea of the title expressed by the rising repetitions of the main theme. The figuration is throughout on the pattern of the opening:







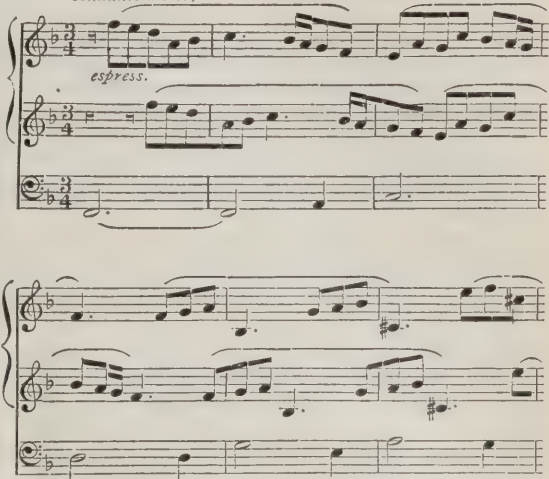
Ex. 10. *Adagio*. ♩ = 95.



Such a number as this is worthy of inclusion in any recital programme by way of quiet relief.

There are some admirable canons, tuneful and expressive, though for neat workmanship none is better than the example in the first set, which opens thus :

Ex. 11. *Sanfte Register*.  
*Andante molto*.



and continues in the same effortless way for thirty bars. The Fugue in F minor is a lengthy, vigorous work, that appears under Best's editorship in one of Augener's Cecilia volumes.

*Solemn Festival* opens and closes with imposing breadth, the middle section being an ingenious Canon Fugue that happens also to be fine music. In Op. 156, a particularly fine number is the *Preludio*—a fiery piece suitable for recital purposes, and a good study for keyboard command and freedom.

The *Six Short Pieces* return to the *Monologue* style, with a little less originality; they serve well as studies and voluntaries.

The two sets of *Trios* differ in length and style. Those in Op. 49 are quite short and fairly easy; the second set are longer, more difficult, and of far more varied interest. Some are of the 'song without words' type, a really beautiful example being No. 11 :

The organist who has the whole of these eighty-nine pieces at his elbow is never at a loss for voluntaries of the very best type. For recital purposes, either singly or in small groups, the collection is no less useful. I mentioned above *The Little Organ Book* as a kind of analogy to the *Monologues*. One may go farther, and say that in all the organ repertory the two standing dishes of which one never tires are Bach's Chorale Preludes and the miscellaneous pieces of Rheinberger. This, at all events, is the firm conviction of one who has used both constantly during a fairly long spell as a church organist. And it says much for the Rheinberger collection that, like *The Little Organ Book*, it inspires the player with intimate feelings towards the composer. There are players who speak of 'Josef' as they do 'John Sebastian.' The use of the Christian name means a good deal.

The use of other instruments with organ is becoming so frequent that inquiries are often made as to works specially written for the purpose. Players who wish to get away from the conventional and often unsatisfactory arrangements of well-known works should examine Rheinberger's essays in this field. There is neither space nor need for critical discussion of them. I will content myself with the single remark that, so far as I have been able to test them, they are well up to the standard we expect from the composer.

Here is a list. Violin and Organ : *Rhapsodie*, *Andante* (Op. 127); *Suite* (Op. 166) (*Praeludium*, *Canzone*, *Allemande*, *Moto Perpetuo*) (the *Moto Perpetuo* may also be had separately); *Six Pieces* (Op. 150) (*Theme with Variations*, *Evening Song*, *Gigue*, *Pastorale*, *Elegy*, *Overture*—all are published separately, and the *Evening Song*, *Pastorale*, and *Elegy* appear also arranged for organ and violoncello). Two Violins and Organ : *Duetto* (an arrangement of the charming piece of the same name in the *Twelve Organ Pieces*, Op. 156); *Suite* (Op. 149). Organ and Wind Instruments : *Andante* and *Pastorale* for

oboe and organ (Op. 98); *Rhapsodie* for oboe and organ (Op. 127). Concertos: No. 1 (Op. 137), No. 2 (Op. 177).\*

In a very interesting letter in last month's *Musical Times* Mr. Andrew de Ternant told us that Rheinberger was disappointed that English recognition of his music was almost confined to his Organ Sonatas. There is a reason for this, as Mr. de Ternant showed. No doubt Rheinberger's other music suffers from the fact of its being merely good, with no such aids to popularity as a programme, or a big name on the title-page. The last point is perhaps the most important. There are a fair number of composers whose best work is far superior to a good deal of that produced by the great classical writers. Raff, Henselt, Rheinberger—here are three names that occur at once in this connection. Their music is killed from above and below: it cannot compete with the classics, and it is too good and too difficult to be able to hold its own in the field of the frankly popular. Yet a man of this second class sometimes hits on a medium that brings out qualities of a far higher order than is shown in the rest of his work. Hugo Wolf is a composer of the second grade, yet in the one department of song he ranks with the first-raters. Parry's instrumental music seems destined to early oblivion, but it can hardly be denied that as a composer of songs and choral works he is among the big men. Chopin never approached his best save when writing for pianoforte, and, above all, in the smaller forms. So with Rheinberger. Much of his great output is excellent (there are some particularly charming things among the small pianoforte pieces), but only in his organ music does he reach his full stature. Here his position is next to Bach himself. The claim will seem extravagant to the musician who knows little about the organ repertory. Yet, apart from Beethoven, what composer has written twenty Sonatas for pianoforte or violin of so high a level of excellence as the twenty Rheinberger wrote for the organ? Indeed, we may go farther, and boldly ask if there are twenty out of Beethoven's thirty-two for pianoforte that are superior to these organ works. After all, Rheinberger's twenty include no such immature and feeble works as the Sonatinas in G major and G minor, and the *Quasi una Fantasia* in E flat, or the Sonata *Alla Tedesca* of Beethoven. When we add to the twenty Sonatas the eighty-nine short pieces, which also show Rheinberger at his best, we have a mass of fine organ music for which no parallel can be found outside Bach. It is difficult to understand how, twenty years ago, some critics placed Rheinberger second to such a merely competent workman as Merkel, or spoke of him as the most important organ composer after Mendelssohn. Nor, in the long run, is his position likely to be menaced by the only two German rivals—Reger and Karg-Elert. The former, though still a power in Germany, has long since been tried and found wanting elsewhere. Very few of his works remain throughout at a high level; many a magnificent page is followed by a plunge into the depths of dry platitudes. Karg-Elert began splendidly, and his *Sixty-six Choral Improvisations* and about a dozen other works made us not merely take our hats off; we felt like throwing them up as well. But his later music shows far too much

reliance on registration effects and bizarre colouring, both tonal and harmonic. There is more than a touch of megalomania, too, in his laying-out. Nor do I think the French school has produced a serious rival to Rheinberger. A brilliant and vivid school it is, but many of us who were captured by it ten years ago are already finding it wear less well than we expected. It gives dazzling light, but little warmth; and its expressive moments have too often a touch of the *macabre*.

As material for the student, Rheinberger's organ works are invaluable, chiefly because their difficulties, like those of Bach, cannot be 'faked' or shirked. They have a texture and continuity that admit of no halts for stop-hunting. No organ music depends less on registration, though, as I have tried to show in these articles, much more may—indeed, must—be done than the composer ever indicated. But the fact remains that only two considerable organ composers may be played with satisfaction on a pedal-pianoforte or on an organ of one manual and a few stops—Bach and Rheinberger. Josef shares other likenesses with John Sebastian—he excels as a fugue writer; and his organ music has the true architectural and spacious quality. You may enjoy it on a pedal-pianoforte or in the pianoforte-duet arrangements made by the composer himself. Similarly you can get a lot of pleasure from the like arrangements of a Haydn Symphony or a Mozart Quartet. But in all these cases the style is such that you never forget the original form. The music bears the closest scrutiny *qua* music, but it delivers its full message only through its real medium. The test is a double-barrelled one, and many estimable works are brought down or winged on one side or the other. Rheinberger comes through with all the honours. Rank him where you will as a composer of pianoforte, chamber, orchestral, and operatic music; in one department he rose so far above the level of these works that he showed himself to be of the stuff that makes the really big men. Opinions may differ as to the nearness of his approach to Bach as an organ composer, but I believe that all who really know the whole of his works for the instrument will place him second only to Bach. And in the matter of organ music a man may be a bad second to Bach, and yet a great composer.

THE END.

## THE PRESENT POSITION OF WELSH MUSIC

BY LLEWELYN C. LLOYD

To anyone interested in Welsh music it was gratifying to note that an English musician of Mr. Jeffrey Pulver's standing had seen fit to write the article 'What is Wrong with Welsh Music?' in the March number of the *Musical Times*, for it shows that at any rate some English musicians take an interest in musical affairs on the other side of the Severn. Mr. Pulver says that his article was the outcome of a visit to South Wales, so perhaps the present writer, as one more constantly in touch with Wales by reason of his residence there, may be permitted to add a few notes to Mr. Pulver's article.

To answer the question 'What is wrong with Welsh music?' is no easy task, and perhaps it is more useful and suggestive to alter the question into: 'What was wrong with Welsh music?' for at present Welsh music is breaking away from the shackles which have bound it for many years. It is

\* Concerto No. 1 is scored for organ, strings, and three horns; No. 2 for organ, strings, two horns, two trumpets, and two drums.



in a stage of transition, and shortly we may hope that the Principality will be able confidently to take its place among the musical nations of Europe. In the past the bane of Welsh music has been complacency and self-satisfaction—largely brought about, it must be said, by the sentimental and non-critical enthusiasm of English and foreign musicians. It was not so long ago when any musician in Wales, if questioned as to the state of the art in his country, would complacently quote the saying, 'Môr o gân yw Cymru i gyd' (The whole of Wales is a sea of song), and leave it at that. But that phase is passing, and that attitude of mind is dying—slowly, perhaps, but dying all the same. To-day Welshmen are not so certain that they are divinely endowed with the gift of song, and they recognise that education is as necessary in music as it is in any other art.

Mr. Pulver says some good things about choral singing in Wales—things which need saying. It is, indeed, only too true that a great fault of Welsh choirs is that Celtic emotionalism has a habit of getting the better of intonation—in other words, the choirs have a 'tendency to scream.' Anyone who has attended Eisteddfodau knows this, but it is a difficult disease to cure, for emotion is a fine thing in music, and we do not want to kill it in correcting the fault engendered by its abundance. The only remedy is probably more musical education, for with education will come restraint.

On the matter of sight-reading one can readily agree with Mr. Pulver. The shortage of sight-readers is one of the greatest difficulties with which the Welsh choral conductor is faced. The remedy here is obvious—education, again.

But when Mr. Pulver talks about 'the lack of interest in instrumental music in Wales,' we cannot agree with him. For long, apathy in instrumental music was a justifiable reproach to level at Wales, but no longer is it so. All over the country are amateur orchestras, and orchestral music is listened to with obvious delight and deep appreciation. When recently the L.S.O. visited Cardiff it was given a splendid reception. Orchestral music finds a prominent place in the National Eisteddfod year by year; and, finally, Sir Walford Davies is busily engaged on his splendid scheme for a Welsh National Orchestra, to include amateur and professional players from all parts of the land. Bearing these points in mind, it must be admitted that Wales's lack of interest in instrumental music is a hoary fallacy which has been exploded. That it has been exploded is largely due to Sir Walford Davies, who, by means of lectures, recitals, the gramophone, and his chamber music combinations, has aroused an interest in instrumental performances which delights all Welsh lovers of fine music.

Welsh music proper—as distinguished from music in Wales—is in an interesting position at the present time. Two schools of musicians are at war as to which shall have the honour of rescuing Wales from the slough of despond into which she had fallen. On the one hand is the school of perfervid nationalists, enthusiastically led by Mr. W. S. Gwynn Williams and Mr. Leigh Henry. On the other is the school of Sir Walford Davies, which holds that Wales must learn to love and appreciate the masters of other lands before she produces a national music of her own.

The case for the nationalists has been ably put by Mr. Gwynn Williams, and I may be permitted to quote from one of his articles:

The masterpieces of the German classical composers are great masterpieces, everyone will admit, but they are masterpieces of expression of German classical mentality in music, and can never be set as a sound and natural basis of a Welsh school of musical composition.

And again:

The way of a Welsh composer is not easy. He can put up no ready-made musical system and say to the world, 'This is an example of the beautiful music I am trying to write.' He can only strive to call back the half-forgotten melodies and harmonies of his ancestors, and say, 'This is the basis upon which I am attempting to build a modern Welsh musical system that will express something of myself and the land that gave me birth.'\*

The attitude of the other school may be exemplified by an extract from the reply to the article quoted above by Mr. Iorwerth C. Peate:

... from what can be judged, this 'nationalist' school of Welsh music does not desire the study of the works of foreign composers. Welsh music must be starved on 'half-forgotten Welsh folk-songs,' which, though admirable enough *per se*, are poor fare for a hefty youngster in the musical world. ... Humanity progresses through the impact of new ideas upon old. 'All isolated territories,' states Hilaire Belloc, 'when cut off, wither.' But no! say the protagonists of the 'nationalists,' this tradition of 'half-forgotten folk-songs,' and this tradition alone will I develop. I will not join in the common chorus of civilised humanity, but I will sing my own tune in my own way.

The nationalists are all for a distinctly national type and style, and their slogan is 'Back to folk-song.' Their attitude is easy to appreciate. One of the greatest national treasures of any country is its store of folk-song, and Wales has a store as rich as that of any other country in the world. Every year new folk-melodies are being discovered by the diligent workers of the Welsh Folk-Song Society, and they should prove a fruitful source of inspiration for Wales's 'national' composer when he comes along. But that day is not yet, say the other school. Sing your lovely old folk-songs, but at the same time do not forget that you may learn much from Bach, Mozart, Beethoven, and the rest of the glorious company of music's masters.

Both these schools have the germ of the matter with them, but it would be better for Wales if they would forego their wrangling and work together for the common good of the country. Then, undoubtedly, Wales's day in the world of music would dawn the sooner.

In the midst of all the quarrelling, however, are being laid the foundations of a Welsh school of musical composition. And perhaps the most interesting figure is Dr. D. Vaughan Thomas, of Swansea, a cultivated musician who has, more surely than any other Welsh composer, striven to express the soul of Wales in music. As yet he writes in the smaller forms, but those are, perhaps, more in accordance with Welsh tradition. His settings of Welsh 'cywyddau'—a particular form of Welsh verse used by Wales's greatest poet, Dafydd ap Gwilym—are notably admirable, as also are certain others of his songs, for instance the setting of Ceiriog's *Nant y Mynydd*.

Another Welsh composer who has lately come prominently to notice is Dr. David de Lloyd, an associate of Sir Walford Davies at Aberystwyth, who has written an opera, *Gwenllian*, to a Welsh

\* *Western Mail*, June 18, 1923.

libretto. This work has been very favourably noticed, and one critic refers to it as containing 'the greatest music yet written by a Welshman.'

Mr. Cyril Jenkins is known principally for his orchestral work, *The Magic Cauldron*, his cantata, *Freedom*, some part-songs, and more lately his *Ode to the West Wind*, for chorus and orchestra. So far he has not written much really Welsh music, but in his later works he shows a more individual style.

Other composers active in Wales are E. T. Davies, who writes songs and part-songs in a modern idiom; W. S. Gwynn Williams, the composer of numerous songs; Sir Walford Davies himself, who, of course, has a reputation far outside Wales; T. Hopkin Evans, Leigh Henry, Dr. David Evans, Dr. Roland Rogers, Dr. Caradog Roberts, and a host of others. One name which must not be omitted is that of Morfydd Owen, a woman of undoubted genius, who was lost to Wales when she died in the early twenties, leaving behind her a mere handful of songs which show her to have been endowed with a rare individuality and a musical genius of no common order.

Surely from out of all this musical activity will come music to vindicate Wales's reputation in the world of music?

## PERSONALITY AND THE ARTIST

By L. N. HIGGINS

Amidst the hundreds of recitals given by solo artists, and amidst the almost equal number of criticisms which automatically follow these performances, it would seem a good thing if, now and then, we paused to consider what it is that really constitutes a great artist.

The musical critics, of course, spend the greater part of their lives in considering this question in its individual application, but it is very much open to question what their criterion is—or even if they have any at all. It is highly probable that the musical critic attends so many recitals with a view to criticism, and is so continually under the immediate obligation of pronouncing upon each individual performance, that he finds little or no time for the more abstract contemplation of what the ideal in an artist is. Judging from the number of careless, slap-dash criticisms that make their appearance in the columns of the daily and Sunday papers, we are almost led to suppose that the average critic has nothing whatever to say on the matter at all, and so contents himself and his readers with writing down a few off-hand and superficial remarks with a view to being cutting, or even humorous, at the artist's expense.

But amongst the ordinary concert-goers there is so much discussion as to the comparative merits of great artists, and so much difference of opinion even in regard to the greatest, that we are apt to shrug our shoulders over the whole question and decide that it is all simply a matter of personal opinion and taste.

This would certainly seem to be a plausible way of settling the matter. If Mr. Percy Scholes writes that Miss ——'s Chopin recital was really rather a poor show, does this simply mean that Mr. Scholes is speaking only for himself? Should he have started his sentence with the words 'I think' or 'It struck me personally'? Obviously, if that is the case, he and all the rest of the critics had better give it up at once; there would cease to be such a thing as

criticism. Unless criticism means the referring to some exterior criterion—i.e., to something other than the personal tastes of the critic—it ceases to be criticism at all. Why, even if it were all a matter of opinion, should one man's opinion be more worth having than another man's?—or than one's own? All the evidence points in the other direction. We value one man's opinion more than another's because we feel that he is more likely to be 'right,' and directly we say that we have placed the matter on an idealistic basis.

The primary question is, of course, as old as the hills. All I am asking now is whether, in this matter of criticism, we are to be idealists, in the Platonic sense, or not. Is there any absolute and universal standard by which we can judge an artist, and, if so, how are we to know what it is?

The second question, to which I am leading up, is concerned with this matter of 'personality.' We frequently hear such a remark as this: 'Of course, her actual voice is nothing to rave about, but she is such a perfect artist'; or, 'It is not her voice that strikes one so much as her personality.' Or it is sometimes heard in this form: 'His technique is marvellous, but he has no soul.'

I am not charging the critics with the use of these phrases, but they are all used frequently by the average concert-goer and the amateur critic, and it makes us ask what these people are really out for when they go to a recital. Do they want to hear music, or do they simply want to watch someone performing on an instrument or the vocal organ?

It is easy to be bitter on the subject of the tyranny of the soloist, such as we get at the 'Proms.' Half the audience at least have come to hear or see the soloist, and they shriek the house down, however poor his or her performance may be. But that is neither here nor there. This question of personality came to the front in connection with Kreisler and Heifetz. Many people said that Heifetz was more brilliant than Kreisler, only that he was not such a great artist. What did such people mean by an artist? Or they said that Heifetz had the finer technique, only Kreisler was the greater artist, because 'You felt the whole personality of the man come out in his playing.' But is it a desirable thing that a man's whole personality should come out in his playing? We have only got to assume that an artist has a very undesirable personality, and we should very soon find ourselves saying that the artist with the desirable personality is a great artist because he expresses himself in his playing, and an artist with an undesirable personality is a great artist because he suppresses himself in his playing. This of course is hopelessly untenable—it cannot even be passed off as a paradox. If a man is called a great artist just because he has a great personality, he is not really being called a great artist at all; he is only being called a great personality.

Naturally, the answer to the question of the artist lies in the music he is playing; the perfect artist is surely he who interprets the music most perfectly and brings out its full significance. But there are others who seem to look at it the other way round, and hold that the song exists for the singer, the prelude for the pianist, and not the singer (*qua* singer) for the song. That is the crux.

At the end of this somewhat rambling article I have two suggestions to make—one of a practical, the other of a theoretical nature. The first is that we, the concert-going public—and perhaps also the critics—would find it easier to give a



really genuine criticism of an artist if the latter were concealed from the view of the audience. We should then have nothing to go by except what we actually heard. We should cease to be ensnared by the 'great personality,' or the fascinating mannerism, or the beautiful style. We should simply go to hear music and nothing else.

My second suggestion refers to, at least, one thing that constitutes a great artist. It is a test which I always apply myself, and generally it is responsive, viz., Is the artist playing or singing to the audience, or is he playing for the love of the thing? (I am leaving out the commercial side of the question.) Of course he must to a certain extent be playing to the audience in any case, otherwise he would not be up on the platform; but, spiritually speaking, is he performing at the audience to the glory of himself, or is he playing for its own sake—or, if you like, *ad gloriam Dei*? I will give one concrete example of what I mean. What is it that makes the Russian dancers so immeasurably greater than any English dancers? Simply this, I think. That we feel that the Russians would go on dancing just as beautifully if there were no one there to watch them. The English are too self-conscious to produce many great artists. They would hate it so if the audience could not see them. But that is the way to sift them out—the tares from the wheat.

## PURCELL'S CHURCH MUSIC

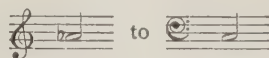
BY H. D. STATHAM

Purcell wrote more than a hundred compositions for the Church, including three Services—in B flat, G minor (evening only), and D major—the big *Te Deum*, and *Jubilate*. Of all his Church compositions about a fifth only are published in octavo editions, and are thus made available for performance. The rest are to be found in Vincent Novello's folio edition, and are in course of being published in the Purcell Society edition. At present all the Services and twenty-four of the big anthems, many with orchestral accompaniment, have appeared in the latter edition. This edition, of course, is the authoritative one: it would, therefore, be a great boon to Church choirs if the editors would follow the example of the Tudor music editors by publishing octavo editions of some of the Church music appearing in their official edition. All the anthems so far published in this edition are within the capabilities of a first-class Church choir, and it seems a pity that they cannot be heard. Moreover, these big anthems are very well suited to the needs of an amateur choral and orchestral society. If copies and band parts were available they would be performed in church, and would be a welcome change from the staple fare of such societies when giving a Church performance; that is to say, extracts from the Mendelssohn and Handel oratorios, Brahms's *Requiem*, and works by Spohr, Gounod, and other foreign composers.

But even those anthems and Services which are published in octavo editions are very much neglected. It is the purpose of these articles to try to find whether there is any justification for this neglect, or, better, to try to prove that there is no justification for it, and to offer, in doing so, a few practical suggestions as to the performance of the music.

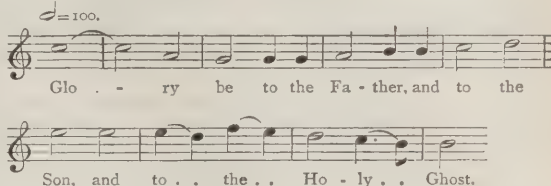
One of the impressions that people have about Purcell's Church music is that much of it is dull: that the Services, and many of the anthems, consist mostly of wearisome verses for three voices (in the

best cathedral style), which are only rather dreary exercises in counterpoint. Much of this supposed dullness comes from a misunderstanding of the music. It often looks dull because the minim is used as the beat-unit where the crotchet would be used to-day. The Service in B flat is very dull if it is sung *Moderato maestoso* in an *a cappella* style: but practical experiment (and whatever is put forward in these articles is the result of practical experiment with a choir making a study of Purcell's Church music) shows that it ceases to be dull if taken considerably faster and transposed up a tone. The Service will stand being taken at  $\text{♩} = 100$  at least, and there is some justification for transposing it up by reason of the compass of the alto part, which ranges from:



though the transposition does take the tenor rather high. Some may think this treatment very arbitrary, but the fact remains that when this Service is sung *Moderato* in the *a cappella* manner, with numerous *rallentandi*, it is quite intolerably tedious; when it is sung as suggested it becomes a ringing and joyous thing, and passages such as the following from the *Benedictus* come out with a new lilt and beauty:

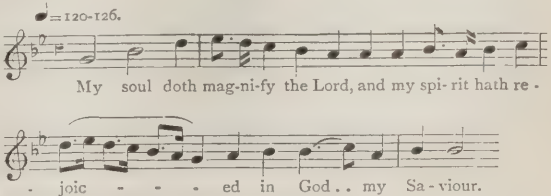
Ex. 1 (transposed version).



Parts of this Service taken at this speed require, however, very careful singing and word accentuation if they are not to sound 'clattery.'

But if this Service gains by being taken rather fast, the Service in G minor gains even more. The Purcell Society marks it *Moderato*; but it should be a one-in-the-bar *Moderato* rather than a three-in-the-bar *Moderato*. When the Service is sung with long phrasing and at the right speed, there is a dewy freshness about the opening phrase which is delightful:

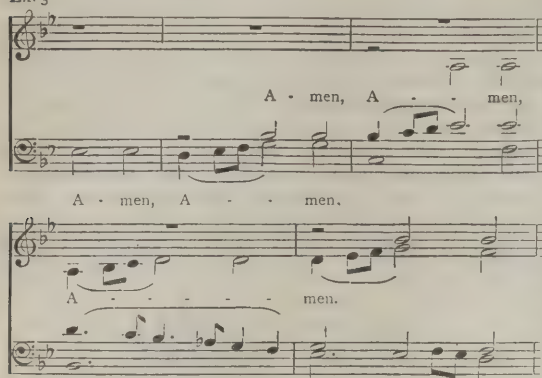
Ex. 2.



(The time has been altered here; it is really three minims in the bar.) The verses also, at this speed, instead of being rather stodgy pieces of three-part harmony, come out as long, sweeping tunes. The whole Service will bear being taken at this speed provided long phrasing is used. The only exception is the verse canon in the second *Gloria*, where there are two minims in the bar; this must be taken much slower than the rest of the Service, perhaps at half the pace. The original pace is resumed when the triple time reappears. The concluding *Amen* section, which at a slow pace is heavy and monotonous,

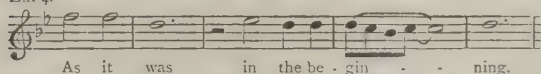
becomes at the faster pace a very delicate piece of writing, especially if it is sung *mezza voce* :

Ex. 3

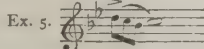


There is a point of interest in the quaint little phrase in the treble part :

Ex. 4.



Sung at a slow pace, as it must be if the quavers are to sound as distinct notes, it seems somewhat pointless; sung fast, it becomes a sort of bird-like chirrup in which the quavers are slurred over without being sounded as separate notes :



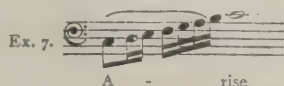
Is this what Purcell intended it to be? Almost certainly I think it is. This slurring over a few rapid notes was a feature of the vocal technique of the 16th and 17th centuries. The Editors of the Tudor Music Byrd volume draw attention to the use of *portamenti* in some passages, and there are many places, particularly in Gibbons's music, where a *portamento* has to be used unless so slow a time is adopted as to make the music practically meaningless.

An instance occurs in the treble part of the Service in F at the words 'servant Israel' :

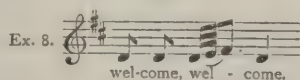
Ex. 6.



and the same composer's anthem *Glorious and all-powerful God* provides frequent examples of *portamenti*, e.g. :



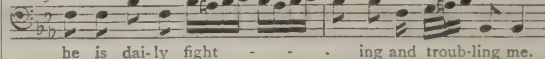
An even more illuminating example can be found in the first song of Blow's collection called *Amphion Anglicus*. The composer gives a speed indication—'Brisk' :



If the composer's direction is followed, and this is sung briskly, the second 'welcome' can be given only as a little jovial, upward scoop. There is a similar

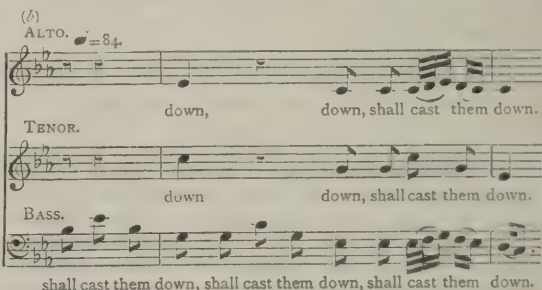
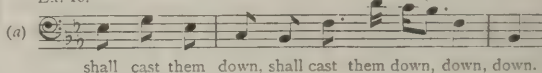
treatment of the voice in Purcell's anthem, *Be merciful unto me, O God*, where the bass sings :

Ex. 9.



In Vincent Novello's edition of the anthem this passage is marked  $\text{♩} = 42$ ; and it is most probable that he marked it at this very slow pace solely on account of that one word 'troubling.' Once realise that these notes are not meant to be sung as written, but as an upward *portamento*, and the whole verse in which the phrase occurs can be taken at its proper speed, something like  $\text{♩} = 80$ . This generous treatment of the voice, this way of throwing it about, no longer exists: but unless it is realised that it was part of the equipment of singers in Elizabethan and Restoration times, some at least of the music of those times becomes unsingable or meaningless. To sing the rather rollicking Purcell example just quoted at  $\text{♩} = 42$  reduces it to absurdity. Two more examples are worth quoting from this anthem :

Ex. 10.



The rhythm  $\text{♩} \cdot$  on the word 'down' should be treated as an *acciaccatura* with a strong accent on the first note, and the three notes on 'cast' as an upward *portamento*. This is really splendid, fiery music. We feel at the end of it that there can be no possible doubt that they are going to be cast down and by no means gently. To try to trim it down, and to make it into solemn and respectable Cathedral music by taking it at a snail's pace, in order that every note shall be heard exactly as it is written, is to ruin it.

(To be continued.)

## NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XXXI.—EDWARD HIGGINS

Although it is known that Edward Higgins composed some Masses and Motets in the first quarter of the 16th century, yet none of his works have come down to us. However, he deserves inclusion in the present series of articles as the writer of the magnificent full-choir book now in Caius College, Cambridge, known as the Gonville and Caius College MS. 667—a really splendid parchment measuring 28-in. by 20-in. At the end of the MS. is written, 'Ex dono et opere Eduardi Higgins hujus ecclesie Canonici.'

Strange to say, none of our musical historians could find any clue to the biography of this musical



Canon, but Mr. Henry Davey surmises that the Caius MS. was written 'circa 1510-20.' The Right Rev. Dr. Frere is of opinion that the handwriting of this MS. is the same as that of the famous Lambeth MS., but other experts are not of the same way of thinking. In fact, the tradition of Lambeth is that the MS. came from St. Alban's Abbey, and that the scribe was none other than Dr. Fayrfax himself, whose exercise for his Mus. Doc. is included therein.

Fortunately, my researches have resulted in a goodly number of entries from official sources relating to Higgins, who, as will be seen, was not only a musician, but also a D.C.L. of Oxford, and a Canon of St. Stephen's Chapel Royal, Westminster, and of Lincoln.

Edward Higgins—whose family came from Exeter—was born about the year 1489, and graduated B.C.L. of Oxford, in 1507, proceeding to D.C.L. on February 3, 1511. On August 1, 1511, he was presented to the Church of Lanteglos-juxta-Stratton (Cornwall), void by the death of Thomas Moreton (Patent Rolls 3 Henry VIII., p. 1, m. 8). Seven months later (March 9, 1512) he was admitted a Master in Chancery, void by the death of Thomas Cowley. In the letters of admission, directed to the Archbishop of Canterbury, he is described as 'clerk and Councillor.'

On June 7, 1513, Master Edward Higgins, 'King's chaplain' (who had accompanied King Henry VIII. to Terouenne and Tournai), was granted the Deanery of Shrewsbury, *vice* Master Adam Grafton, resigned, 'a pension of six marks being reserved for the said Adam out of the issues of the Deanery' (Patent Rolls 5 Henry VIII., p. 2, m. 15). He resigned this Deanery, on May 11, 1517, on his appointment to the Rectory of the Church of Meifod, in the diocese of St. Asaph, but he resigned this benefice in July, 1518, on being appointed to a Canonry of St. Stephen's (Chapel Royal), Westminster, on an exchange of benefices with John Vesey, Dean of the Chapel Royal.

If I may be permitted a conjecture as to the date of the famous Caius MS. 667, I would venture to say that Dr. Higgins wrote it between the years 1519 and 1525. In regard to his preferments, it is certain that on July 6, 1522, he was granted the Prebend of St. Stephen's, void by exchange with the celebrated Thomas Linacre, M.D., who had been granted it four months previously. The then Master of the Choristers was Richard Pigot (*vide* No. VI. of this series of articles, March, 1920), while the Dean was John Chambre, M.D., a good musical amateur. Another of his co-Canons was John Stokesley, subsequently Bishop of London.

Further preferment awaited Higgins, who, in 1530, was appointed Master of Arundel Collegiate Church, Sussex. On September 3, 1535, he was appointed a Canon of Lincoln, as appears from the *Valor Ecclesiasticus*. These two appointments he held till his death, which occurred two years later, on January 6, 1538.

An old friend has suggested to me that the Caius MS., written by Higgins, was for Lincoln Cathedral, but inasmuch as his appointment to that preferment was not till 1535, such a suggestion must be ruled out, as the MS. is almost certainly from about the year 1523 or 1524.

It may be well to give a brief summary of the contents of the Caius MS. 667, which, in truth, was a princely gift, apart from the labour of transcription. In all there are ten Masses and five

Magnificats. Dr. Fayrfax is represented by five Masses, viz., *O bone Jesu, Regali, O quam glorifice, Tecum principium*, and *Albanus*; Nicholas Ludford by four, *Cristi virgo, Videte miraculum, Benedicta*, and *Lapidaverunt*; William Pasche by one, *Criste resurgens*. The five Magnificats are by Fayrfax, Cornish, Ludford, Turges, and Trentes. Above all, this MS. is in almost perfect condition, and, fortunately, the missing leaves can be supplied from the Lambeth MS.

In conclusion, may I express the hope that the Carnegie United Kingdom Trust may give us some day a transcript of both the Lambeth MS. and the Caius MS.

## Occasional Notes

In our correspondence columns appears an appeal on behalf of the Federation of Musical Competition Festivals. There is perhaps no need to commend it to the readers of such a journal as this. Few musicians can be unaware of the developments of the Festival movement, and surely none can deny its immense power for good. There is to-day no other combination of artistic and social activity that touches so many people of all types and classes. Our concern here, however, is with the musical side, and we can testify from first-hand knowledge as to the marvellous influence for good effected by the Festivals. Not the least important point is that, unlike most musical activities, the movement caters for the smallest centres of population, as well as for the largest. Indeed, it may reasonably be claimed that the smaller Festivals, attended by choirs from villages of a few hundred inhabitants, are the most important of all, because they start and maintain choral and other activities in remote places where otherwise there would be no corporate musical life. We hope the Federation will receive the financial help for which it asks, and we can imagine no more fitting way of giving such help than through membership. Large donations and subsidies have the drawback of being dependent upon a few people, and are no guarantee of public interest. The latter is a factor of immense importance. The Federation is engaged in public work of the greatest value, and the most suitable form of support would be that from the musical public—which in this case is practically the general public. Millionaires and Trusts are accustomed to hold back until they see how far an appeal is based on wide public demand. We suggest to our readers, therefore, that they should back up the appeal by promptly joining the Federation. If the rich donors weigh in later, so much the better; but if ever there was a cause with claims on the rank and file, this is one, and the rank and file should start the response.

We are glad to hear that Mr. Gerrard Williams's light opera *Kate*, which was withdrawn after a short run, is likely to be revived with its weak side—the libretto—strengthened. Rarely do critics agree so thoroughly as they did concerning the excellence of the music of *Kate*, and its permanent withdrawal would be a bad set-back to the development of a type of opera that appears to be suitable to British taste and temperament. The success of the *Beggar's Opera* on the one hand, and the Gilbert and Sullivan series on the other, seems to indicate a line that composers

and writers would do well to follow up. But apparently we have more composers than writers equal to the task. No amount of musical charm will suffice if the 'book' be weak, as is proved by the fate of *Kate*. The odd thing is that all the people concerned in its production appear to have been unaware of the feebleness of the libretto. Why are such not unimportant discoveries left for the audience to make? We hope *Kate* will soon turn up again, with a text worthy of Mr. Gerrard Williams's delightful score.

The East Anglian Association of Musical Societies is known to be a useful and enterprising body. It is now working on behalf of the musical community at large by tackling one of its universal grievances, the Entertainment Tax. We have received a copy of a resolution adopted by the Association at its last meeting, to the following effect:

This Association desires to express its regret that the concessions made as from the date of the passing of the last Finance Act in regard to the exemption of certain entertainments from the Entertainments Tax do not include performances by musical societies which are not conducted for profit. In view of the great educational work which is being accomplished, this Association calls upon H.M. Government to place musical societies at least on the same footing as horticultural and live-stock shows, arts craftsmanship exhibitions, &c.

The Association calls for active support in drawing the attention of Parliament to the burden which the tax places upon non-commercial art. We understand that sympathetic replies have been received from the members who have been approached. The suggestion made by the Association is that musical societies all over the land should bring their claims before local members at once, in order that the reality of the grievance may be generally recognised, should it come before the House.

The operatic controversy, which was widely imagined to be a case of Viennese opera *v.* B.N.O.C., is settled in favour of neither party. The Covent Garden Syndicate retains its own opera-house for its own opera season. Italian and German artists will hold possession as if the 'grand' tradition had never been interrupted, and Society will no doubt flock to the doors of Covent Garden as in the old days. The season will last from May 5 to July 26. *Salome*, *Die Rosenkavalier*, *Ariadne auf Naxos*, and two cycles of *Der Ring des Nibelungen* will be given under Herren Bruno Walter and Carl Oscar Alwin. The rest of the season will be Italian, with five of Verdi's operas, five of Puccini's, *Lucia di Lammermoor*, *I Pagliacci*, *I Gioielli del Madonna*, and—one little concession to the Mozart-lovers—*Don Giovanni*.

The appointment of Mr. Frederic Austin to the musical directorship of the B.N.O.C., in succession to Mr. Percy Pitt, has given wide satisfaction. Mr. Austin is a fine singer, composer, and conductor, and if (as is reported) he is given a bigger voice than his predecessor in the matter of production, a long overdue improvement in this respect may be looked for. Perhaps his appointment signifies a move of the B.N.O.C. in the direction of light opera. Such a move would probably be good policy. We hope the Company will make it, and that it will find another *Beggar's Opera*.

The retirement of Sir Richard Terry from the post of musical director at Westminster Cathedral brings to a close a period so important in the history of both English music and Church music that it may without exaggeration be called an epoch. Sir Richard was appointed to the Cathedral twenty-three years ago, and in a short time he had made the spot a Mecca for all who had ears for the finest Church music ever written. He had already done much preparatory work at Downside Abbey in performing old polyphonic works that had for centuries been lost to sight—at all events, to hearing. Armed with the practical experience thus gained, he was able to make Westminster Cathedral a kind of world-centre for music of this type. It was a happy event for the revival of Tudor and Elizabethan works, for although the rescued music would have been printed, without Terry and Westminster very little of it would have been sung. Sir Richard's retirement is not to leisure, but to further research among old English music. He will also edit the *Musical News and Herald*.

Appropriately, overseas visitors to Wembley are to have special opportunities of hearing performances by their fellow-countrymen. By arrangement with the Exhibition authorities, and under the direct support and patronage of the High Commissioners concerned, the Imperial Concert Agency (Empire House, Piccadilly) are organizing a series of concerts to be given in the Conference Hall at the Exhibition by musicians representing the various Dominions. One of the most important of these events will be the Union Day Concert by South African artists, which is to take place on Union Day, May 31.

From a concert programme:

It was a Lover and his loss.

Presumably the same old loss—the girl he left behind him.

## Music in the Foreign Press

### GREEK INSTRUMENTAL NOTATION

In the *Zeitschrift für Musikwissenschaft* (March), Curt Sachs writes:

The instrumental notation of the Greeks is deciphered, but not yet understood. The letter is known, but not the spirit. It stands to reason that whenever a nation has two kinds of notation, one for vocal music and one for instrumental, we may take it that the former represents notes, and the latter represents modes of attack. We cannot understand Greek instrumental notation if we do not know the kithara and lyre, and, conversely, knowledge of these instruments is impossible if we do not understand the corresponding notation.

Proceeding in accordance with this principle, the writer shows that most investigators have taken far too much for granted as regards the tuning of these instruments. Texts and their translations are discussed. When we are shown Reinach converting a passage from Plutarch that says, 'Phrynis, with five strings, produces twelve different harmonies (*i.e.*, in octaves),' into this, 'Phrynis, within eleven strings, introduced four different octaves,' we learn to beware of systematisations. Curt Sachs's analyses and



reasoning are clear, and appear sound. His conclusion is :

In old Greece, not only did the chief musical instruments and the notation used for instrumental music originate on the pentatonic principle, but music remained essentially pentatonic until the collapse of the old world.

#### THE 'MALBROUCK' SONG

In the same issue, Max Friedländer retraces very thoroughly the evolution, wanderings, and family ties of this famous tune. Among the composers who have used the tune—'consciously or unconsciously'—the following are named: Beethoven, Weber, Albrechtsberger, Schumann, Berlioz, Déléibes, Bizet, and Leoncavallo. The distribution ranges from France to Russia, from Germany to Palestine, from Britain to Canada, and from Spain to Chili.

#### MORE ABOUT SATIE

Part of the March issue of the *Revue Musicale* is devoted to Satie. An article by Charles Kœchlin calls for special notice, because it constitutes the first convincing piece of praise written of late on this much-discussed composer. Kœchlin is a firm believer in the musical quality of Satie's humour as apart from his verbal humour. On *Socrate* he writes :

This, I think, is Satie's greatest work. I do not wonder that many people do not like it much, for it is altogether new and original. Satie has made Socrates talk as Socrates might have wished it done, with no attempt towards rhetoric and hardly any towards expression. The sensitiveness is there, but unobtrusive, almost hidden, and accordingly more intense. There exist to my knowledge few works that are so genuinely Greek. Clear-cut, simple, thoughtful, serene, the music constitutes a synthesis of the hellenism of Socrates.

Excerpts from a lecture by Cocteau provide, among other things, the information that Satie's mother was English, and that the composer's full name is Erik Leslie Satie. Cocteau tells the following story :

Debussy told me that Satie once said : 'The orchestra should not attitudinise whenever a character appears on the stage. Do the trees around him attitudinise? What is needed is a musical background, a musical climate . . . no couplets nor leit-motives, but an atmosphere à la *Puits de Chavannes*.' . . . Debussy asked what Satie was planning, and Satie said : 'I am thinking of setting to music Maeterlinck's *Princesse Maleine*, but I do not know how to get the author's permission.' A few days later Debussy, having procured permission from Maeterlinck, started writing *Pelléas et Mélisande*.

#### GASPARD LE ROUX

In the same issue, André Tessier considers the music of this forgotten composer, first 'rediscovered,' so to speak, by J. Ecorcheville :

Little is known of Le Roux's life, except that he must have been acquainted with Lorenzani (who left Paris in 1694), and that he is mentioned in certain documents bearing the dates of 1690, 1692, and 1695. His book of clavichord pieces appeared in 1705. His music is closely related to that of Chambonnières and Le Bégue, but contains features that belong to the clavichord music of the 18th century rather than to that of the 17th. The melody is often lyrical in character, free in pattern, and well sustained.

#### DOM POTHIER

In *Les Tablettes de la Schola* (January), Amédée Gastoué outlines the biography of Dom Pothier (1835-1923), and describes the important part played by him in the restoration of Gregorian chant.

Dom Pothier's work began in the early 'sixties, and by 1868 the preliminary labour was ended, and the principle of the restoration discovered. His first book, the famous *Mémoire des Mélodies Grégoriennes*, appeared in 1880 only. In 1888 the *Paléographie Musicale* was founded with Dom Mocquereau's co-operation. From 1892 to 1914, Dom Pothier published and edited the *Revue du Chant Grégorien*. One of Pius X.'s first acts was to appoint him President of the Special Gregorian Pontifical Commission ; and in 1904 the Pope entrusted him with the editorship of the *Editio Vaticana*. It is with his work that the modern reform in old Church music started ; it is his principles that were followed throughout.

#### A NEW ITALIAN PERIODICAL

The first (February) number of *La Prora*, the monthly organ of the newly-founded *Corporazione delle Nuove Musiche* (which is headed by d'Annunzio, Casella, and Pizzetti), begins with the following declaration of principles :

This periodical will probably be described as a 'vanguard' organ. If the epithet is applicable to all that is experimental, then we sincerely hope that it does not apply to us. Indeed, certain extremists will perhaps consider us as conservative, because we do not intend to grope blindfold towards the future. Our object is to create in Italy a new musical consciousness founded on a strong and widespread musical culture, and to co-operate in the formation of a new Italian musical style which will reflect all the idiosyncrasies of our race.

The issue contains a thoughtful article by Casella on polytonality and atonality. The writer admits both as legitimate and aesthetically acceptable, but believes that the future holds more in store for polytonality than for atonality—the latter being less direct an extension of musical tradition.

#### NAPOLEON IN OPERA

In the February *Revue Musicale*, Z. Iachimeki describes an opera in which Napoleon plays a part, and another in which he is extolled in allegorical fashion.

The first, in one Act, is entitled *Zélis et Valcour, ou Bonaparte au Caire*, the words and the music by Prince Michel Cléophas Oginski. The subject is the usual love intrigue, Bonaparte appearing to play the part of *Deus ex machina*, and the work ending with his apotheosis. It was written in 1798-99, but was never performed nor published.

The second, *Andromède*, words by Osinski, music by Joseph Elsen, was written to celebrate Napoleon's victory over Poland's enemies. It was produced at Warsaw in 1807.

#### AN INTERESTING MISCELLANY

The same issue contains a wealth of information on various topics. Philippe Stern describes and discusses dances of Java, Cochín-China, and India. The article is usefully illustrated with sketches by Maurice Garnier. G. Radiciotti contributes particulars of Rossini's visit to London (1823-24). An obituary of Tomas Breton, by Paul Guinand, gives useful particulars of his career, and appreciates the part he played in the renaissance of Spanish music.

## EXTIRPATING UNWORTHY CRITICS

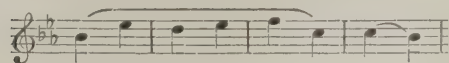
In the *Nouvelle Revue Musicale* (February), Léon Vallas writes :

Many newspapers entrust their music column to nobodies of nowhere, and some seem to go out of their way to choose the most unsuitable among candidates. Why do not all artists who suffer from the ignorance or malevolence of unworthy critics join forces and create an organization in order to protect both themselves and the corporation of critics from the evils wrought by incapable or dishonest journalists?

## THE MELODIC LINE IN BEETHOVEN'S FIFTH SYMPHONY

The 'Fate knocking at the door' type of comment dies hard ; but surely certain writers will succeed in riding their hobby to death. In the February *Zeitschrift für Musik*, Dr. Georg Göhler writes, among other things :

Fate does not knock : it strikes man to the ground. Whenever the panting victim struggles to arise (*e.g.*, bars 33-43) he is ruthlessly thrown down again (bars 44-56). The second theme, with its two downward fifths, outbids the first. Thus does Fate grind its heel on man's neck and press it hard on the ground (the long-sustained, deep B flat), while man begs for mercy :





unmeaning meandering of the clarinet, with an effect which was ludicrous. It might be thought that such an experience as this must be confined to the distant past. But I don't know! Not long since I heard a Haydn Symphony played without a single oboe. I am inclined to think that many conductors of small choral societies and incomplete orchestras either do not take the trouble to study the full score, or are unable, from want of sufficient experience, to estimate the relative importance of the parts which it contains.

Unless the incomplete orchestra is quite unworthy of its name (in which case it had better never come together), the presence of a pianoforte is undesirable. With the exception of the harp, there is no orchestral instrument for which the pianoforte can act as deputy. A good harmonium (not an American organ) would form a more useful background to the picture. But even this is quite superfluous, provided that each member of the orchestra is competent for the business in hand. For an average chorus of any number up to fifty, or possibly sixty, the smallest number of instrumentalists that can be regarded as in any way adequate is twelve.

In my opinion, the best composition for a band of twelve is two violins, two second violins, viola, violoncello, double-bass, flute, oboe, clarinet, horn, and bassoon. This is assuming that the work to be performed is scored for the usual full orchestra, but of course some peculiarity in the score may very possibly require a slight modification of the above list—e.g., in Mendelssohn's *Hear My Prayer* there are no flutes, and kettle-drums may therefore be included. But such cases are unusual. For an immense majority of works a band of twelve is best constituted as above—seven stringed and five wind instruments.

But it will be worse than useless to place the orchestral parts before these five wind instruments with instructions to play first oboe, first clarinet, first bassoon, and so on. Such a course can only result in disaster. Neither will it be sufficient to mark the parts, showing where to play first and where to play second. There are performers who cannot always be trusted to do as they are told, especially if they have reason to believe that the conductor is not a man of much experience in such matters. The temptation to play a pretty little bit of melody rather than a sustained note or something that appears to be of secondary importance, may be too great to be resisted. Besides, there are the parts for trumpets and trombones, not to mention less frequently used instruments, which are often much too important to be altogether omitted. There may also be an occasional division of the violas or violoncellos, requiring the assistance of one or other of the wind. The parts for the oboe, clarinet, horn, and bassoon must be written out in full—of course with as little alteration as possible, but at the same time taking care to omit nothing that is essential to the harmony. Any man who is competent to conduct such an orchestra as we are contemplating should be able to re-arrange these four parts with the minimum amount of injury to the design of the composer. In the case of copyright works, consent must necessarily be first obtained; but owners of copyright will generally be found willing to grant the required permission. As regards the flute, it will seldom, if ever, be found desirable to add anything to the primo part. The original string parts will also be left untouched.

It may be objected that such treatment as this cannot result in a perfect presentation of the composer's intentions. Of course it cannot. Nothing but the performance of the score as he wrote it can do that. But the question is not whether a complete or an incomplete orchestra is the most desirable. There can be no doubt that a more perfect performance, much more consonant with the composer's intentions, can be obtained from the orchestra described above (combined with not too large a chorus) than from any possible combination of keyed instruments.

It may also be objected that the scheme entails a great deal of additional work upon the conductor. This is true. But a conductor who is unwilling to undertake work of this kind has missed his vocation. The man whom circumstances compel to be content with a tiny orchestra, and who works upon the lines herein laid down, will be amply rewarded by the result of his labour.

If a larger, but still incomplete, orchestra is possible, it is essential that the number of strings be increased, for with seven strings and five wind the balance in favour of the former is barely sufficient. I doubt if the plan of making the number of violins equal to the total of all the other bowed instruments can be improved upon—provided, of course, that all the former are thoroughly efficient. With three first violins, three seconds, two violas, two violoncellos, and two double-basses, the wood-wind quartet might remain as before; but a couple of horns might be included, bringing up the total number of performers to eighteen. To this well-balanced force kettle-drums would be a very valuable addition. In this orchestra any ordinary division of the string parts would be provided for; and although it would probably be necessary to re-arrange the oboe, clarinet, bassoon, and horn parts, as in the case of the smaller band, the addition of a second horn would render the work of arrangement considerably easier.

The British public is said to love noise. Nevertheless, I am of opinion that it is better to do without trumpets (cornets) and trombones unless there are at least twelve violins and twelve other strings. Take, for instance, Mozart's *Requiem Mass*. This is scored for basset-horns, bassoons, trumpets, kettle-drums, three trombones, and the usual strings, with a figured bass for the organ. With a band of twelve, I should include two clarinets, two bassoons, and a horn. To the latter I should assign the trombone solo in the *Tuba mirum*, although it used to be played by a bassoon in the days when trombonists shied at it. With an orchestra of nineteen (which would include a drummer) the wind would consist of clarinets, bassoons, and horns—two of each. A couple of trumpets and three trombones would be simply overwhelming.

Beyond this point it is unnecessary to pursue the subject, except to say that additional strings should always be at hand to balance any increase in the wind. With twelve violins, twelve other strings, eight wood-wind, seven brass, and kettle-drums, we shall have obtained an orchestra capable of occupying a large hall, adequate to the accompaniment of a considerable chorus, and which can no longer be described as incomplete.

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Mr. Adrian C. Boulton has been appointed permanent conductor to the Birmingham Municipal Orchestra in succession to Mr. Appleby Matthews.

## MUSIC AND THE CINEMA

BY RICHARD HOLT

I trust it is no disrespect to the cinema, that ubiquitous benefactor of the masses—and the classes, adds a cynical prompting—to give titular precedence to music. I do so, not because I am under any delusions as to their respective degrees of importance, but because this article is written from the musical standpoint. I am not what might be called an abandoned votary of the 'pictures,' but neither do I import any highbrow (a disagreeable word, I admit) prejudice into my attitude towards them. When, as occasionally occurs, a picture of real artistic merit or histrionic value is to be seen I make a point of going. I say occasionally, for the most fanatical of devotees, be he endowed with the veriest pinch of æsthetic taste, would not contend that the majority of pictures answer to that description. Tawdry romance, insufferable sentimentality, and dramatic unreality, actuated by commercial considerations, seem to swamp those better instincts which should prevail even in the mission of ministering to the popular taste.

Of the greater part of the 'humorous' films I have had to endure I will forbear to speak, merely remarking that they fall into a lower category than the most humble efforts of the circus clown. The limit of inanity in this respect was exemplified in a film called *The Gown Shop*, which I recently witnessed. The principal ingredient of this production, so far as humour was concerned, seemed to reside in what I may call the 'art of propulsion'—or, in plain words, pushing. Everybody in the picture pushed everybody else on the slightest or no provocation; he or she, in turn, passed on the 'push' until by an unending concatenation of shoves, pushes, and kicks, the total population of *The Gown Shop* entered actively and passively into the pastime which seemed to be the sole business occupation of the establishment. Needless to say, before the end, the very doors, walls, and roofs therein suffered contagion, and the whole thing culminated in a spectacle of pushing humanity and crumbling masonry. To introduce the main subject of this article, I will impart the information that the musical accompaniment of this Colney Hatch production—I make the simile with due apologies to the comparatively sane inmates of that institution—consisted of a portion of Suppé's *Pique Dame* Overture, a half-dozen bars from the *Light Cavalry* Overture of the same composer (a rather effeminate note to strike, considering the picture) and a hotch-potch of tunes of the *Banana* variety. Seeing, however, that such a film was not worthy of the worst musical dross, there is no need to stress unduly the incongruity in this case.

But, undoubtedly, even in pictures of a worthier type, there is a lamentable failure on the part of the musical director in the majority of cinemas to present an apt musical illustration or concomitant of the particular specimen of visual art portrayed. As instances of such inability to rise to the occasion, I will mention the following: Isolde's *Death Song*, to accompany a mob chasing a man in *Demos* (George Gissing); Liszt's *Liebestraum* (No. 3), to illustrate a mutiny in a film called *All the Brothers were Valiant*; Mendelssohn's *Midsummer Night's Dream* Overture as music to a storm in the jungle (*Where the Pavement Ends*)—it will end for me in future at the threshold of this particular

cinema—and the *Moonlight Sonata*, third movement, to portray a violent encounter between two jealous women, in a masterpiece of which I forget the name. One further example was a Gluck Overture, of all pieces, with a view of intensifying the excitement of a bomb explosion (*The Ace of Hearts*).

All these prove that the chief motive of those who supply the music is to find pieces which present a physical or rhythmic counterpoint to the picture, independently of their incompatibility in other respects—often the most vital, such as the emotional or poetical intent. For instance, the *Presto* movement of the *Moonlight Sonata* scarcely expresses physical violence or exuberance, but, as I sense it, feelings of a strongly spiritual rapture or restlessness. This particular director, however, discerned an automobilic lilt in it, and deemed it a fitting accompaniment to a mundane altercation between two viragoes. Perhaps the worst defect which music-lovers have to suffer at the cinema, so far as good music is concerned, is the custom which the cinematographic art necessarily entails, of starting a classical excerpt and then abruptly breaking off directly the sense of the picture demands it. The only remedy for such a tyrannous antagonism lies, of course, in the provision of specially composed music for each film, as was done for a film shown at Covent Garden, of which the music was composed by Eugène Goossens.

But it is scarcely likely that this will become a common practice while people without a sense of artistic decency dominate the cinema. At present, continuity in the picture enhances the lack of it in the music, and a series of irritating gaps and illogical transitions offend the ear and sense of dramatic fitness. As matters stand, a good film resembles an opera, of which one person has written the libretto, and a score, or perhaps more, the music. The result is an internecine warfare, a pot-pourri of conflicting and disparate styles. The more conscientious musical directors do their best, and often achieve a result which is tolerably satisfying, if not ideally convincing; but on the whole picture-music still remains a problem. If you suppose a scenic, that is, a film presentation, of *Tristan and Isolde* coupled with Wagner's music, you at once imagine the ideal state of things. There would be in such a picture the most complete harmony between the action and the music. When, therefore, a librettist and a composer join forces in the picture world, we shall have as satisfactory a form of the art as for so long we have had in the operatic world.

I am, of course, aware of the fact that so far as a union of its composite elements is concerned, opera itself presents problems which, by reason of human limitations, may possibly be insoluble, but if we are sensible enough to forego ideal exigencies, we experience a wonderful pleasure which is denied only to those who are dominated by theoretical and pedantic considerations. Many such writers gravely inform us that there is but this or that example of an opera approaching to any extent the ideal amalgamation of action and music, although the difference in their verdicts denotes that there are as many ideal operas as there are exponents of such a theory. Meanwhile the world fares tolerably well with those examples which the genius of the great composers has provided for it. It awaits the 'ideal amalgamation,' &c., but, perhaps contrary to a well-known adage, it *will* be happy till it gets it. I would



seem to have strayed from cinema-land, but the two domains are not so remote as would appear, and when we have pictures which speak, the rivalry between them will reveal their close relationship, for the cinema can denote ideal scenery, while the operatic stage—well, I expect you are as familiar as I am with such unrealities as Tristan's ship, the palatial cottages, the decorous oceans, and other paraphernalia of operatic scenery. I do not look forward to such a thing, for nothing will compensate me for the loss of the actor's presence, but there is a distinct trend in that direction.

The question of music in the cinema will become a vital one only when the cinema art itself takes an upward bound, and when the subjects presented through its medium are of more momentous import than is now the case. Cinema audiences, with their airy disregard of art, require but to be momentarily impressed; hence the fact that, unlike all other arts, there are no accepted classical masterpieces of the picture world which are thought worth revival; they appear but once, and then one by one creep silently to rest. It is no use composing good music if it is to share the oblivion of the picture which called it forth; but here the musical conscience is not invulnerable, and it is a case of stones and glass-houses, for how long is it since we heard such works as César Franck's *Beautés*, a Mahler Symphony, Beethoven's *King John Overture*, and a countless host of other neglected works? So, until the millennium in the cinema world—I am afraid it is just as near or far as other millenniums (purists, your pardon)—we shall have to content ourselves with the present state of things, wherein our cinema orchestras provide for a particular film excerpts of from two to fifty bars from some half-century of works, ranging from oratorios to fox-trots, and of such intimate spiritual kindred as *Tristan and Isolde*, *Katinka*, *Yes, We have*, &c., together with snippets from *Parsifal* and the *Pathétique*, the whole proceeding in exquisitely appropriate sequence.

Finally, one would like to utter a word of admiration for the skilful use of the organ made at cinemas. Its main function seems to be to serve as a stop-gap till the orchestra arrives, and this economy is noteworthy not only in an economic but also in a musical sense, as cinema organists seem unaware that the organ is actually an organ, appearing to regard it as a kind of sedentary flute, from which they can evoke a protracted note of lachrymose sentimentality. I refer, of course, to their incessant use of the *voix céleste*. Some day, perhaps, a cinema organist will . . . but we must not be over-optimistic.

## MUSIC IN PUBLIC SCHOOLS

BY ALBAN CLAUGHTON

Some years ago, while reading H. G. Wells's *Mankind in the Making*, I was arrested by a passage in which he deals with music in the school. The gist of the passage is that, generally speaking, instrumental teaching is largely a waste of time, and that musical instruction, if it were to be worth while as a serious issue, should aim at producing a class of intelligent listeners rather than one of indifferent performers. The whole passage is well worth studying, and one cannot but feel that the main idea is in more pressing need of realisation to-day even than it seemed to be at the time the book was written.

Music has made such strides in England in the last twenty years that it behoves us to ask ourselves whether the present system of instruction in our public schools—under which 'learning music' is synonymous with learning to play on an instrument (chiefly the pianoforte)—is really furthering the cause of education, or is a mere 'free-wheeling' down a well-worn traditional track; to consider whether it is really better so far to exploit the active to the exclusion of the receptive, that although a boy may leave school with a moderate proficiency on the pianoforte, an orchestral or chamber concert has little or no meaning for him.

Let us look at some of the results of the 'instrumental' system, and consider a suggestion or two for making the teaching of music cover a wider ground and produce more far-reaching results.

At present a boy comes to school and intimates that he wishes (or rather, perhaps, his parents wish him) to 'learn music.' This 'learning music,' as we all know, resolves itself into a matter of taking lessons either on the pianoforte or—more dangerous still—the violin. At the end of his school career he may be:

- (1.) A keen and very promising performer on his instrument.
- (2.) A still keen but distinctly unpromising performer.
- (3.) A fair reader, with a distinct skill in playing right notes, but with no particular keenness save for definitely low-class music.
- (4.) An earnest plodder, who, if he hasn't chucked the whole business at an earlier date, will be still earnestly plodding, probably at music far below the level of his now almost grown-up receptive faculties.

No. (1) practically speaks for himself.

(2.) This fellow is the buffer between the usefulness of the present system and the uselessness of it. He is just worth while on account of the good he himself may get out of it.

(3.) Has simply mistaken both his own vocation and that of music (the latter a very common phenomenon even among otherwise highly-educated people). He might have made quite a successful typist. Indeed, a great deal of school-boy pianoforte playing is really nothing more than typewriting in terms of the pianoforte.

(4.) Shows the prevailing system in its most useless and degrading aspect. His type is present in all shades of ability from hopeless to just possible, and in all manner of approach to the subject, from sincere application to the worst kind of forced labour.

In all cases except No. 1, there is a maximum of loss and a minimum of gain. It is quite possible that in all the other cases a quite reasonable, and in some instances a surprising amount of progress might be made along the line of true musical appreciation and a wider grasp of the real meaning of music, whereas the time has been spent (and probably wasted) in trying to adjust recalcitrant means to a difficult and highly-specialised end—an end which, even when perfectly achieved, opens but one door in the great Palace of Art. (Witness the noticeable lack of musical culture, apart from their special instrument and its music, of many first-class pianists and violinists.)

Now, I would not for a moment advocate the total banishment of all special instrumental training and

practice from the music-education scheme. But what I do advocate, and that most strenuously, is a system of selection whereby those who show some real aptitude, and give evidence of real promise—and those alone—should be permitted to continue their study of the pianoforte, violin, or organ, as the case may be, and that the whole host of hopeless plodders, potential typists, and mere rag-time enthusiasts shall no longer be allowed to misuse both their own energies and the school pianofortes. These fellows might become ardent enthusiasts for good music if they could be brought day after day into direct touch with music itself, instead of with their own physical inability to produce it.

Incidentally, one excellent by-product of this idea would be the elimination of many so-called 'practice pianofortes.' There is a widespread illusion among educationists—and the economic situation undoubtedly tends to keep it alive and healthy—that any old thing in the way of a pianoforte is good enough for a boy to practise on. Under a system whereby any old thing in the way of a boy is made to play the pianoforte willy-nilly, it is not difficult to understand how the idea took root and flourished. If only for the sake of sportsmanship I feel bound to add, to save the faces of the pedagogues, that in other departments of school life this theory has no place. Even in the joiner's shop a boy will not be expected to work with a blunt chisel or to use a saw with only three sound teeth. But it adds to the pathetic nature of the musical situation that the pianoforte playing fallacy should be rendered doubly fallacious by the additional handicap of instruments from which the most highly-trained pianist would find difficulty in extracting anything approaching musical sounds. It is all part and parcel of the extraordinary confusion of ideas so long prevalent concerning both the nature of music and its position in educational practice.

If we agree that the only object of any form of musical education should be to bring people to a higher understanding and a clearer appreciation of music itself, we shall grudge the spending of either money or time on anything which fails to promote that ideal.

One way in which we can further it, incidentally without any particular expense, is through the hours (if any) at present devoted to so-called 'class singing.' Thanks to the Board of Education this has apparently come to stay. We need not worry overmuch as to the exact purposes it was intended officially to fulfil. But whatever it does it must be alive and informative. Whoever takes charge of it must beware of effecting merely *ad captandum* shows for the delectation of parents, or even of inspectors. Neither must he fall into the error, common amongst theologians, of trying to create a mountain of philosophic marvel out of a molehill of commonplace simplicity.

I once heard a lesson on the diatonic scale given in such a way as to suggest initiation into some wonderful occult mystery. I began to wonder what sort of magic preparations, incantations, and the like, would be needed to introduce the class to such complex and subtle things as *Rule, Britannia* or the *British Grenadiers*. Incidentally, all the 'elements of music'—names and position of notes, scales, time-signatures, intervals, &c.—*should* be taught in these classes, and the more simply and naturally the better. They are far more easily taught and learnt under such conditions than at the pianoforte, while along with these can be carried on, perhaps, the most important

things of all—ear-training and musical dictation, and, above all, rhythm.

But there is a worse evil to be avoided than either 'stunts' or 'mysteries.' The very name 'class-singing' carries with it a danger, in that what should be a secondary, though contributive, matter may be regarded as of primary importance, and the class degenerate into a mere musical joy-ride, in which the learning of songs is the real objective. Not that singing in class is in any way a bad thing; but only when it is regarded as an end in itself and not as contributory to a definite educational plan. If the 'class-singing' effects no more than its name actually implies, it is simply a branch of recreation, and as such belongs not to 'in-school' but 'out-of-school' activities.

Another very important means of education—to which the funds usually adapted to the buying of pianofortes could be far more usefully applied, and one which is slowly but surely making its way into our schools—is the pianola (under which term I include any variety of pianoforte-playing device now on the market or in process of invention).

Only a few years ago the suggestion that a pianola should be introduced into a public school for any serious purpose would have been turned down flatly and finally. Educational authorities have the solemn responsibilities of tradition so heavily on their consciences that they are naturally rather nervous about making experiments with things that have not already stood the test of time, and accumulated those outward signs of it which correspond with the ivy and lichen on the school building.

But there is another reason, which has its roots deep down in the scholastic soil and which has hitherto affected the whole question of musical education. It is the prevalent idea of the importance attaching to the actual *doing* of things by the pupils themselves. It is part of the whole idea of school-life, and touches the sphere of music, inasmuch as music, once introduced into the curriculum, becomes attainted with the ideas attaching to other activities of the place. As it is considered of less importance that a boy should know something of football than that he should actually play the game himself, so it is considered of less importance that he should know anything about music than that he should expend his musical energies in actually playing on some instrument or other. After all, there is 'something to show for it,' and that is an important asset both from the schoolmaster's and parents' point of view.

Any one passing that portion of the school buildings set apart for music, and hearing some half-dozen pianofortes all going simultaneously at various pitches and in different keys, through the changing tumult of which may cut the wail of perhaps a couple of shakily-handled violins, may reasonably come to the conclusion that a vast amount of work is being done in the musical line. Whereas, of course, the actual amount of profit accruing may be no more than would result from turning the wheel of an empty chaff-cutting machine—a very great deal of 'practising' in schools being a species of what was picturesquely known during the war as 'eye-wash.' This theory that people, especially youngsters, must *do* things themselves—though of course excellent with regard to football or carpentry—has simply been misapplied to music. Consequently the active side has been exploited almost to the exclusion, at any rate to the paralysing, of the more important receptive side.



For one person who can perform there are hundreds who can listen, and perhaps it is this fact which—by a mistaken analogy taken from the professional football ground, where (it is deplored) thousands merely look on while a select few actually play—has caused educational authorities to over-emphasise the importance of the performer as against the listener in matters musical.

But the pianola and its near relation the gramophone have made tremendous strides in recent years, and their usefulness for educational purposes is beyond question. And yet, in too many cases, it seems not to have dawned on responsible people that these instruments are capable of anything beyond a merely frivolous, merely entertaining usage. For years the public school boy has been allowed to have his private gramophone in his study for his own delectation and that of his friends. And this is one of the worst things we are up against. At present, with the private gramophone running riot, and the crowd of jazz bands and other rag-time shows, all over the country, it is only natural that the line of least resistance should be followed, and that our musical youth should be in the position of the nice little boy who has been allowed to play with yokels and street boys, and whose dismayed mother wonders where on earth he has picked up all those bad words and vulgar expressions, to say nothing of 'that accent.'

But we have got to use the gramophone and the pianola for demonstration and instruction, and show that these instruments can speak the language of the great poets as well as the colloquial slang of the streets. There never was a time when so much fine music was being written, or so much rubbish turned out. And the purveyors of rubbish will be ahead of us so long as we ourselves continue to use obsolete weapons and leave the newer ones to them.

But whatever position the Arts may have in the school curriculum of the future, music will probably stand the best chance, if only on the ground—scarcely ideal, but at all events practical—of its communal possibilities. And it is up to us to take the widest possible view of our opportunities.

We must cultivate a race of listeners whose ears and understandings are not only open to the accumulated heritage of some three hundred years of progress, but who will be prepared to take the same intelligent interest in the highly-organized musical culture of their own time.

## The Musician's Bookshelf

*The Philosophy of Music.* By William Pole. With an Introduction by Edward J. Dent. Supplementary Essay by Hamilton Hartridge, M.D.

[Kegan Paul, 10s. 6d.]

The title suggests aesthetics. But Dr. Pole (1814-1900) used 'philosophy' in the 18th century sense. His twenty-one shortish chapters deal with all the general bases of music from the elements of acoustics to counterpoint and the 'falling-off of the interest' in the same 'in modern days.' Dr. Pole's philosophy was rather scientific and historical than aesthetic.

The book was first published in 1879 (based on lectures of 1877), and was reprinted in 1895. It merits a new edition. It is a good book. Perhaps the editors are too loyal in having exactly reprinted

it. The ancients rewrote their books of science and information generation by generation. Possibly a *Philosophy of Music* by Mr. Dent, incorporating Pole, would have been still more valuable. Dr. Pole, choosing a last picturesque example to illustrate his chapter on 'Compound Harmonies,' goes not to Wagner, but to 'M. Gounod.' It is a little sidelight on the provincialism of musical England of fifty years ago, and is rather unnecessarily quaint in a 1924 book of practical edification. And then, Mr. Dent, whose introductory pages are admirable, and who deserves the harshest blame for his neglect to assemble his scattered periodical writings—the best musical criticism of these times—could give us a very fascinating *Philosophy*.

We have been too long in admitting that Dr. Pole's book has borne the passage of nearly half a century most surprisingly well. It remains sound and thoroughly good reading. We are left much admiring the author's cool head and the calm and firm progression of his argument. We have said that it is not primarily aesthetic. Aesthetic philosophy, indeed, would appear to have presented itself to him as rather endangering foothold, and towards the end of the chapter on 'Melody,' he edges off:

... in fact, no one has made any successful attempt to analyse what are the particular features that constitute pleasing melody, or to explain why we like some melodies in preference to others; why some are popular and attractive, while others are passed over with indifference.

But there is a very certain philosophical attitude prompted by his concatenation of musical facts, and it is suggested a few lines below the above quotation:

At any rate, for our present object we may be pretty certain that the structure of melody does not follow any rules which can be referred to a *physical* origin.

That is the trend of the book—towards recognition of the fact that music is, all said and done, an art. In a paragraph to which Mr. Dent specially calls attention, Pole says:

... although the fabric of music has its foundation laid in natural phenomena, yet its superstructure is almost entirely a work of art. ... This result, differing so essentially from the ideas heretofore generally held among musical men, can hardly be expected to be received by them without hesitation. The idea of the necessary natural origin of all musical forms and rules, groundless as it is, has taken such firm hold that it cannot be eradicated quickly.

Such ideas have been assiduously cultivated since Pole's time—witness the teaching of a Vincent d'Indy, with its fantastic search for natural or supernatural sanctions for the form of such a tool of his craft as the Minor mode. Pole, on this vexed topic of the Minor mode, would simply say that modern music here adopted that ancient mode, the Hypo-Dorian, which most contrasted with our major, the old Lydian. (He insists that the modes which lived on into modern music were not the Church modes, but the Greek modes which had survived in folk-music.) When harmony became popular, the Lydian mode became the standard, because that was the only mode whose tonic, dominant, and subdominant harmonies were all perfect major triads. The Hypo-Dorian survived alongside as being the completest contrast, for alone its corresponding harmonies were all minor triads.

The temper of this book we find charming. Philosophical in a broad sense Dr. Pole undoubtedly

was, unlike the authors of most handbooks on the theory of music, who are rarely inclined to allow that :

... it is quite possible that rules for composition at present in force may become as obsolete in the music of the future as those of the Middle Ages are now. Instances are abundant where, certain rules having been supposed to be established on natural principles, it has only required the pen of a man of genius to abolish them for ever.

And in a university lecture-room fifty years ago this, on the subject of consecutive fifths, must have appeared almost like flying in the face of Providence :

We are bound to distrust here the appeal to the ear which we have so often protested against. It cannot be denied that a succession of perfect fifths in counterpoint sounds very objectionable to musicians. But it must be recollected that from the first moment any musician began to study composition he was taught to hold consecutive fifths in abhorrence . . . . If there is really any physical or physiological cause for the antipathy it ought to be capable of being *shown* . . . . We know by experience that these fifths do not sound offensive to those who happen to be ignorant of the rule against them.

Dr. Hartridge's concluding pages supplement Pole's chapters on acoustics, which were, however, in the first place securely based on Helmholtz. C.

*The History of Pianoforte Music.* By Herbert Westerby. [Kegan Paul, 12s. 6d.]

Here is a volume which, at a first glance, seems to say all there is to be said about pianoforte music. The second glance, however, shows that the author has by no means achieved the impossible. Mr. Westerby has tried to combine two methods of dealing with his subject, each of which would, in completeness, require a volume to itself as large as this one. He has tried to roll into one a dictionary and an evolutionary history, with a touch of æsthetic discussion thrown in. However, since this is clearly his intention, and seeing that a successful compromise of this nature should be welcome indeed, his book must be accepted in this light.

Its shortcomings as such are due mainly to faults of organization and proportion. Mr. Westerby rightly divides the main substance of the book into (1) harpsichord and clavichord music, (2) the [so-called] Classic Period, (3) the Romantic Period, and (4) the Era of National Music. His apportioning of the greatest space to each of the last two groups, and of the least to the Classic Period, seems equally sound. But the 'dictionary' aspect assumes such proportions (the Index of Composers shows about eight hundred names!) that the technical, evolutionary side suffers considerably.

The worst case of faulty proportion is the last section, in which the Modern British School receives fourteen pages, as compared with the generous thirty-four pages given to the comparatively insignificant Scandinavian School. (Of some thirty music-type examples of the latter, about twenty might have been written by Grieg, and the remainder have little significance.) Other chapters which contrast unfavourably with the latter are : Chopin and Polish music (lumped together into a dozen pages); the Russians (sixteen pages); the French School (ten pages); Spanish and Portuguese music (disposed of within a paltry five pages).

Perhaps the most disorganized part of the book is Part I. Strangely enough this is the consequence of excessive organization. Its fifty-two pages are

divided into eleven distinct chapters, a proceeding which results in continual fresh starts, redundancies, and the like. For example, the *Harmonious Blacksmith Variations* are quoted in the chapter on the old harpsichord suites—nearly thirty pages before the real discussion of Handel.

There is little to criticise, apart from many small details, in this first part. Chapter 8 deals effectively with the later English harpsichord composers. Mr. Westerby also writes well on Bach's technique, describing it (not without qualification) as generally organ technique.

Scarlatti is very clearly and concisely treated, though the consideration he receives is far from proportionate to his significance.

Part 2, the Classic Period, does not call for much comment. The chapter on the Clementi group is, perhaps, notably well-written. Particularly instructive is the paragraph which discriminates between the relative significance of Clementi's technique and style, and those of 'the more *orchestrally*-minded Haydn and Mozart.' Mr. Westerby gives little more than the needful attention to Beethoven's pianoforte music in its formal and generally musical aspect.

We now come to the section to which Mr. Westerby gives the front rank—Romanticism. Here we find Schumann assumes the greatest prominence; yet, in spite of a generous allowance of musical quotations throughout the book, not one example is given from Schumann's works. Again—'The Variation form has played an exceedingly important part in the evolution of pianoforte music, especially in its technical aspect.' Here also we are denied a single musical quotation. A great deal too much room in this part is taken up with matter which belongs rather to the general musical history, *e.g.*, the chapter dealing with the formal rather than technical evolution of the concerto.

A readable chapter on Magyar music is valuable. It draws attention to the influence of the '*zimbalon* (a kind of dulcimer),' and says that :

... much of the effectiveness of the new technique, as inspired by Liszt, must have been suggested by the attempts to reproduce the music of the Magyar.

Perhaps the greatest anomaly in the book is that Chopin is disposed of in nine pages, without a single musical quotation. Yet, even in that space, Mr. Westerby finds room for good comments on the Preludes, the influence of Bach on Chopin, and Chopin's principles in pianoforte playing and *tempo rubato*.

The chief discrepancies in proportion in this final 'National' section have already been cited. There seems to be a complete failure to appreciate the significance of Debussy and Ravel, and, perhaps in a lesser degree, the modern British composers. Russia comes off little better, especially Scriabin, whose latest Opus number to be cited is 35, though the following sentence is welcome :

... it is hardly an exaggeration to say that a new pianistic world opens to us in the compositions of the new Russian composers for pianoforte generally.

Surely it is about time we faced the question as to the kind of noises the pianoforte really can make! The first step in this direction is to recognise the enormous significance of Debussy, Ravel, and, most of all, Scriabin. Mr. Westerby certainly goes part way : and his book does, I believe, fill a large, empty space. If considerably revised, it would prove a valuable work of reference to pianists. C. M. C.



*Sussex Church Music in the Past.* By K. H. Macdermott (Rector of Selsey).

[The Author, Selsey, Sussex. 5s. 6d.]

*Somerset Composers, Musicians, and Music.* By Harold A. Jeboult.

[Somerset Folk Press, 16, Harpur Street, W.C.1.]

The collection and publication of local records is a pious work that merits all possible encouragement. Hardly a corner of our country is without interest, and much of this interest is national as well as local.

Mr. Macdermott has an attractive field. His subtitle, 'An account of the old Singers and Minstrels, the Bands, Psalmodies, and Hymn-Books of Sussex Churches from the end of the 17th century to the latter half of the 19th century,' whets the appetite. He gives some excellent illustrations of old instruments used in the county—serpents, pitchpipes, vamp-horns, &c., facsimiles of old music books, and portraits of some of the worthies who used them. Apropos of pitchpipes, we read that it was the custom of some choirs, on the pipe sounding the key, to sing their proper notes to the words 'Praise ye the Lord,' or simply the word 'Praise.' In a large and less than usually efficient choir, the starting of an anthem must have been quite a lengthy adventure. Among the twenty-four kinds of instruments used in the Sussex churches, one is surprised to find the banjo. But even its plunkety-plunk was a more musical sound than that of the vamp-horn—a kind of megaphone that served a good many purposes. The Sussex specimen—apparently one of the only half-dozen in England—is preserved in Ashurst Church:

It is painted green, and bears an inscription in yellow lettering: 'Praise him upon ye Strings and Pipe, 1770, Palmer fecit.' Inside the bell, about 8½ inches from the end, are stretched several intersecting wires, the purpose of which it is difficult to tell. They are too thick to vibrate, so cannot have been intended to increase the tone by sounding sympathetic notes.

Tradition says that the vamp-horn was used from the church tower to call the cattle home, to summon people from the fields to the services of the church, to call for assistance in time of danger, to supply a wordless bass to the harmony, for use by the town crier, and a dozen other purposes where blatancy is a virtue rather than a crime. As to the name, one naturally thinks of the 'vamp' in our modern musical slang sense of rough-and-ready filling-in, without remembering that it derives from the French *avant-pied*, a term originally applied to a piece of leather added to the front part of a boot to give strength—'thus "vamping" came to mean making the best of anything by helping it out in some way.'

Among Mr. Macdermott's anecdotes are two that seem to belong to almost every quarter of England—that concerning the old string player and his 'Gi' I the rosin, Bill,' and the even better one about the choirmaster who, annoyed at some of the men singing a kind of collation of tenor and bass, expostulated, 'If you want to sing bass, sing bass: if you want to sing tenor, sing tenor; but don't let us have none of your shandygaff!' All who collect records of these fascinating byways of music should add Mr. Macdermott's book to their store.

Mr. Jeboult's material is of a less racy kind, of course, but he contrives to impart interest to a record of which Somerset musicians should be proud. The county's roll is a long and honourable one, with John Bull as the chief glory, and such worthies as

Richard Edwardes, Creighton, Loder, Milgrove, Greatheed, James Turle, E. G. Monk, and others to follow. Among some sons of Somerset who were inglorious and unfortunately anything but mute were Thomas Haynes Bayley and John Pridham. We may forgive the former, seeing that he is the cause of one of Andrew Lang's most delightful essays; and we have almost forgotten the latter's *Battle of Delhi*. Mr. Jeboult not only gives all available biographical information concerning the musicians who were born, lived, or died in Somerset; he adds a practical touch by telling us what compositions of theirs are available, and by whom published, and even adds a list of gramophone records of Somerset music. Altogether a worthy bit of work, which opens well with a preface by another of Somerset's sons, H. C. Colles. The close of this Foreword is worth quoting, because it has a message for country-folk who too readily regard themselves as being musically off the map. Mr. Colles says:

Near the end of his discourse Mr. Jeboult suggests that 'in view of the particularly rural conditions and lack of large towns' the county of Somerset is not in a favourable position to play a part in the future evolution of music. These are, in fact, just the conditions which are favourable. It is the urban conditions which level down the character of modern musical art, so that what is produced in London is indistinguishable from the products of Paris and Berlin. No doubt we exiles from Somerset who live in the barren wastes of London make for ourselves some compensation in hearing, by means of our orchestras, our itinerant pianists, violinists, and singers, the cosmopolitan music of the present day; but we are without local incentive or the inspiration of surroundings. Those who live between the Blackdown and the Quantock Hills have still the greater opportunity.

That is well said. With the competitive festivals helping country-folk to find their feet once again as performers, we may have good hopes of a revival on the creative side. Could any music be more genuinely British than that produced by composers expressing something of their county's scenery, history, and spirit, with or without the aid of folk-song?

H. G.

*Proceedings of the Musical Association, 1922-23.*

[Leeds: Whitehead & Miller. 21s.]

If evidence be needed as to the life and vigour enjoyed by this fifty-year old Society, it will be found in the annual volumes of *Proceedings*. These slim books have long been among the highly treasured and most useful volumes of the musicians' shelves, and never more so than to-day. The six lectures in the present volume are by Caroline A. Lejeune ('Opera in the 18th Century'); Sir Frederick Bridge ('County Cryes'); Gustav Holst ('The Tercentenary of Byrd and Weelkes'); Adrian C. Boulton ('The Orchestral Problem of the Future'); Arthur Bliss ('Some Aspects of the Present Musical Situation'); and A. H. Fox-Strangways ('Translation of Songs'). With difficulty we resist the temptation to quote some of the points made in these lively papers and discussions; the choice is too embarrassing in its wealth. There is the less need, too, as a précis of each paper has appeared in this journal. Somebody says that a guinea is a lot to pay for the *Proceedings*. Right; but it is a small sum to pay for membership of the Association, with the right of entry (taking a friend, if you like) to its meetings and the annual volume.

*Organs and Tuning: A Practical Handbook for Organists.* By Thomas Elliston (fourth edition). [Weekes & Co. 25s.]

Mr. Elliston's book continues to grow. It began as a modest affair of a hundred and fifty pages, added fifty more in its second edition, a further hundred and thirty in its third, and now reaches the total of seven hundred and fifty-eight! The increase is made up of Addenda, mainly culled from all sorts of sources, journalistic and otherwise. It is a wonderful book of reference for all such as handle the organ, either as tuners or players.

## THE FINGERING OF SCALES ON THE PIANOFORTE

By ALAN E. F. DICKINSON.

There appears to be considerable controversy amongst pianoforte teachers concerning the fingering of scales. There is the 'old' and the 'new' method. The present article is an attempt to make explicit the principles of either method, and by criticising each to suggest a third, which shall combine the best in each.

In the good old 'German' days there was the one right fingering for each scale, and Frederick had to learn the lot before he could touch a Beethoven Sonata, though perhaps F sharp minor (harmonic and melodic) might come a little later if he was very feeble-minded. We shall have to return to the aspect of discipline. At present the point to notice is that the aim was *the best fingering in each case*. This raises the question, What is the best?

The principles on which we must give an answer are surely quite simple and beyond dispute. Commonsense dictates the same fingering for every octave, the disuse of the 'fifth' finger (except for the final note of a right hand ascending or left hand descending scale), and that the change of position of the hand should not occur more than the necessary twice in an octave. These principles combined mean that the fingering of each octave in every ascending scale for the right hand, and every descending scale for the left, must be one of the following seven combinations:

```

1 2 3 1 2 3 4 1
  2 3           1 2
    3 1         2 3
      1 2       3 1
        2 3     1 2
          3 4   2 3
            4 1 3 4
  
```

Commonsense also indicates the use of the same fingering, exactly reversed, in the right hand descending and left hand ascending scales. The main problem then arises, how *by fingering* to minimise the bump which tends to occur whenever the thumb is passed under the finger (and thereby also to minimise the bump on the return journey, when the finger is passed over the thumb). All due regard being paid to the 'rotary' principle in this connection, it remains obvious that the thumb comes under most easily when the note preceding is a black note, the thumb itself playing a white. Here, then, is our definition: that fingering is the best in each case which makes a proper use of the black notes, 'proper' being interpreted as above. Does the old method give us the best in this sense?

Let us confine ourselves to the major scales and take the right hand (ascending) scales first. C major, having no black notes, will not be affected by our

definition, and, therefore, so far as we have gone, any fingering will do provided that the dictates of commonsense, already stated and applied, are observed. G and F major may each be fingered in two ways. In G major, G must be played with the thumb, since it follows the only black note in the scale, but F# may be fingered 3 or 4, and thus we have 1 2 3 1 2 3 4 1 or 1 2 3 4 1 2 3 1, of which the old method has chosen the former, for reasons which will be made clear later. Similarly, F major may be 1 2 3 4 1 2 3 1 or 4 1 2 3 1 2 3 4, and the old method gives us the former. In the case of D, E, A, and B major there is only one possible fingering—1 2 3 1 2 3 4 1—and the old method has taken it. Similarly, all scales starting with a flat, having at least two black notes to use—to facilitate the passing under of the thumb—can only be fingered each in one way, viz.:

```

D flat major  2 3 1 2 3 4 1 2
E             3 1 2 3 4 1 2 3
G             2 3 4 1 2 3 1 2
A             3 4 1 2 3 1 2 3
B             4 1 2 3 1 2 3 4
  
```

The old method has in each case followed this fingering in principle, the only point of divergence being the use of the 'second' finger on the first note of the first octave of E♭, A♭ (with the third on B♭ in the first octave), and B♭—a very small point and not worth discussing. Thus, as regards the right hand, the old school can vindicate its claim to provide the best in each case.

On similar lines we can determine the fingering for the left hand. The issue being considered as the passing under of the thumb, as opposed to the complementary process, the passing over of the finger, we must take the descending scale. As before, C major is so far indeterminate. G and F major respectively offer 2 3 1 2 3 4 1 2 or 3 4 1 2 3 1 2 3 and 3 1 2 3 4 1 2 3 or 3 4 1 2 3 1 2 3. The remainder must be:

```

B 1 2 3 4 1 2 3 1      B♭ 3 1 2 3 4 1 2 3
A 2 3 4 1 2 3 1 2      A♭ 3 1 2 3 4 1 2 3
E 1 2 3 1 2 3 4 1      G♭ 4 1 2 3 1 2 3 4
D 2 3 1 2 3 4 1 2      E♭ 3 1 2 3 4 1 2 3
                        D♭ 3 1 2 3 4 1 2 3
  
```

The old school concurs in most cases (not to mention certain divergences as regards the first note of the first octave, similar to those which occurred for the right hand), but in the case of A, G, F, and D it offers entirely different fingering, namely, 1 2 3 1 2 3 4 1 in each case. Either, then, it has not been consistent in carrying out its principle of 'the best in each case,' or, as has clearly happened, it has allowed that principle to be superseded by another, that of uniformity—uniformity, that is, between the fingering of either hand—exact in the case of A, G, and D, and nearly exact in the case of F. We shall have to return to the conflict of principles later. For the moment we need only see that since the excellence for the right hand of the 1 2 3 1 2 3 4 1 fingering in the case of A, G, and D depends on the last note but one being black, this excellence disappears for the left hand, where the last note but one in the parallel (descending) scale is white; similarly, *mutatis mutandis* for F.

We may now turn to the 'new' method, which works on the principle, not of 'the best in each case,' but of uniformity as regards the position of the hand between one scale and another. How this works out

(Continued on page 438.)



## Come, Phillis, come into these bowers

BY

THOMAS FORD

(1607)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Con spirito*

**SOPRANO**  
Come, Phil - lis, come in - to these bowers, Here shel - ter is from

**ALTO**  
Come, Phil - lis, come in - to these bowers, Here shel - ter is from

**TENOR**  
Come, Phil - lis, come in - to these bowers, Here shel - ter is .. from

**BASS**  
Come, Phil - lis, come in - to these bowers, Here shel - ter is from

*f*

*Con spirito. ♩ = 72*

(For practice only)

*mf*  
sharp - est showers; Cool gales of wind breathe in these shades,

*mf*  
sharp - est showers; Cool . . gales of wind breathe in these shades,

*mf*  
sharp - est . . showers; Cool gales of . . wind breathe in these shades,

*mf*  
sharp - est showers; Cool . . gales of wind . . breathe in these shades,

*mf*

*f* Dan - ger none this place in - vades. *mf* Here sit and note the chirp - ing birds, *mf* Plead - ing my love, plead - ing my love in

## A little slower

chirp - ing birds, *p* Plead - ing my love, plead - ing my love in

## Tempo 1mo.

*mf* si - lent . . words. *mf* Here sit and note the chirp - ing birds, *p* Plead - ing my love, plead - ing my love in



A little slower

*dim. e rall.*

*p* Plead - ing my love, plead - ing my love in si - lent . . words.  
*dim. e rall.*  
*p* Plead - ing my love, plead - ing my love in si - lent . . words.  
*dim. e rall.*  
*p* Plead - ing my love, plead - ing my love in si - lent words.  
*dim. e rall.*  
*p* Plead - ing my love, plead - ing my love in si - lent words.  
*A little slower*  
*p* *dim. e rall.*

*f* Come, Phil - lis, come, bright hea - ven's eye Can - not up - on thy  
*f* Come, Phil - lis, come, bright hea - ven's eye Can - not up - on thy  
*f* Come, Phil - lis, come, bright hea - ven's eye Can - not up - on . . thy  
*f* Come, Phil - lis, come, bright hea - ven's eye Can - not up - on thy  
*f*

*mf* beau - ty pry; Glad Ech - o in dis - tin - guish'd voice  
*mf* beau - ty pry; Glad . . . Ech - o in dis - tin - guish'd voice  
*mf* beau - ty . . pry; Glad Ech - o . . in dis - tin - guish'd voice  
*mf* beau - ty pry; Glad . . . Ech - o in . . . dis - tin - guish'd voice  
*mf*

Nam - ing thee will here re - joice. Then come and hear her mer -

Nam - ing thee will here re - joice. Then come and hear her mer -

Nam - ing thee will here re - joice. Then come and hear . . her mer -

Nam - ing thee will here re - joice. Then come and hear her mer -

## A little slower

mer - ry lays Crown - ing thy name, crown - ing thy name with

mer - ry lays Crown - ing thy.. name, crown - ing thy name with

- - ry lays Crown - ing thy name, crown - ing thy.. name with

- ry lays Crown - ing thy name, crown - ing thy name with

A little slower



**Tempo 1mo.** *mf*

last - ing ... praise. Then come and hear her mer - ry lays,

*mf*

last - ing ... praise. Then come and hear her mer - ry lays,

*mf*

last - ing praise. Then come and hear... her mer - ry lays,

*mf*

last - ing praise. Then come and hear her mer - - ry lays,

**Tempo 1mo.**  $\text{♩} = 72$  *mf*

**A little slower** *p* *mf* *cres. rall.*

Crown - ing thy name, crown - ing thy name with last - ing ... praise.

*p* *mf* *cres. rall.*

Crown - ing thy name, crown - ing thy name with last - ing ... praise.

*p* *mf* *cres. rall.*

Crown - ing thy name, crown - ing thy name with last - ing praise.

*p* *mf* *cres. rall.*

Crown - ing thy name, crown - ing thy name with last - ing praise.

**A little slower** *p* *mf* *cres. rall.*

(Continued from page 432.)

may best be shown by tabulating the actual fingering, as follows:

	Right hand ascending.	Left hand ascending.
F#	23412312	43213214
G# → A♭ and G	34123123	32132143
A# → B♭ and A	41231234	21321432
B	12312341	13214321
C# → D♭ and C	23123412	32143213
D# → E♭ and D	31234123	21432132
E# → F and E	12341231	14321321

The advantages of this system are obvious. It is very easy to memorise the two positions of the hand in the root-scale, F sharp, and once the root-scale is learnt all the rest are as good as learnt. But (the necessary reversion being made to convert the fingering of the left hand as for a descending scale) it will be found that this system does not give us the best fingering for G, A, D, or E in the case of the right hand, or for B♭, E♭, or F in the case of the left. Here, then, is the conflict of two principles of fingering: one bids us learn the best in each case, no matter the trouble; the other would have us save the trouble (for other activities) and learn a fingering which will 'serve' for any case.

If we must do the one or the other, let us learn the best in each case. To 'have' a certain fingering for any scale means that whenever it occurs it will, other things being equal, be used; not to have the best in any case means that whenever that case occurs we are going to work at a disadvantage. Not to take the trouble of learning the best is, therefore, false economy in the long run. This criticism will apply not only to the new school as a whole, but also to the procedure of the old school in carrying out the principle of economy or uniformity in the case of A, G, D, and F, at the cost of excellence.

But we shall lose nothing except discipline by discovering as much uniformity as possible in what has been proved to be the best, and, where there are alternatives, in choosing one on the principle of uniformity, as indeed the old school chose (in the case of C, G, and F). I therefore suggest a scheme by which the best fingering in each case may most easily be learnt:

Right hand ascending.	Left hand descending.
1. Keys with sharp signatures.	1. Keys with flat signatures.
(C) } D } E } G } 1 2 3 1 2 3 4 1 A } B }	(C) } B♭ } A♭ } F } 3 1 2 3 4 1 2 3 E♭ } D♭ }
2. Keys with flat signatures, i.e., the remainder.	2. Keys with sharp signatures, i.e., the remainder.
(C) 1 2 3 1 2 3 4 1 D♭ 2 3 1 2 3 4 1 2 E♭ 3 1 2 3 4 1 2 3 F 1 2 3 4 1 2 3 1 G♭ 2 3 4 1 2 3 1 2 A♭ 3 4 1 2 3 1 2 3 B♭ 4 1 2 3 1 2 3 4 i.e., the 'new' method.	(C) 3 1 2 3 4 1 2 3 B 1 2 3 4 1 2 3 1 A 2 3 4 1 2 3 1 2 G 3 4 1 2 3 1 2 3 F# 4 1 2 3 1 2 3 4 E 1 2 3 1 2 3 4 1 D 2 3 1 2 3 4 1 2 i.e., the 'new' method.

I submit that the general outline of this scheme is easily memorised, and that the details will follow with equal ease. The only complications are:

- (1.) The new method is applied to the flat keys in the right hand, the sharp in the left.
- (2.) The same scale is called G♭ for the right hand, F# for the left. But such an outlandish key might well receive special treatment, and in this case the fingering is so obviously the only possible one that confusion cannot arise.

When all this has been said and done, opposition will still come from two quarters. On the one hand, some of the old brigade will deplore the loss of discipline involved in an easier method. On the other, some teachers will regard any search after a new system of scale-fingering as vain, on the ground that all scales in the abstract are 'unnecessary.'

We may answer the old brigade as we should answer any schoolmasters who deprecate any simplification of the rules of Latin grammar—on their own ground. Learning scales or grammar is not the only kind of discipline, nor the highest. The real schooling comes when technical difficulties are over, and the student is trying to *understand*. What can test our power of mind more than the process of translating a line of Catullus or Virgil into English, or of interpreting every *nuance* of a Bach Fugue or a Scriabin Sonata on the pianoforte? And the sooner the grammar is learnt, the sooner begins that training of the mind which is the hardest discipline in the world.

Against the second objection it may be urged:

- (1.) A scale is probably the easiest sequence of several notes to memorise, and therefore the most obvious material for concentrating on technical points, such as variations of rhythm and tone; but for such concentration absolute familiarity with the mere fingering is essential, and it is in the long run an economy, as we have seen, to learn the right fingering in each case.
- (2.) In point of fact, scale-passages of every description occur frequently in the works of all the classical composers for the pianoforte, from Byrd to Brahms. It is therefore an advantage to have already related the fingering of all scales, to obviate the necessity for learning each scale that occurs in a 'piece' as a new one.
- (3.) Obvious arguments on behalf of muscular dexterity.

On the whole, then, the objections on either count can be met satisfactorily, and the writer only wishes to add a reminder that his scheme is merely concerned with the *fingering* of scales in so far as it affects equality of touch, and that he has no intention of disputing the use of any exercises which may conduce to smooth and strong scale-playing.

The programmes of the Prague and Salzburg Festivals (May 31 to June 2, and early in August) show a welcome improvement on last year's scheme in regard to British music. Among the chosen works are Bax's Symphony in E flat and Sonata for violin and pianoforte; Warlock's *The Curlew*, for tenor, flute, cor anglais, and string quartet; Vaughan Williams's *On Wenlock Edge*; and Ireland's Sonata for violoncello and pianoforte.



## MACKENZIE'S NEW OPERA

BY HERBERT HUGHES

Sir Alexander Campbell Mackenzie is in his seventy-sixth year, and the chief wonder in *The Eve of St. John*, which was produced by the British National Opera Company at Liverpool, is its youthfulness. There is not a note of fatigue in its composition. We inevitably thought of Verdi producing miraculous pages in his seventy-ninth year, and although, of course, there are worlds of differences in the two cases—the new opera was written about three years ago—we could not but feel that this achievement of the Scots musician, a good two-thirds of whose life has been spent in administrative work, is a very remarkable one. In the libretto by Eleanor Farjeon the composer had an admirable book—a story compounded of superstition and the supernatural, of sly humour and shrewd commonsense. The author did not permit you to lose the thread of the thing for a minute, even in her most imaginative flights, and the composer clearly started off with the determination that he, too, was going to keep at least one toe on the ground. There is no hero, nothing even faintly resembling heroism. There is, indeed, more than a little fear to begin with. A tinker and a poacher have lost their way in the forest on St. John's Eve, and meet by the banks of a stream. (The old pagan feast of the Celtic race, Beltaine, occurs in some places on the eve of May Day, in others on the twenty-fourth of June; some far-seeing, propagandist bishop of the Middle Ages was, I think, responsible for the latter date.) The locale in this case is a tributary of the River Severn. The forest 'echoes with eerie sounds.' The tinker and the poacher had not met before, and are very glad of each other's company. They proceed to light a fire; but it should be noted that although it was, so to speak, an official date for bonfires, they were not consciously performing any act of celebration; their thoughts were chiefly on that tot of hot rum about which they sing a lusty song. It was at the moment when Tim the Tinker goes to the stream for water that the first critical thing happens. Dan the Poacher picks up his axe and goes to a tree looking for a suitable branch for firewood. Now there is a lady inside that tree, and her name is Sylvana. He strikes one blow, and a voice is heard saying, very musically, 'Come in! come in!' Dan drops his axe, puzzled. He calls out to the Tinker, and asks him if he spoke. The Tinker answers in the negative, and then announces that he has dropped his precious pot and that it is floating away down the river. He runs out. Dan returns to his tree remarking that to-night he is full of fancies; he passes his hand over his head, resolutely picks up his axe again and strikes two or three sharp blows in succession. Sylvana opens a door in the tree-trunk and, looking out, asks if he had knocked. Naturally he is surprised and terrified, especially as the Tinker has just gone off and left him. But the lady is very sweet, and there follows a pretty love scene in music going *allegretto*, during which she offers him a spray of elder-blossom. He remarks that it is a flower of magic moods, and she very winsomely replies, 'Why, so it is; the magic of the woods. And you are of the woods. How could I wish you ill who know and love my trees? Do you fear me still?' Already Dan has begun to weaken, visibly more so as her recitative develops into a song and the song into an ecstatic duet. Tim re-enters

while Dan is speaking, and stares at them amazed. 'Hullo! who's your friend?' he asks. Dan's memory has gone, Sylvana is rude to Tim, there are unpleasant misunderstandings, and the two lovers go off together. 'Here's a plight,' says Tim, 'I've lost my friend, I've lost my temper, and I've lost my pot!'

It is at this second critical stage in the story that the other principal lady, Sabrina, rises from the stream, holding up the kettle. 'Excuse me,' she asks—also very musically—'Isn't this your kettle?' More astonishment, more seductive wiles, more recitative developing into more song. Tim is less easy to woo than Dan, however, and it is just at the moment when he is, somewhat guardedly, about to kiss her, that Dan re-enters with the first lady. The interruption forms a *contretemps* that is frankly comic, a mood maintained to the end, which is what I mean by saying that Mackenzie right through the work kept at least one toe on the ground. It is not described as a comic opera, yet it undoubtedly is one in spite of the magic of elder-blossom and the allure of faery. When the wooing of Tim is interrupted by Dan, the two men stand back to back sulking; they quarrel a little; their quarrel is patched up by the ladies; there is a ballet of nixies, frogs, and wood-nymphs; and there are love potions. The action never flags, and the story is carried along with the momentum of song or ballet or chorus—of which there is a good resonant one near the end. But Tim at an anxious moment has plucked the sprig of elder from Dan's coat, and the third critical stage is reached when Dan with clearer understanding refuses to drink his love potion, and is able to dash the goblet from Tim's hand. Suddenly a cock crows without. It is the signal for disbandment and retreat; there are shrieks and tumult which die away; the shadowy shapes disappear; and the spell, such as it was, is over. Day breaks gradually, and the stage is empty save for Dan and Tim. Tim is crouched half in and half out of the river among the reeds. Dan is leaning against that same old tree-trunk. Both are motionless until birds begin to twitter in the tree; then they turn their eyes and gaze at one another, but do not otherwise move, for a few moments. 'Dan,' says Tim, 'how did ye sleep?' 'I had a dream,' says Dan. 'I had a nightmare,' says Tim; 'How came I in the stream? I'm sodden to the marrow.' Mutual astonishment, a little philosophising, and each goes off home, wishing the other joy. It is full daylight; the birds are singing on all sides; and the curtain falls on an empty stage.

Simply viewed as construction the opera is an excellent one. The book has more than one moment of fine lyrical beauty, and the thread of comic fancy that runs through it prevents it becoming what Byron would have called 'too damned poetical.' As a work of dramatic art it did not seem to me to strike a false note, although in the music you might have heard a good many unfashionable ones. Mackenzie has given us several good diatonic melodies—the Tinker's first song 'Beyond a doubt' is one, and the Poacher's 'The Woodman's life is free as air,' with a recurring five-bar phrase, is another. At the Liverpool production, under Julius Harrison, which on the whole was a good one—taking all the exigencies of rehearsal and transport into mind—I did not feel that the principal singers quite realised the opportunities this score gives them (in places) for pure *legato* singing. The acting however was good,

and Miss Doris Lemon and Miss Muriel Brunskill were very graceful figures as the dryad and naiad respectively. Mr. William Michael was the Tinker and Mr. Hyde the Poacher. It is easy enough to say that the harmonic method of the music is Weberesque, and that may be true, though you might find one or two Wagnerian phrases creeping into the love scenes; but the general effect is one of impulse and freshness. In the Ballet music, which consists of formalistic set dances (though the excellent stage-management somewhat minimised this), Mackenzie, I feel, descends unnecessarily to a familiar idiom. The old Alhambra ballet seemed to return for a few minutes, and the effect was odd. But even that for a septuagenarian requires some doing.

## Gramophone Notes

By 'DISCUS'

### ÆOLIAN VOCALION

The only orchestral record this month is on the light side—four pleasant movements from Dèlibes's Ballet Suite *La Source*, played by the Regent Symphony Orchestra (12-in. d.s.). A good military band record of well-worn music is that of H.M. Life Guards playing a selection from *The Tales of Hoffmann* (12-in. d.s.).

Just now personal as well as musical interest attaches to a 10-in. d. s., of Two Japanese Dances, a French Dance, and a Strathsprey and Reel, arranged for string quartet, by J. B. McEwen. They are delightful, and lose nothing at the hands of the players—the Spencer Dyke Quartet.

Spohr and Bach side by side! The unusual association is met with in a 12-in. d.s. of the sisters Jelly d'Arányi and Adila Fachiri. Spohr is represented by an unaccompanied *Larghetto* from a Sonata for two violins—tuneful, but a bit oversweet, as usual; and Bach by the long and rattling *Gigue* from the Sonata in C, for two violins, with pianoforte accompaniment, played by Ethel Hobday. This is a good companion to the same player's record of the slow movement from Bach's double Concerto.

Sapellnikov is heard to advantage in a 10-in. d.s., playing the Brahms *Hungarian Dance*, No. 6, and an early *Scherzo* of Mendelssohn—Op. 16, No. 2. The latter is a particularly crisp affair—so good that one can quite believe in the likelihood of a Mendelssohn revival so far as certain sides of his work are concerned.

From the purely vocal point of view, the best song record this month is a 12-in. d.s. of Malcolm McEachern in four of W. G. James's *Australian Bush Songs*. McEachern's fine voice leaves all the much-boasted foreign operatic stars out of sight. He sings poor stuff too often, but he sings, instead of barking. You are never in doubt as to the notes concerned, and very few of his words miss you. Above all, it all sounds easy—one of the tests of good singing. Think of the heavy weather ninety per cent. of our singers make of everything they do!

Here, for example, is Virgilio Lazzari in a song from Gounod's *Faust*—'The Calf of Gold' (sung in Italian). There is plenty of pace and energy, but a first-rate singer ought to be able to achieve that pace without losing so much firmness in the vocal line. Compare this record with that of McEachern in the same song (issued recently by Æolian

Vocalion), and you will, I think, agree that the Scot shows the way. The orchestral part in this Lazzari record is admirable.

Eric Marshall sings a bad song by W. H. Squire (*The Watchman*), and a not much better one by Tosti—*L'Ultima Canzona*. His soft singing is delightful in its expressive quality, but when he increases his power he presses the tone and loses appeal—the commonest vocal fault to-day, and one that unfortunately gives no annoyance to the general public. If it did, and they showed that it did, singers would cure themselves in a jiffy (12-in. d.s.).

Olga Haley gives some excellent singing in Duparc's *Chanson Triste* (in French) and Schubert's *Whither* (10-in. d.s.). But only occasionally are we aware that the latter is being sung in English.

### COLUMBIA

Beethoven's eighth Symphony is one of the lesser played of the nine, though, if I remember aright, it used to run the fourth and seventh pretty close in popularity. Here it is recorded in seven parts, played by the London Symphony Orchestra under Weingartner, the odd eighth side being filled up by the entr'acte, 'Ferdinand and Miranda,' from the conductor's *Tempest*—an unimaginative setting of Shakespeare it must be, judging from this sample.

The seventh of Holst's *Planets*—'Neptune' ('The Mystic')—has now been issued. It is not a complete success, because its most magical moment is the close, wherein the sounds of an invisible female chorus come stealing on the ear, and even more entrancingly tremble away into silence. Even in the concert-room the passage is a bit speculative. At the first Queen's Hall performance it just missed fire; at the second it threw a spell over us. The gramophone is not yet reliable in the matter of choral singing, even of the straightforward sort, so we need not be surprised to find it beaten by this elusive ending of 'Neptune.'

The plum of this month's Columbia output is surely the Mozart C major Quartet, played by the Léner Quartet, and recorded in eight parts. I hope this marks the end of the old policy of recording snippets of chamber music. The set is a delight. One hesitates to suggest a fault in the performance of these players, especially when heard via the gramophone, but it seems to me that the first violin is a shade over-prominent. If this Mozart music doesn't cure your hump, the only remedy is a surgical operation. By the way, listening to the enigmatic harmonies of the opening, one recalls with interest that they caused pained head-shakings among the 'correct' musicians of the period.

Pianoforte records of William Murdoch are not so plentiful that we can afford to have him wasting one on Beethoven's Sonata in G major—the little, early work, sometimes called Sonatina. The record may be useful for teaching purposes, as the work is an established war-horse for the young. But it is rather feeble music, despite its august origin. The Cherniavsky Trio improves on last month's record with an arrangement of Braga's familiar *Angels' Serenade* and the *Scherzo* from Beethoven's Trio in B flat (No. 7). The players would have done even better had they given the *Serenade* a miss in favour of another movement of the Trio.

Yet another record of Saint-Saëns's *Introduction and Rondo Capriccioso* for violin. Gramophonists who collect records of this work will find the latest —by Leo Strockov—one of the very best.



H.M.V.

The bulls-eye this month is *Petrouchka*, recorded complete on four 12-in. d.s., played by the Albert Hall Orchestra, conducted by Eugène Goossens. Having heard the music several times in conjunction with the Ballet, I am not in a position to judge it as pure music. But there is so much that is attractive in every way that I cannot doubt of its appeal to the uninitiated, even though the appeal might not be complete or immediate. Stravinsky's score depends so much on instrumental colour that anything like failure in the recording would have been disastrous. Fortunately the reproduction is one of the best achievements of the H.M.V. The success opens up a question that I have touched on before. My experience is that some of the best orchestral recording is done with extremely modern music, in which the instruments are allowed to preserve—even to assert—their individuality. This is the case even in some complex examples. The scoring in some of the classical symphonies contains a good deal of doubling of parts, and I believe that accounts for the fact that Beethoven's Symphonies generally come out less well than most modern orchestral works. These *Petrouchka* records are a triumph for all concerned.

Suggia is recorded on a 12-in. d.s., playing an *Allemande* by Senaillé and a *Spanish Dance* by Popper—delightful playing, but mighty poor music. Renée Chemet is not much better furnished so far as material goes—Kreisler's arrangement of Dvorák's *Songs my Mother taught Me* and Achernley's *A Dream Song* (10-in. d.s.). I repeat my monthly question: Are there swell string players going to play music worthy of their skill?

Pianists are more conscientious. Here is Cortôt, for example. He doesn't play a third-rate show piece or an arrangement of a song; not he! In this case he gives us on two 12-in. d.s. the whole of Debussy's *Children's Corner*, and throws in, to fill up the fourth side, *La Cathédrale Engloutie*. The playing is what we expect from Cortôt. These are among the best of recent pianoforte records.

Less good is a 12-in. d.s. of Arthur de Greef's performance of Liszt's twelfth *Hungarian Rhapsody*. He hits as I have heard few pianists hit when being recorded, and a lot of the tone is quite painful. Pianoforte records will be a gamble until a specially constructed instrument is used, or players learn to moderate their transports. Perhaps a solution will be found in a pianoforte with tone on the muffled side, seeing that the normal good tone so often comes out tinny.

The vocal records are of Joseph Hislop (the 'Prize Song' and 'Lohengrin's Narrative'); Robert Radford (*Ye twice ten hundred deities* and a little-known recit. and air of Arne); Kirkby Lunn (Percy Pitt's *Love is a Dream* and Holst's *The Heart Worships*); Carmen Hill (Quilter's *Fuchsia Tree* and Peel's *Where go the boats?*—pleasant vocally, but where go the words?); and Selma Kurz (Gounod's *Serenade* and Chopin's *E flat Nocturne*—two bad choices; a serenade ought to be sung by a man, even in Leap Year, though I am aware that this one is often sung by women, like *Annie Laurie*. But the practice is not made the less absurd by being common. The Nocturne makes a poorish song, being transposed to a lower key, and proclaiming its instrumental nature throughout; and the singing is only moderately successful, the delicate ornamentation being far from clear. There must surely be two

or three soprano songs left for Kurz to sing before she need lay violent hands on the pianist's repertory. I add that a charming feature of the *Serenade* is John Amadio's flute obbligato).

## Competition Festival Record

So many Festivals have taken place during the past two months that adequate reporting of them is impossible. We give below a bird's-eye view of the season up to the middle of April. The actual dates of the various meetings were announced in our March and April issues.—The ELIZABETHAN FESTIVAL, with a very largely increased entry, appears to have established itself. It stands alone, surely, as an educational meeting, and also in the wealth and diversity of fine music it sets folk studying. A good omen was the widespread interest shown, excellent choirs coming from Taunton, Petersfield, and other places far from London. The organization needs tightening up, but one of the qualities of the Festival's defects in this direction is a kind of homely freedom that somehow sorts well with the profuse genius of the Elizabethans. None the less, we hope the quality will remain and the defects disappear. Alan May, the onlie begetter of the Festival, works like a Trojan, but he needs more help, and, above all, a band of experienced stewards. Will a few enthusiastic, leisured amateurs note?—Among the newer Festivals, BEDFORD continues to show astonishing growth. It is already one of the largest in the country, and among its many strong points perhaps the strongest is the attention given to the needs of the children. From all parts of the county schools of various types and sizes flock into the Festival, and already the work of the past two years is showing fine results. A visit to Bedford on a children's day is a real tonic.—WOODBRIDGE'S one-day Festival (its second) discovered some excellent chamber music players. The choral side suffered from the antagonistic attitude of the local education authority. These narrow, short-sighted officials should read the Education Office Report on British Music, and see how highly the really important people value the Competition Festival movement.—CLARE, in another quarter of Suffolk, is blessed with wiser officers, and as a result a crowded day's work was largely made up of schools from surrounding villages. Good work was shown, and the signs point to this jolly little Festival finding one day too short.—WINCHESTER drops the word 'competitive' from its programme, and lays accent on the festival side. Massed performance was a fine climax to each of the four days. A start was made with a children's day, and very successful it was, with two halls busy with competitions all the morning, and a massed concert in the afternoon. A similar plan was followed with the village and town choirs on the three following days. The test-pieces were taken from works; the choirs competed in the morning, rehearsed under Mr. Adrian C. Boulton in the afternoon, and joined forces in the evening. The works chosen were 'Spring' from Haydn's *The Seasons*, a Bach Cantata (one the old man wrote for some High Mightiness's birthday; for this occasion it had a new text by Stuart Wilson), and Parry's *The Lotos Eaters*. There was a first-rate orchestra, and the soloists included Dorothy Silk, Adila Fachiri, and

other first-raters.—ENFIELD showed some falling-off in choral entries, but again proved itself to be a capital Festival, with practically all the competitors on the very youthful side. As in former years the standard of the best choirs, both in singing and sight-reading, was high.—RETFORD was busy for three days with some excellent work by schools, and a lot of capital robust material from neighbouring villages. It is worth mentioning that in one of the school classes for sight-singing, the four competing choirs scored 100, 98, 93, and 90 marks respectively.—Children had a field-day at ROMFORD, when about thirty schools from that quarter of Essex sang against each other from 9.30 till mid-day, and joined forces at the prize-giving in the afternoon. The best of the choirs reached an excellent standard.—BELFAST had its usual success, although there was a slight decline in choral entries, due to bad trade and influenza. Sight-singing was compulsory in almost all classes, and the poor results in general show the need for such drastic action. The singing of the best of the children's choirs and the performance by the Queen's Island Male-Voice Choir of Elgar's *The Reveille* were worth a long journey. Three successful concerts by prize-winners (as against one last year) set the seal on a fine four days' work.—The new Festival at LEEDS was well provided with competitors who kept the judges busy from March 22 to 29. Manchester Orpheus Glee Society (Mr. G. Sidney Smith) carried off the male-voice prize, with Bantock's *Lucifer in Starlight*. There was a very good children's day.—Earlier in the month CARLISLE had held a very successful four days' Festival. Mr. Norman Allin sang at two concerts given on the Wednesday by Rural Choirs and Business Choirs. Concert performance is a leading aim of this Festival.—Other recent competitions held in the North have been MORPETH (the Wansbeck Festival); SALTAIRE (the Shipley and District Musical Festival), where the Bradford City Police beat Hebden Bridge, the holders of the Male-Voice Shield, by one mark; HEXHAM (the Tynedale Musical Competition), a two-day Festival that brought distinction to the Prudhoe Gleemen and massed the competitors for a performance of *Hiawatha's Wedding-Feast*; a PERTSHIRE week with three thousand competitors; and festivals of juvenile choral singing held by the MANCHESTER District Tonic Sol-fa Association and LIVERPOOL and district secondary schools.—BRISTOL EISTEDDFOD is one of those long and multiform festivals that find a public ready to make use of every elaboration and subdivision. Folk dancing thrives here; so does every form of choral singing; so do soloists. There were two hundred pianists. A new feature was public speaking on a subject announced half-an-hour beforehand.—The LONDON Musical Competition Festival was held at Central Hall on March 24, 25, 26, 27, 28, 29, and 31 and April 1, 2, 3, 4, and 5. Prizes were distributed in four sessions about a week later. According to the syllabus there were at least a hundred and thirty-six first prizes. The hon. secretary had to deal with three thousand eight hundred entries, about ten thousand competitors, and twenty-three adjudicators. Choirs came from Portsmouth and the Isle of Man, and intermediate districts. Looking through the Festival programme one observes first its completeness and then its 'extra' features—the winning girl guides' choir to broadcast its singing; a conductors' class; the division of London into two regions for soloists;

elementary solo sight-singing *in camera*; a grand pianoforte to be won; a quick-study contest for pianists; elocution at sight; classes in theory and composition. In the middle of it all came the London transport strike, but the Festival did not perceptibly suffer.

#### 'HUM YOUR NOTES, PLEASE'

At a recent festival a choir was called to order by the adjudicator for humming its opening chord before starting the test-piece. We are glad to see in the *March Lute* a spirited protest against the adjudicator's action. More than once we have known choirs uncertain of their starting notes because the pianoforte on which the chord was struck was a long way off, or because of some distracting noise at the moment (a leather-lunged cornet player outside was a just cause and impediment on one occasion). Surely the singers should not be denied the right of quietly testing themselves. Moreover, as the *Lute* points out, 'the pianoforte may be stringy, or even out of tune (it is always harmonically out of tune with voices). Some voices tune true, others tune pianoforte-wise, the 5th to one is  $4\frac{1}{2}$ , the third to another may be  $2\frac{1}{2}$ .' Our contemporary urges conductors to hold back the start till they are sure of every singer having the starting note true. A proportion of singers cannot sing a note mentally; they must hear it. 'If you could squirt a chord at them, all might be well, but a mechanical chord squirter has not yet been invented. Wherefore, take the wise and prudent course of getting them to squirt it at you in some fashion.' In the case of thoroughly experienced singers, chord-squirting may not be necessary; a mere whisper of the keynote on the conductor's pitch-pipe will be enough. But most competing choirs are inexperienced. They are there to do their best and learn, and they can hardly do either if they are denied such simple and harmless props as the preliminary hum. And who minds? For our part we like that soft chord that comes stealing down towards our seat of judgment, even though it may put us out in our addition and subtraction of the previous choir's marks. (Besides, let us confess that in some cases it is the most musical part of a choir's performance. Why do them out of their tidbit?) So we say 'Hear!' to the *Lute* when it ends: 'It may happen that an adjudicator will go purple, see red, or take a fit, or fumble for a morphia tablet. That, dear friends, is the adjudicator's funeral, not yours. Your job is to start in tune; the adjudicator's is to start adjudicating when you have started singing—not before.'

#### A SUCCESSFUL CLASS FOR COMPOSERS

Composition so far plays but a moderate part in the Festivals. It is worth noting, therefore, that at the London Festival there was a large entry and an encouraging standard. The committee offered a prize of £10 for a string quartet movement, and Mr. W. W. Cobbett one of £2 for a song with string accompaniment. There were twenty-nine and eleven entries respectively. Mr. Maurice Jason, of Aylesbury (a former student of the R.C.M.), swept the board, taking both prizes, and coming a close second in the quartet class. Mr. John E. West adjudicated.

#### COMPETITIONS IN MAY

GLASGOW (Musical Festival Association).—April 26-May 10. Mr. D. Glen MacKemmie, 168, Hope Street.  
STOUR CHORAL UNION.—Chipping Norton, April 29-May 1. Mrs. Whitmore Jones, Chastleton, Moreton-in-the-Marsh.  
MARY WAKEFIELD WESTMORLAND FESTIVAL.—Kendal, April 30-May 2. Mr. Geoffrey Tower, 'Festival,' Burneside, Kendal.  
WEST LOTHIAN.—Linlithgow, May 1 and 2. Mrs. K. Mackenzie, Longcroft, Linlithgow.  
PORTADOWN.—April 28-May 2. Miss Winifred E. Hadden, Magharee, Portadown.  
ESSEX MUSICAL ASSOCIATION.—Colchester, May 3-8. Rev. E. P. Luard, Birch Rectory, Colchester.  
CROYDON.—May 5-10. Mr. Thomas Cook, 7, Katherine Street.



**BALLYMENA.**—May 5-9. Mr. W. Wier, Ingleside, Ballymena.

**DUNGANNON.**—May 7-9. Mrs. Neill, Dungannon.

**DORSET CHORAL ASSOCIATION.**—Bournemouth, May 6 onwards. Miss F. Kindersley, The Privets, St. Martin's Road, Dorchester.

**PETERSFIELD.**—May 5-8. Miss Grace M. Hoskyns, Brookside, Bedhampton, Hants.

**EAST GRINSTEAD.**—May 7. Miss Helen M. Beale, Standen, East Grinstead.

**MIDLAND MUSICAL COMPETITION FESTIVAL.**—Birmingham, May 10-24. Mr. G. J. Bowker, Queen's College, Birmingham.

**SURREY.**—Guildford, May 10-15. Miss C. Egerton, St. George's Hill, Weybridge.

**STRATFORD AND E. LONDON.**—May 10-17 and 24. Mr. John Graham, 74, Park Hall Road, N.2.

**PEOPLE'S PALACE, E. LONDON.**—May 13-24. Rev. C. J. Beresford, 392, Commercial Road, E.1.

**ESKDALE TOURNAMENT OF SONG.**—Whitby, May 13-15. Misses C. and M. Yeoman, Woodlands, Sleights, Yorks.

**GALLOWAY.**—Newton Stewart, May 14, 15. Miss Duncan, Danevale, Castle Douglas, Scotland.

**SWALEDALE TOURNAMENT OF SONG.**—Richmond, Yorks, May 14, 15. Miss Ruth Roper, Pottergate, Richmond.

**PONTEFRAC.**—May 14, 15, and 20-24. Mr. A. M. Storr, Baxtergate, Pontefract.

**SOUTH SOMERSET.**—Yeovil, May 14, 15. Mr. B. B. Swaffield, 3, Hendford Grove, Yeovil.

**KENT.**—Dover, May 14-17. Mr. Leslie B. Mackay, 378, High Street, Rochester.

**NORTHERN COUNTIES OF SCOTLAND.**—Inverness, May 15-17. Mr. J. M. McGeachan, 40, Rangemore Road, Inverness.

**MORECAMBE.**—May 15-17. Mr. W. C. Fawcett, 25, Victoria Street, Morecambe.

**KENSINGTON, W. LONDON.**—May 15-17. Miss Mary Fletcher, 13, Ladbroke Terrace.

**PORTSMOUTH MUSICAL COMPETITION FESTIVAL.**—May 15-17. Mr. T. E. Plater, 7, Palmerston Road, Southsea.

**STIRLINGSHIRE.**—Falkirk, May 14-17. Mr. A. Callander, 97, High Street, Falkirk.

**NORTH AND EAST HERTS.**—Hitchin, May 16, 17. Miss J. Barlow, Stanstead Abbots, Herts.

**WILTSHIRE.**—Devizes, May 17-21. Miss Wilson Fox, Langton House, Churchfields, Salisbury.

**MID-SOMERSET.**—Bath, May 16-24. Mr. H. Bowen, 13, Daniel Street, Bath.

**BORDER FESTIVAL.**—Galashiels and Hawick, May 19-24. Mr. J. M. Duthie, Burgh Schoolhouse, Galashiels.

**COLERAINE.**—May 20-22. Mr. William Knox, 12, Lodge Road, Coleraine.

**BERKS, BUCKS, AND OXON.**—Reading, May 21-24. Mrs. Commeline, The Rectory, Beaconsfield.

**CORNWALL.**—Penzance, May 21-23. Lady Mary Trefusis, Trefusis, Falmouth.

**NORFOLK.**—Norwich, May 21-24. Mrs. W. Tillett, 2, Claremont Road, Norwich.

**HULL.**—May 21-24. Mr. John Coulson, 14, Salthouse Lane, Hull.

**UPPER WARD OF LANARKSHIRE.**—Lanark, May 22-24. Mr. A. C. McNair, The Cottage, Biggar, N.B.

**WHARFEDALE.**—Ilkley, May 28-31. Mr. A. T. Akeroyd, Kirk Ella, Harrogate.

**LYTHAM ST. ANNE'S.**—Lytham, May 28-31. Mr. H. Hughes, 79, Rossall Road, Lytham.

**BUXTON AND NORTH DERBYSHIRE.**—May 29-31. Mr. John B. Brade, 63A, Spring Gardens, Buxton.

**CARRICKFERGUS.**—May 29-31. Mr. T. R. Cambridge, High Street, Carrickfergus.

**ISLE OF WIGHT.**—Ryde, May 29-31. Mr. Oscar J. Feben, The Bungalow, 16, Belvedere Street, Ryde.

**LEAGUE OF ARTS.**—The Guildhouse, Eccleston Square, London, May 30, 31. Mr. and Mrs. Andrew O. Gibbon, 160, Hammersmith Road, W.6.

The Handel-Elgar Overture was played at Cape Town on March 27 under Mr. Theo. Wendt, the occasion being the 387th subscription concert of the Cape Town Orchestra.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

#### LECTURES ON CHOIR-TRAINING

Candidates for the Examination of Choir-Training, and all members of the College, are cordially invited to attend the following lectures :

Monday, May 12, 1924, at 2.0 p.m., Mr. Sydney H. Nicholson, M.A., Mus. Bac. Subject, 'Congregational Singing.'

At 5.30 p.m., Mr. E. T. Cook, Mus. Bac. Subject, 'Plainsong.'

Tuesday, May 13, at 3.0 p.m., Dr. Ernest Bullock. Subject, 'Practical Choir-Training.'

At 5.30 p.m., Dr. W. A. Aiken. Subject, 'The Voice.'

F.R.C.O. (CHM.) ; A.R.C.O. (CHM.)

The Examinations in the above diploma will be held at the College on Wednesday, May 14, at 10 a.m.

H. A. HARDING, *Hon. Secretary.*

### THE WORSHIPFUL COMPANY OF PARISH CLERKS AND ITS ORGAN

BY ANDREW FREEMAN

Amongst the many ecclesiastical institutions that are gradually falling into disuse must be reckoned the Parish Clerk—for, though there are still many holders of this ancient and honourable office, the glory of it has long since passed away. Most of its former and more important duties have either fallen into abeyance or have been taken over by other officials. When a vacancy is filled it is usually for reasons of sentiment.

Since there is in Domesday Book a reference to the Clerks' Guild at Canterbury, we may assume that there were similar fellowships in other large towns at the same early period, if not before. But there is no record of such an institution in London until the year 1233, when, as Stow tells us, the parish clerks of London were incorporated and registered at the Guildhall.

Henry VI. granted them a Charter in 1442, and James I. granted them a new one in 1610. Under the terms of the latter they were required

'... to make weekly returns for the bills of mortality and of the deaths of freemen. The master and wardens had power granted to them to examine clerks as to whether they could sing the Psalms of David according to the usual tunes used in the parish churches, and whether they were sufficiently qualified to make their weekly returns.\*'

Their present Charter dates from 1640.

The original home of the Fraternity was at Bishopsgate: its site marked by Clerks' Place and Wrestlers' Court. For a long time they were allowed to enjoy a moderate competency undisturbed, but in the reign of Edward VI. they were mercilessly despoiled of their possessions, heavily fined, and unjustly imprisoned. However, they outlived these difficult times, and either purchased or leased a new hall in Brode Lane, Vintry, in 1562. Rather over a century later the Great Fire of 1666 sent them to new quarters, which were specially built for them and completed in 1671. Here, in Silver Street, Wood Street, they have been housed ever since, despite one or two rather unpleasantly dangerous fires and a severe shaking from a bomb dropped during an aerial attack on the City.

Many interesting relics of bygone days are contained in the three rooms which the Company reserves for its own use, including some excellent pictures of benefactors and former members, some 17th century chairs, an ancient

\* *The Parish Clerk.* P. H. Ditchfield, p. 109.

clock, and some old stained glass with heraldic devices. But the most handsome fitment in the whole suite is undoubtedly the organ—a delightful little instrument in perfect accord with its environment.

Since, however, this is not the first organ owned by the Fraternity, it would be well to start with the earliest mention of its predecessor, namely, with a Court Minute dated January 16, 1664:

'Whereas there was lately an Organ brought in & sett vp in o<sup>r</sup> Comon Hall, vpon tryall, for the service

'Three guiny's peeces of gold, towards the beautifeing of the Organ, Vpon Condi<sup>c</sup>on that he shall not be chosen at any time hereafter To the Office of an Assistant to this Company, or any office therein,'

and the other ordering that

'... the repair of the Organ be left to the Master & Wardens: Mr. Sadler & the Organist or such persons as they shall think fitt.'

These Minutes belong to 1671 and 1712 respectively.



*Photo. by]*

*[Andrew Freeman*

THE ORGAN IN THE HALL OF THE WORSHIPFUL COMPANY OF PARISH CLERKS,  
LONDON

of this Company, The better to enable them to pforme a Service incumbent on them before the Lord Mayor & Aldemen of this City of London on Michās day &c: And alsoe the better to enable them whoe already are, or wch hereafter shalbe Parrish Clerks of this City in pforming their Dutyes in their seual & respective Parrishes to wch they stand related, The whole Court of Assistants here prsent, having taken the matter into a serious Consideracon, Doe Order that the sd Organ now Standing in their Comon Hall shal be bought, at such reasonable rate as Mr: John Bedford one of the Assistants of this Compy: shall agree for the same.'

The instrument thus procured cost twenty pounds. It seems to have lasted till the present one was set up in its place, for there is no reference in the Minutes to the purchase of another in between. Indeed, the only specific mention of the organ apart from its inclusion in the Annual Inventory of the Company's effects ('The Organ & an Organ stoole, and an Organ Desk'), is contained in a couple of Minutes, one recording the payment by 'Mr. Louis Burnett, Clerke of the Parish of St. Martin in the fields,' of

The reference to an organist reminds us that for a long period of years one or other of the members was annually elected to that position. None of the many who filled the position seems to have made his mark in the musical world, but amongst the names I noticed that of Edmund Gelding, or Gilding, who was also organist of St. Martin's, Ludgate, at the time of his decease, in 1782. Edward Henry Purcell was a candidate for the office in 1741, but failed to secure even one of the nineteen votes cast.

After seventy years of use the old organ began to show itself incapable of responding to the moderate demands made upon it. Accordingly, on October 24, 1737, 'the Court took into consideration the providing a New Organ for the Company,' and empowered a committee 'to treat and agree for Mr. Milner's Organ or any other, on the best terms they can.'

On January 16 following, the Court ordered the payment of 'Mr. Bridges Bill for putting up the Organ & Carpenters Work about the same, amounting to Seven pounds & seventeen shillings.' The actual cost of the new instrument does not appear, but the old one was 'given to Mr. Rich<sup>d</sup> Bridge on Condition of his Tuning & keeping in Repair the present New Organ . . . for seven years.'



Richard Bridge, who learned his craft in the establishment of Renatus Harris, seems to have been building organs from about 1730 to 1757. It is possible, therefore, that he was actual maker of this one, but Mr. Kirkland, who restored it in 1911, was unable to find any marks by which its original builder could be identified. I think, indeed, that this is the first time Bridge's name has been associated with it, even as keeper and repairer.

This restoration, which followed on a period of upwards of seventy years of disuse, was carried out on scrupulously conservative lines. The aim was to put the instrument into good order, and make it once more playable. No alteration whatever was made in its tonal scheme, while such repairs as were effected in pipe-work and mechanism were limited to those that were absolutely necessary. The result is that it now sounds very much as it did when it was first installed nearly two hundred years ago. Very much, but not quite!—for all metal pipes deteriorate with the lapse of time and the hard wear of tuning, and it would not be fair to Bridge, or to any of his contemporaries, to say that these pipes represent him at his best. But they are very good, for all that, and there is a piquancy about their tone which is really rather captivating.

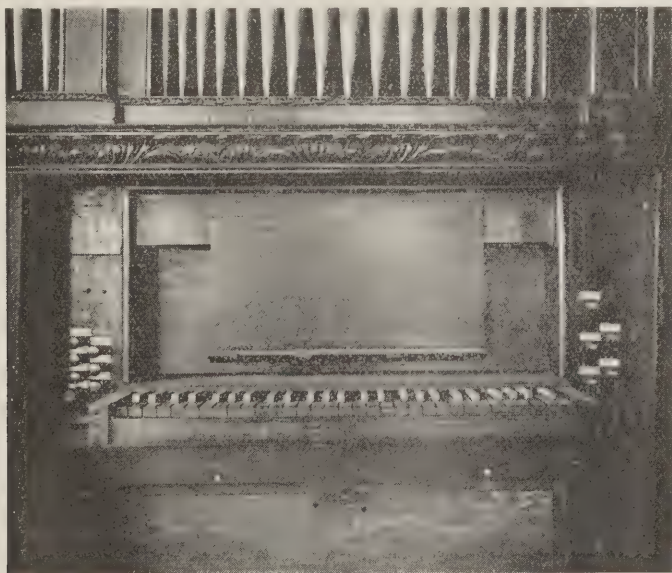
One peculiarity in the specification will be noticed—the Vox Humana, which forms the bass of the Trumpet. It would be recognised for what it is even if the label were missing, but after playing on it one cannot help wondering if it was ever used at the old-time singing practices of the brethren, and if so, whether it served as a warning or an example in the matter of voice-production. There can be no doubt which purpose it would serve to-day, for its use (within reason) invariably causes a smile.

The organ consists of one manual only (compass GG to D), fifty-six notes, and the following stops :

	NO.	FT.
Open diapason (Treble) ... ..	8	26
{ Stopped diapason (Treble) ... ..	8	26
{ Stopped diapason (Bass) ... ..	8	30
{ Principal (Treble) ... ..	4	26
{ Principal (Bass) ... ..	4	30
Flute ... ..	4	56
Fifteenth ... ..	2	56
{ Cornet Mixture (Treble) ... ..	III.	78
{ Sesquialtera (Bass) ... ..	III.	90
{ Trumpet (Treble) ... ..	8	26
{ Vox Humana (Bass) ... ..	8	30

The treble stops commence on middle C sharp, as in most old organs. Only two stops go right through. The old black keyboard remains. The white sharps have a black inlay along their lengths which adds considerably to their attractiveness. When not in use the keyboards slide in, and the whole of the front below the impost is closed in with folding-doors. There are no accessory movements.

The organ case is a handsome example of its period, well-proportioned and excellently carved. The front pipes, most of which speak, are divided into three compartments: over all is a broken triangular pediment with mouldings that are both rich and bold, and with a large shield as centre-piece. The front pipes are gilded, and so, too, is a good deal of the carving. Here and there the gold is rather worn, and the wood-work (oak) has been unnecessarily painted; but the general effect is very pleasing, and even beautiful. One would indeed have to travel a good many miles in order to find an old English organ so well-preserved and so handsome as this little instrument which for more than nine score years has graced the Hall of the Worshipful Company of Parish Clerks.



*Photo. by*

*[Andrew Freeman]*

THE KEYBOARD OF THE ORGAN IN THE HALL OF  
THE WORSHIPFUL COMPANY OF PARISH CLERKS, LONDON

#### SOUTHWARK DIOCESAN PLAINSONG ASSOCIATION

The Festival will take place at Southwark Cathedral on June 12 at 8 p.m. The hon. secretary, Mr. Godfrey Seats (18, Ballina Street, S.E.23), will be glad if all who intend to take part will let him know soon, stating how many copies of the service book they will need.

#### WESTMINSTER CATHEDRAL RECITALS

Three recitals of unusual interest are arranged for May, the players being Mr. Lynnwood Farnam (15th), Dr. W. G. Alcock (22nd), and M. Marcel Dupré (29th). Dupré will

improvise variations, fugue, and toccata on a theme provided by Dr. Alcock. The recitals are at 6.30.

How does this programme played by a boy aged twelve strike the reader?—Prelude in G, Bach; Petite Pastorale, Ravel; Sketches in C and D flat, Schumann; Festive March, Smart; Five Variations on a Scotch Air, Stuart Archer. The twelve-year-old is Horace W. King, and he played the above at Acton Hill Wesleyan Church on March 12. We hope he played as well as report says he did, and we wish him all success and immunity from swelled head.

The new organ recently built by Messrs. Harrison & Harrison for All Saints', Clifton, Bristol, was dedicated on March 24. A recital was given by the organist of the Church, Mr. W. E. Kirby, on the following evening. His programme included Bach's D minor Toccata and Fugue and three Chorale Preludes, Harwood's first Sonata, and works by Parry, Mozart, Debussy, &c. The instrument is the gift of Mrs. H. H. Wills in memory of her husband, and is a three-manual of fifty-seven stops.

The Stuart Foord String Quartet gave a recital at St. Lawrence Jewry on March 20, playing Cecil Hazlehurst's Quartet in C minor. Mr. Stuart Foord and Mr. Eric Brough played the Franck Sonata, and the former also gave Debussy's *Reflets dans l'Eau*.

At Ripon Cathedral, on April 10, the *St. Matthew Passion* was sung by the Cathedral and Oratorio Choirs combined. Dr. C. H. Moody conducted, and gave a short address on the work. Mr. A. E. Durnford was the violin soloist, and Mr. Cecil Richards was at the organ.

Mr. W. A. Roberts lectured on Bach's organ music before the Liverpool and District Organists' and Choirmasters' Association on April 7. Illustrations were played by Mr. Walter Wright and Mr. Harry Ellis.

Mr. Herbert Hodge will play the test-pieces for the Royal College of Organists' July examinations at his recitals on Tuesdays (mid-day) during May, at St. Nicholas Cole Abbey.

Mozart's *Requiem* was sung by an augmented choir at Hexham Abbey on April 9, conducted by Mr. N. S. Wallbank, with Dr. C. H. Moody at the organ.

Dvorák's *Stabat Mater* was sung at St. Matthias's, Richmond Hill, on Good Friday, by the Oratorio Choir of eighty, under the direction of Mr. Ambrose Porter.

Messrs. Rushworth & Dreaper have built an organ for the Church of the Saviour, Blackburn—a two-manual of seventeen stops.

Among the works lately issued in Braille by the National Institute for the Blind is the *Little Organ Book* of Bach.

#### ORGAN RECITALS

Mr. Allan Brown, City Temple—Finale in B flat, *Wolstenholme*; Toccata in F, *Bach*; Präludium (Sonata No. 20), *Rheinberger*; Introduction and Passacaglia (Sonata No. 8), *Rheinberger*.

Dr. W. H. Speer, Calvert Memorial Church, Hastings—Sonata in F minor, *W. H. Speer*; Sonata in E flat (first movement), *Bach*; March and Hymn of Crusaders ('St. Elisabeth'), *Liszt*.

Mr. Alban Hamer, Bloemfontein Cathedral—Suite Gothique, *Boëllmann*; 'Meum ac Vestrum Sacrificium,' *de la Tombelle*; Fantasy-Prelude, *Charles Macpherson*.

Dr. A. W. Wilson, Manchester Cathedral—Chorale Preludes by *Bach*, *Brahms*, and *Parry*; Fugue (Pastoral Sonata), *Rheinberger*; Sonata No. 5, *Mendelssohn*.

Dr. Alan Gray, Manchester Cathedral—Fantasia in G, *Parry*; Meditation, *Hillemacher*; Idyll on Kipling's 'Recessional,' *Gray*; Prelude and Fugue in A minor, *Bach*; Two Chorale Preludes, *Brahms*; Final, *Franck*.

Mr. W. Greenhouse Allt, East United Free Church, Broxburn—Gavotte, *Bach*; Réverie on 'University,' *Harvey Grace*; Prelude on 'Rhosymedre,' *Vaughan Williams*; Grand Chœur in G, *Hollins*.

Mr. Cyril Pearce, Park Lane Wesleyan Church, Norwich—Evening Song, *Bairnstow*; Intermezzo and Scherzoso (Sonata No. 8), *Rheinberger*; Fantasia and Fugue in C minor, *Bach*; Imperial March, *Elgar*.

Dr. Harold E. Darke, St. John's, Southwick Crescent—Fantasia in F minor, *Mozart*; 'Chant de Mai,' *Jongen*; Three Chorale Preludes, *Parry*; Sonata No. 1, *Harwood*.

Sir Walford Davies, St. John's, Southwick Crescent—Overture, 'Arminius,' *Handel*; Choral, 'Schmücke dich, O liebe Seele,' *Bach*; Sonata in E flat, *Bach*; Fugue on the name of B A C H, *Schumann*.

Mr. Norman Greenwood, St. John's, Southwick Crescent—Fantasia (Sonata No. 12), *Rheinberger*; Prelude and Fugue in E minor, *Bach*; Choral in E, *Franck*; Fantasia, *Saint-Saëns*; Toccata and Fugue in G, *Parry*.

Mr. Harold Helman, Parish Church, Retford—Symphony in C, minor, *Holloway*; Concert Variations, *Bonnet*; Scherzo in A flat, *Bairnstow*; 'Plaint' and 'Cradle Song,' *Harvey Grace*; Triumphal March, *Liszt*; Sonata, *Reubke*.

Mr. William Robson, St. George's Presbyterian Church, Stockton-on-Tees—Recessional, *Alan Gray*; Sonata in B flat minor, *Vockner*; Two Preludes on Old Irish Church Melodies, *Stanford*.

Mr. R. M. Cadman, Trent College Chapel—Fugue in E flat, *Bach*; Two Preludes on Old Irish Church Melodies, *Stanford*; Two Chorale Preludes, *Parry*; Scherzoso (Sonata No. 8), *Rheinberger*.

Mr. H. Cyril Robinson, St. John's, Barmouth—Sonata No. 1, *Mendelssohn*; Dithyramb, *Harwood*; 'Pomp and Circumstance' No. 4, *Elgar*.

Mr. F. Dalrymple, Tredegarville Baptist Church, Cardiff—Prelude and Fugue in E minor, *Bach*; Dithyramb, *Harwood*; Toccata and Fugue ('The Wanderer'), *Parry*; Presto (Sonata in G), *Elgar*.

Mr. W. Hunt, St. George's, Belfast—Sonata in A minor, *Borowski*; Funeral March and Hymn of Seraphs, *Guilmant*; Allegro Marziale, *Frank Bridge*.

Mr. Wilfred Arlom, Christ Church-St. Lawrence, Sydney—Sonata No. 8, *Rheinberger*; Prelude, Fugue, and Variation, and Choral No. 3, *Franck*; Preludes on 'York' and 'St. Mary,' *Charles Wood*; Choral Improvisation on 'In dulci Jubilo,' *Karg-Elert*.

#### APPOINTMENTS

Mr. John Nelson, organist, St. Alban's, Cheetwood, Manchester.

Dr. T. E. Pearson, organist and choirmaster, Halifax Parish Church.

Mr. Ernest W. Pettit, organist and choirmaster, New College Chapel, Hampstead.

## Letters to the Editor

### THE BRITISH FEDERATION OF MUSICAL COMPETITION FESTIVALS

SIR,—May we be allowed to bring before your readers the effective work being done by the Competition Festivals at the present time?

These festivals originated in the early 'eighties, and have been growing steadily in numbers and importance until now they form one of the most potent factors in the musical life of the country. Their principal aim is the encouragement of choral singing in schools, villages, clubs, institutes, factories, business houses, and wherever people gather together for social and educational purposes. The movement has led to the formation of hundreds of such choirs, which but for its influence would not now be in existence.

The finest music is performed, and the marked improvement shown by competing choirs after a few appearances at their local festivals is surprising. Festival adjudicators are chosen from leading musicians whose instructive and impartial criticism is of practical help to each competing choir.

It is estimated that last year there were 250,000 competitors, as well as large and appreciative audiences.

The movement grew so rapidly that it became evident that there must be a centre from which guidance, information, and practical help could be obtained, especially by newly-formed and not fully developed festivals. To meet this need the British Federation of Musical Competition Festivals (an Association not for profit) was incorporated in 1921. To our mind the work already accomplished by it completely justifies its existence.

Already it has spread from the United Kingdom to the Dominions Overseas, and will thus form another link in the chain of mutual interests which binds us together.

It is a great national—in fact Imperial—work in which each one of your readers can share by encouraging his or her local festival as well as by assisting the funds of the Federation by substantial donations to the Capital Fund,



or by subscribing annually to its General Fund. It is hoped that a capital sum of £150,000 will be built up by generous gifts of the larger donors. In addition to this there should be at least sixty thousand lovers of music willing to subscribe annually to the General Fund.

The personnel of the General Board, comprising as it does not only musicians of experience but also members of undoubted administrative ability, ensures that the funds of the Federation will be employed both economically and in the best interests of music.

Intending donors are asked to make their cheques payable to the hon. treasurer, Mr. George J. Bowker, A.C.A., and to send them to the Secretary, British Federation of Musical Competition Festivals, 3, Central Buildings, Westminster, S.W.1, who will be very glad to give further information.—Yours, &c.,

(Signed) W. H. HADOW (*Chairman*),

HUGH P. ALLEN,  
WALFORD DAVIES,  
LONDON RONALD,  
R. R. TERRY,  
GRANVILLE BANTOCK,  
H. PLUNKET GEEENE,  
H. FAIRFAX JONES

(*Secretary*).

3, Central Buildings,  
Westminster, S.W.1.  
March 26, 1924.

### FREE COUNTERPOINT

SIR,—Dr. Arthur G. Claypole's admirable article in the April *Musical Times* should be of great value to students; but it prompts me to suggest some hints and examples which probably may further assist those who are 'going through the mill,' and who feel the need of stimulation, as all of us do at times.

In my early student days I was never advised nor encouraged to look for passages capable of imitation in harmony and counterpoint. My master never mentioned the matter, with the result that I was almost always at a loss to know how to start, and when I *had* started I did not know whither I was going—there was no objective. What is the use of advising people first to write the cadence and then lead up to it? To write a suitable cadence we need to have some idea as to what precedes it, even in a contrapuntal exercise.

Now we have Buck's *Unfigured Harmony*, Kitson's *Art of Counterpoint*, and Morris's *Contrapuntal Technique of the 16th Century*, but they were not published in the days of which I speak.

I want to suggest the great value of setting words, even in the fairly early stages, as a means towards organic unity. Take the following example, No. 16 on page 131 of Buck's *Unfigured Harmony*:

Ex. 1.

Sweet as the winds . . . that gent - ly  
fly To sweep the Spring's en - am - ell'd floor.

In the working, I believe it would be difficult to say which part Dr. Buck set, if one did not know beforehand:

Ex. 2.

W. J. C.

Sweet as the winds that gent - ly fly  
Sweet as the winds . . . that gent - ly  
Sweet as the winds that gent - ly . . . fly . . .  
Sweet as the winds that gent - ly . . . fly . . . To

To sweep . . . the Spring's en - am - ell'd floor.  
fly To sweep the Spring's en - am - ell'd floor.  
To sweep the Spring's en - am - ell'd floor.  
sweep . . . the Spring's en - am - ell'd floor.

The student soon finds out the value of *rests* when setting (or singing) words. Sir Walter Parratt (who used to tell his pupils to 'play their rests') once said that he preferred music without words; but the addition of words to a given subject will often suggest points capable of imitation and development, and thus help the tyro where he needs assistance.

In learning Fugue, words are of great advantage *if well chosen*. We need words which will chop up into short, self-contained sections and combine into 'one glorious whole,' and with which we can juggle, e.g.:

'Thou shalt shew me the path of life; in Thy presence is the fulness of joy; and at Thy right hand there is pleasure, for evermore. And when I wake up after Thy likeness, I shall be satisfied.'

Many students look upon words in an examination test as a bugbear, and grumble in consequence; whereas, like fingering at the pianoforte or organ, they can be looked upon as 'guides, counsellors, and friends.' See how they can suggest suitable and descriptive phrases:

Ex. 3. ROUND FOR EQUAL VOICES.

W. J. C.

See'st thou that cloud . . . as sil - ver clear,  
Plump soft and swell . . . ing ev - ry - where, 'Tis  
Ju - lia's bed And she sleeps there.

(HERRICK.)

Finally, I think all who take up paper-work should be encouraged to *compose*, and thus *express themselves*, however crudely, almost from the beginning. Composition oils the wheels of harmony and counterpoint, and harmony and counterpoint should oil the wheels of composition. None but a lunatic would practise nothing but technical exercises upon an instrument, but I have known keen students 'choked off' composition, and kept for two or three years to text-books (students are, on occasion, apt to follow the advice of those set over them), with the result that when they wanted to compose they found it extremely difficult to express themselves without some kind of *cantus firmus* or set part.

I know that composition, and the criticism thereof in lessons, takes time, but it is well worth the extra time in the long run. I wonder how many R.C.O. candidates work the Composition tests? Precious few, I fancy, because they are mainly text-book men, and that is why the new syllabus may be unpopular at first. But it is development along right lines for those who have eyes to see, for it means the evolution of the musical ability beyond the standard of the R.C.O. examinations, and preparation for future work on the part of the candidate.—Yours, &c.,

WILLIAM J. COMLEY.

SIR,—I have read with interest the article on 'Free Counterpoint' which appears in the April issue of the *Musical Times*. I trust that you may be able to afford space for the discussion of one or two points raised therein. The writer of the article regrets the passing of

the monstrosity known as strict counterpoint, with its stodgy semibreve *Canti Fermi*; for, says he, such exercises 'develop the capability of writing in a flowing polyphonic style' (the italics are mine).

I think it is high time that such pious and misleading platitudes as the above were knocked on the head once and for all. Dr. Claypole is simply re-echoing the parrot-cry we all know so well.

Will Dr. Claypole explain how it is that the R.C.O. examiners, commenting on the work of F.R.C.O. candidates in the January examination, express themselves as follows:—

*'Counterpoint.—The strict counterpoint was generally good, the free counterpoint poor. Fugue.—There is the same old difficulty in making the free parts interesting and relevant [my italics].'*

Much the same remarks are repeated twice yearly as the examinations come round. How do Dr. Claypole and other votaries of strict counterpoint justify strict counterpoint as a means of attaining freedom?

I now turn to Dr. Claypole's workings of a florid C.F., to which he adds three parts in free counterpoint. These model workings are assumed to be good. On the very next page Mr. Harvey Grace gives excerpts from Rheinberger's Organ Sonatas, and I cannot help contrasting Rheinberger's music with Dr. Claypole's exercises. I confess that the latter leave me utterly cold. Of the four workings submitted, the third alone seems to be at all musical, and even in this there is little spontaneity.

It would be interesting from a psychological point of view to learn how such music (?) is arrived at. It certainly requires a particular type of mind to concoct such stuff. No wonder that British composers are unable to write operas—serious or light—if the training they receive is summed up in the kind of puzzles exemplified by Dr. Claypole's workings.

If it be argued that the ability to work such exercises has nothing to do with composition, one may indeed ask, Why study at all? I see nothing in Dr. Claypole's examples of what he calls 'inventive genius.' There is certainly no music. Perhaps it is what Dr. Kitson terms 'abstract work.' All I can say is that such 'abstract work' has no *raison d'être*. It reminds us of the old method of teaching modern languages, whereby the student learnt a terrific number of rules but could not write—let alone say—half-a-dozen words connectedly in the foreign tongue.

The student of composition has a right to demand that he shall be taught the *living language* of music, so as to be able to turn to good account *commercially* whatever talents he may possess. The kind of 'music' which Dr. Claypole holds up as 'model workings' (assuming them to be good) is neither 'fish, flesh, nor fowl,' and nobody wants it.

In conclusion, I wish to state that I have written in no spirit of discourtesy towards Dr. Claypole, with whom I am not acquainted. But in view of the lively discussions going on at the present time on the subject of popularising music, I think the subject needs to be considerably ventilated.

Just as you, Mr. Editor, rightly castigate *Felix* and a particularly inane type of waltz, so do I think that similar inanities in the realm of 'highbrow' work should not get off scot-free. 'Highbrow' work of the type of Rheinberger's Organ Sonatas, containing as these do *beautiful melodies*, is all right; jig-saw puzzles are not.—Yours, &c.,

17, Bellevue Road, S.W. 17.

CLAUDE LANDI.

#### HANDEL'S 'DELICIOUS PROFANITY'?

SIR.—If Mr. Herbert Brown's letter in your last issue on 'The Neglect of Handel' means anything at all, it means that we are not to regard such works as *The Messiah* as anything but works 'of wondrous poetry and supreme imaginative power.'

He speaks of Handel as being 'deliciously profane,' but yet as having been 'claimed as the exclusive property of the Church . . . planted on a pious pedestal and paraded before the multitude as one who had dedicated his art . . . to the propagation of the Gospel.'

It is perfectly true that to adjust secular tunes to sacred words showed a hopeless lack of musical sense and of innate reverence in those who connived at these things. But Handel was not responsible for this; and I consider that Mr. Brown has confused the issue by mentioning this side of the question. Summing up, he says: 'In short, such of his music as was not ruthlessly jettisoned became invested with a sickly Sabbath-day, death-bed repentance flavour.' Further, he backs up his argument with a quotation from Mr. R. A. Streatfeild, who remarked that 'Handel the preacher is laid for ever in his tomb.'

In other words, Handel was a hypocrite, and he discoursed in music of Divine things with his tongue in his cheek!

The merest child who has read the life of Handel and the wondrous history of the composition and first performance of *The Messiah* knows better than this. If Mr. Brown has persuaded himself that Handel was insincere (which he must have been if this contention be true), then he is in the minority of one—broadly speaking. At any rate, such a bold contention needs more justification than he has given us in his rhetorical letter, and will convince no one but the cynic.

Further, if he could persuade the public (as seemingly he is anxious to do) that they would appreciate their Handel better if they swept away 'into outer darkness all the cumbrous and suffocating tradition of ages,' then it is quite certain that the public would neglect Handel far more than they do now. For it is these very 'traditions'—if they are to be so called—which to a great extent sustain the popularity of such works as *The Messiah*.

We none of us care to be living in a fool's paradise. But Mr. Brown has not proved to us that Handel's paradise is a 'fool's paradise'!

Sincerity is an obvious thing. Like honesty, there is no mistaking it. It will always appeal to John Bull, at any rate. And Handel was nothing if not sincere. His sincerity is apparent in every bar. It is only the clever cynic who believes in nothing, and in nobody.—Yours, &c.,

Ruardean, Gloucestershire.

CLAUDE W. PARNELL.

#### CYRIL SCOTT AND DEBUSSY

SIR,—In your review of Mr. Cyril Scott's new book, *My Years of Indiscretion*, there is a quotation stating that Debussy 'was neither an unpleasant personality nor an impressive one. I think he was one of those few Frenchmen who sacrifice French politeness to sincerity.' My own personal experience of the French composer was that he was remarkably 'shy' and 'timid,' and appeared rather annoyed if anyone asked him questions about his own works. But he immediately brightened up when the conversation drifted towards the modern international musical movement. No French musician had a more complete knowledge of published foreign modern musical scores, and especially of works he never had an opportunity of hearing publicly performed. He seemed to be as much an omnivorous reader of modern scores as the leisured woman is of new novels from the circulating libraries. His acquaintance with the scores of British, American, and even Dutch composers was astonishing. I have heard him 'hum' melodies from Mackenzie's *Colomba* and *The Rose of Sharon* with as much freshness as anyone who had attended a performance the night before. No British musician except their composers had a more complete knowledge of two rarely-performed works—Parry's oratorio *Saul*, and Stanford's opera *The Canterbury Pilgrims*. He knew all the Gilbert-Sullivan operas, but had witnessed a performance of only one, *H.M.S. Pinafore*, when he was a boy on a visit to relatives in London. He was always an 'ideal' Frenchman as regards politeness, and was equally courteous to the duke and the dustman. His great weakness was that he had a strong objection to being 'mistaken' for a musician in the streets, and never would carry any music or a portable musical instrument unless it was 'properly' concealed.—Yours, &c.,

ANDREW DE TERNANT.

36, Somerleyton Road, S.W. 9.



SOME MSS. OF THE LATE F. J. CROWEST'S—  
WHAT HAS BECOME OF THEM?

SIR,—Some time before his death the late Frederic J. Crowest wrote to me stating that he had then in MS. two books in the Music Story Series (Walter Scott Publishing Co.). I have watched, but without result, for the publication of these books. They were *Story of the Pianoforte* and *Story of Church Music*.

Could any reader enlighten me? Does anyone know what became of these manuscripts; and is there any likelihood of the books being issued, for I consider this series and the *Master Musicians* (edited by the late F. J. Crowest) as invaluable to all serious musicians? I understand that the Walter Scott Publishing Co. is no longer in existence, so perhaps some other firm could publish the above-mentioned books, for I fully believe that there would be a good demand for them in the States. His other books are very popular, and justly so. Therefore I should be glad to hear from anyone who has knowledge of the late Mr. Crowest's affairs regarding these matters.—Yours, &c.,

FREDERICK SHORT  
(Organist and Choirmaster).

St. Paul's Church,  
Brooklyn, N.Y., U.S.A.

## MUSIC IN WORSHIP

SIR,—Your correspondent Mr. Charles L. Frank, writing in the April issue on the vexed question of the relative merits of *Hymns A. & M.* and the *English Hymnal*, seems to have neglected the important and all too apparent fact that congregational hymn singing is practically entirely a matter of association.

Why is it that far less than half of the six hundred odd hymns in *A. & M.* are never used in the average church to-day? It is not because the other half are bad, nor because those used are all good, but simply because the latter are familiar. Surely the better the music the meeter it is for worship in church. And so long as tunes are sung because of their familiarity, instead of their musical merit, so much the worse for the Church.

In quoting the tune 'St. Clement' (*A. & M.* 477) and saying it has 'been known and used for many years,' Mr. Frank almost admits (unconsciously, perhaps) this 'association' aspect of church hymn singing. One might cite the 'Old Hundredth' (*A. & M.* 166) as another instance. The original setting of this, with its long notes at the beginning and end of each line and its magnificent last line, has infinitely more breadth and dignity than the modernised version in general use, but how often is it used? The tune 'Veni, Emanuel' is another case in point. How such a distorted arrangement as that in *A. & M.* (No. 49) is tolerated by right-minded church-people is a mystery to me.

The *English Hymnal*, in giving these and many other tunes in their original forms, in addition to any number of magnificent unfamiliar and unknown ones, has done a great service to the Church, and the sooner this is generally realised, and the sooner hymn-tunes are judged on their merit and not on worthless, sentimental grounds of association, the better it will be for every one concerned.—Yours, &c.,

F. H. B.

## AGENTS AND TEACHERS

SIR,—The following facts should be of interest and serve as a warning to singing teachers in general. As a teacher of professional students exclusively, it is my business to put them in touch with agents and managers. Latterly one of the former has taken a teacher of singing under his wing to whom applicants for work are recommended for 'finishing lessons.' Another of the tribe combines the two callings of concert agent and teacher of singing. In the latter case advertisements have been appearing inviting singers to apply to a West End concert direction for vacancies in a musical production. Some of my pupils replied, and in every instance received a proposal to take finishing lessons with a view to appearing at a concert, conditionally upon guaranteeing a substantial sum for tickets. It would be interesting to know if other teachers have had similar experiences, and what steps they have taken in the matter.—Yours, &c.,

CLIFTON COOKE.

Guilford Street, W.C.1.

E

## 'BROWS, HIGH AND LOW'

DEAR SIR,—After reading about 'bad music,' an article written by Feste in the *Ad Libitum* column, I feel prompted to write to you.

Reading between the lines it seems evident that Feste wants us all to worship and praise 'highbrow' music.

It is people like Feste, in fact all highbrows, seem to want us to say 'Glorious,' 'Delightful,' 'Splendid,' to a lot of discord without good strain of melody. Not only does 'Classical' music 'torture' the performer, but in 9 cases out of 10 'tortures' the listener. I've had some. He appears to make humour out of Hubert David that tuneful writer of 'They just wore a string of beads etc' but he don't make humour out of the individual who is 'writhing in agony' over a 'Highbrowsky Sonata.'

Because people do not like 'Classy' music it does not mean that they are 'musically uneducated' as 'Feste' seems to think, and other 'great' musicians, what ought to know better. It shows that the people generally, like tuneful music and that they have an ear for beautiful sounds not 'musical science and gymnastics' which are a feature of the classics. I used endeavour to be a 'classic' pianist myself a few years back, but I know better now, I refuse to be hypnotised by these 'great masters' that their music is the best, I have studied what my own ears like. I do not want all to like what I like—popular music. But I'm going to see that the Highbrows do not attack popular music without getting a return blow. They have no right to attempt to stamp out the delights of popular music.—Yours truly,

'THE TRAVELLER.'

26, Londesboro' Rd., Stoke Newington.

[We insert the above, in order that our correspondent may have no cause to complain that his 'return blow' was suppressed. We would remind him, however, of the obvious fact that the most popular music in the world—that is, the music most widely performed during the longest period—is almost entirely the work of the classical composers for whom he has no use. We print the letter exactly as it was received, lest an attempt to amend its composition be regarded as yet more 'highbrowism.' It may be worth while to add that we do not overlook the possibility of its being an elaborate and moderately successful joke.—EDITOR.]

## 'SHORT CUTS AND ROYAL ROADS'

SIR,—I have read with interest in your March issue an article by 'Feste' under the above heading. The situation there set forth is indeed deplorable, and I am afraid we here in the United States contribute an undue amount of unintelligent endeavour in this direction. Our music teaching is, of course, less regulated than yours, for we have no central authority like the Associated Board of the Royal Academy and Royal College, which sends out examiners and tries to set up some sort of standard. But I am certain no one here would have the hardihood to publish the following lines for children, no matter how young:

There was a little sparrow who sat upon a cat,

And pecked all its whiskers away—

Said the pussy to the birdlet, 'You pickey-peckey brat,

Do you think you're finding needles in the hay?'

The source of all this misguided effort is found in the fact that those who originate it are oblivious of the important fact that young children should not see notation of any kind (including Tonic Sol-fa) until they have had a considerable experience of music as such through singing by ear and until, also, they have reached an age where notation can be taught to them as it actually is. The teaching of Tonic Sol-fa or of any other notation to children at the age of four or five takes away something very much more important—namely, an untrammelled experience of beautiful music as such, from which their musical sensibilities are aroused and quickened, their tastes fixed, and their lives made happier. Children who have had this simple experience of music from the age of four to the age of seven are quite ready to understand notation as it is, and to apply it to the experience of music already acquired. On a recent visit to Council Schools in London and schools in

other parts of England, I was struck by the facility with which some very small children could read in Tonic Sol-fa, while at the same time there was an absence of spontaneous expression on the part of the children, and an absence, also, of any idea of the beauty and meaning of the music; that is to say, the children were singing the notes but not the music. In one school I heard in the infant department children sing an absurd song to Browning's words 'The year's at the spring,' which was difficult, quite silly, and dependent entirely for its sense on an elaborate and fulsome pianoforte part. The children understood very little of the words and (fortunately) very little of the music.

May I point out two interesting facts: The German children, as stated by Cecil Sharp in his pamphlet *Folk-Song*, do not see notation in schools until they are eleven years old. By that time they have had five or six years of singing by ear folk-songs, patriotic songs, &c. They are then taught notation, and they absorb it with great rapidity. Singing among adult Germans is extremely common. In France young children are taught Solfège very thoroughly and carefully year by year, beginning at the age of five. Solfège is not by any means music, but a very careful and thorough drill in time values, pitch distances, &c. Choral singing in France is, and has been for many years, at a very low ebb.—Yours, &c.,

21, Lexington Road, THOMAS WHITNEY SURETTE.  
Concord, Massachusetts.

### 'RECOVERY OF THE LOST VOICE'

SIR,—I have read with interest the article in your April issue by Harold Hollinshead. Like him, I have for over twenty years studied this subject exhaustively, and for more than twelve years my teaching has been based on the realisation that it is the wrong position of the larynx which is causing all the terrible destruction of fine voices in this country, and the alarming amount of throat trouble amongst singers—whose throats naturally ought to be the strongest, and, if they were not wrongly used, would be practically immune from any kind of trouble.

So far I am in absolute agreement with Mr. Hollinshead. Where I totally disagree with him is in his statement that the larynx should be low in the throat. On the contrary, I maintain, and I am in a position to prove, that in singing it should be raised to the utmost. The only occasion upon which the larynx should be lowered is in yawning, and that anyone can realise is an impossible position for singing. The worst example of lowering the larynx is the average English contralto, who through lowering and stretching produces a sound which is the most unnatural imaginable, and who has two, and sometimes three, distinct voices—i.e., 'registers'—which are caused entirely by a lowered larynx.

Mr. Hollinshead speaks of lowering the larynx as though it were unknown, whereas it is the commonest form of wrong teaching all over the country—for, being wrong, it is the easiest thing to do, and is the cause of all the loss of voice and all throat troubles that singers and speakers suffer from.

Regarding the Garcia discovery of the laryngoscope, I would like to say that it did incalculable harm to singing and singers, for, before the laryngoscope can be used, the throat must be opened and the larynx lowered, and I maintain that it is a physical impossibility to see a larynx in the right position for singing with a laryngoscope.

May I add a word about the Italian School? The Italians never had, strictly speaking, a school for the technique of the voice, and amongst the good traditions handed down from them is one far from good which has done great harm to English singers, and is based on a complete fallacy, namely, the injunction to 'open the throat.' The Italians as a nation use the throat rightly by gift of nature, and one has only to hear them speak to realise that the larynx with them is up and not down. When they sing the larynx is still further raised, as singing is an exaggeration of speaking, and this raising of the larynx gives an open and absolutely free tone which (to one who has not had to acquire it) actually feels as though the throat were open. If the larynx is lowered, the raising of the soft palate shuts off the cavity at the back of the nose, and more than half the resonance of

the voice is lost, besides causing serious damage to the nose, and subsequently to the throat and chest. That there are singers who do this dangerous thing and escape ill consequences to their health (although the voice will inevitably be damaged) cannot be denied, but for each one who escapes there are hundreds—and this is a modest estimate—who are ruined both in voice and health.

May I add that the raising of the larynx gives the most perfect breath-control, as it is the larynx and nothing else that controls the emission of the breath as sound.

I have made no statement for which I cannot give irrefutable proof, and am willing to submit to any test which Mr. Hollinshead cares to suggest.—Yours, &c.,

7, Clifton Gardens, W.9.

ETHEL AUBREY.

April, 1924.

## Sharps and Flats

In the name of all that is beautiful, all that is imaginative, virile, glowingly glorious, and subtly sensitive, what in the world can be better than being a Welshwoman or a Welshman?—*Leigh Henry.*

... That dear old domestic animal, the piano.—*Sir Walford Davies.*

The piano is the curse of modern vocal music. . . . At the same time, it must be realised that we cannot do without the piano; but while admitting that fact . . . on the other hand, I will admit that the piano played by a genius can be wonderful; but, on the other hand . . . —*Sir Richard Terry.*

It is amazing how many enemies the piano has survived . . . and we believe that it will also survive Sir Walford Davies and Sir Richard Terry.—*Morning Post.*

During the entire voyage I only came in contact with English people, and had ample occasion to become acquainted with them and to convince myself how pleasant, amusing, and tactful they are as long as you learn to know them as men and not as politicians.—*Siegfried Wagner.*

The great foe to be fought is broadcasting. The music-lover is after all a small percentage of the population . . . the remainder are not sufficiently interested to be dragged out of their chairs, and prefer tinned Melba to listening to the artist herself.—*Famous West End Impresario.*

The greatest menace to the concert world is broadcasting.—*Rudolph Mayer.*

I refuse to broadcast. If people want to hear Harry Lauder they must pay at the door.—*Sir Harry Lauder.*

When Richter saw me conduct for the first time in London he said: 'I am glad you have the music in your head and not your head in the music.'—*Siegfried Wagner.*

Here we had not merely music emphatically Russian in character, but also comprising works of the advanced younger type which the musical Die-hards continually affirm in the press as being something which 'the man in the street' does not want, and these more extreme items were those which evoked an enthusiasm seldom encountered in auditions of those hoary annuals of academic classical canonisation which the same Die-hards affirm as being the natural sustenance of the nebulous figment of those nightmares which build mare's nests in their whiskers, and which they term commonsense.—*Leigh Henry.*

The Summer School of Folk-Song and Dance will be held at Cambridge from August 2-23. As the school can accommodate in any one week only a limited number, applications will be dealt with in the order in which they are received, preference being given to those applying for the longer courses. Full particulars from The Secretary, E.F.D.S., 7, Sicilian House, Sicilian Avenue, W.C.1.



## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Accompanist (A.R.C.M.) wishes to meet vocalist or instrumentalist for mutual practice. Croydon or Streatham district.—G. M., c/o *Musical Times*.

Experienced 'cellist is invited to join pianist and violinist for the practice and study of modern trios, &c.—CROMA, c/o *Musical Times*.

Peel Orchestra has vacancies for instrumentalists. Excellent musical library. Inquiries invited.—Hon. secretary, G. E. BARBER, 19, John Street, Bedford Row, W.C.1.

Bass vocalist wishes to meet singers for duets and quartets. Croydon district.—L. REEVE, 'Aysgarth,' Shirley Road, Croydon.

Violinist (young man, eighteen) wishes to meet good accompanist for mutual practice. Portswood district.—'MERLIN,' Belmont Road, Southampton.

Young lady violinist (beginner) wishes to meet pianist for mutual practice. S.W. district.—WEEKES, c/o *Musical Times*.

Soprano wishes to join quartet or trio for mutual practice. Western district.—V. K., c/o *Musical Times*.

Young lady pianist (advanced) wishes to meet lady or gentleman violinist or mandolinist for mutual practice. Near London Bridge.—S., c/o *Musical Times*.

'Cellist (lady) wishes to meet pianist for mutual practice, solo and trio.—E. L. T., 74, Erpingham Road, Putney, S.W.15.

## THE MUSICAL NATURE OF SPEECH AND SONG

Sir Richard Paget lectured on the above subject before the Musical Association on March 11, illustrating his remarks with a number of interesting experiments with various models, &c. He said that although the nature of vowel sounds was debated as far back as 1779, the first really scientific explanation was given in 1828 by an Englishman—Willis, of Cambridge. He found that each vowel sound in human speech was characterised by a distinct resonant note made in the cavity of the mouth. The next interesting contribution was made about 1860, by Helmholtz, the action of whose resonator was important in connection with the voice. A cavity had a resonating note of its own, which, however, did not depend on the size of the cavity, but on the relation between the size of the cavity and the size of the opening. Helmholtz developed an elaborate theory of vowel sound production on the same lines as Willis, but he came to the conclusion that some sounds depended on a single resonant note while others depended on two resonances set up in the mouth at the same time. Among later investigators, Dr. Aikin developed this idea of the resonance of the different vowel sounds, and devised what he called the 'resonator scale.' This was, said the lecturer, from his point of view a device for standardising vowel sound production. Some two or three years ago he noticed that in the case of his own voice every vowel sound was due to two resonances set up inside his mouth. They were most easily heard when the vowel sounds were whispered. The larynx had nothing to do with the production of vowel sound; it simply served to make sounds carry farther.

All speech, whether whispered or voiced, was a purely musical phenomenon. There was no such thing as noise in human speech. If that be true, one curious result followed—that all people who could understand human speech must have a perfect ear for music, and must have the sense of pitch very highly developed. That was not to say that they could all recognise tune, but they had the capacity. It was only that their minds had not been directed to consider the sounds they heard as music. They considered them as speech sounds and not as music.

Much of this work had a direct bearing on voice-production, though much more experiment was necessary. It was, however, certain that the pitch of the voice was mainly determined by the tension and length of the vocal cords. The volume of sound was mainly determined by the amplitude of air set in vibration, and the size of the resonator through which the vibrating air passed. It was also determined by the freedom of passage which the resonator offered to the sound coming from the larynx. The vowel character of the sound was determined by the resonant pitch of the front and back cavities, the tongue being the dividing stop. The quality of voice was determined by the perfection of the larynx action. It depended upon the whole cavity being utilised to give the maximum resonance possible in the form of two notes required to produce the vocal character. As to the position of the voice, about which many singers and teachers talked much, sound-waves could not be directed except by surfaces large in comparison with the wave-length of the sound—that was a well-ascertained fact. Now the wave-lengths of the human voice varied from 1-ft. for C<sup>III</sup> to 20-ft. for A<sub>1</sub>, but the cavities of the mouth were very small in comparison with waves of that length, so it was absolutely certain that in the mouth resonators there was no direction of sound. People might feel that they were sending the sound to the roof of the mouth or back of the head, but that was not doing it.

A great deal was said, and there were great differences of opinion, regarding the importance or otherwise of the nasal cavity in speaking. It was easy to determine whether the nasal cavity was in operation or not in a particular case by pinching the nose; if it was not, then one heard no difference. In normal vowel formation there was no nasal resonance. There was, however, another effect often called nasal quality which did not depend on the nose, but on the construction of the pharynx, which introduced certain resonances otherwise absent from the voice. Of course much more experiment with models was necessary before a rational explanation could be given of the extraordinary nuances which occurred in human voice-production. More absurdities had been talked and written, and more fantastic theories had been advanced about the acoustics of voice-production, than about any other subject.

## ROYAL ACADEMY OF MUSIC

The students' orchestral concert at Queen's Hall on Tuesday, April 1, opened with Chopin's *Funeral March*, played in memory of Sir Frederick Bridge, Sir Walter Parratt, and Sir Charles Stanford, all of whom had passed away within the preceding fortnight.

The outstanding item of the programme was B. J. Dale's *Song of Praise*, for chorus, semi-chorus, and orchestra—a fine but difficult work, which was specially composed for and first produced at a festival service in St. Paul's Cathedral. The work is one of great complexity in parts, but both choir and orchestra acquitted themselves well under Sir Henry Wood's baton.

A Suite (MS.) for small orchestra by William Alwyn, a present pupil, consisted of four short sketches, and is a work of much promise.

In the first movement of Lalo's Violoncello Concerto, Mr. Douglas Cameron proved himself an excellent 'cellist, and Miss Sybil Barlow and Miss Doris Sheppard gave a good account of themselves in Pianoforte Concertos by Saint-Saëns and Paderewski. The other items included Bach's third *Brandenburg Concerto* for strings, Handel's solo, 'The trumpet shall sound,' sung by Mr. Roy Henderson (trumpet, Mr. Eric Pritchard), and Handel's Organ Concerto in G minor, which brought the concert to an end.

At the chamber concert given in Duke's Hall on April 3, the A Cappella Choir, conducted by Mr. Ernest Read, gave an admirable performance of Bach's Motet, *Be not afraid*, and also contributed a selection of Madrigals by Sweelinck, Gesualdo, Weelkes, and Wilbye. The chamber music included Dvorák's Pianoforte Quartet, the Theme and Variations from Tchaikovsky's Trio in A minor, and also MS. compositions by Olive Pull, Ivy Rainier, and William Alwyn, present students.

## ROYAL COLLEGE OF MUSIC

H.R.H. The Prince of Wales, as President, has approved the Council's nomination of the following as Fellows of the Royal College of Music (F.R.C.M.): Sir Edward Elgar, Sir Henry Wood, Prof. W. H. Bell (Principal of the South African College of Music, Cape Town), Mr. Hamilton Harty, and Prof. Donald F. Tovey, of whom none are members of the Royal College of Music. The following approved nominations for the Fellowship represent such as have been closely connected with the College, either as students or in an official capacity: Sir Walford Davies, Sir Dan Godfrey, Sir Landon Ronald, Mr. Frank Bridge, Mr. Eugène Goossens, Mr. Fritz Hart (Principal of the Melbourne Conservatoire, Australia), Mr. Gustav Holst, Mr. John Ireland, Mr. Perceval Kirby (Professor, University of Johannesburg, S.A.), Mr. W. H. Leslie (Member of the Council, Master of the Musicians' Company), Mr. W. Barclay Squire (Librarian, R.C.M.), and Mr. Leopold Stokowski (Conductor, Philadelphia Orchestra, U.S.A.).

It was indeed under a great shadow that the College came to the close of the Easter term. Sir Frederick Bridge, Sir Walter Parratt, and Sir Charles Stanford, whose intimate connection with the College dated from its very earliest days, all passed away within a few days of each other, and in mourning the personal loss of these beloved friends, the College is proud to know that the nation has paid them the signal honours reserved for her great sons.

A happier recollection 'it is to record that the energies of the students, and not least in those branches in which the deceased musicians were pre-eminent, continue in full flood. The concerts and recitals given during the term numbered no less than twenty-seven, and included a performance of Vaughan Williams's *London Symphony*, under Mr. Adrian C. Boult, which may rank with the finest achievements of the College Orchestra in recent years; and a violoncello and pianoforte recital by Miss Gena Milne and Mr. Angus Morrison, which would have attracted considerable attention if given in, say, Wigmore or Æolian Hall.

The second and final stage of the Cobbett Competition for Chamber Music took place at the end of the term. The generous Mr. Cobbett had yet once again given prizes amounting to fifty guineas for the composition and performance of new short chamber works. In the first stage of the competition prizes of fifteen and ten guineas were awarded, as previously announced, to Mr. H. Davies Adams and Mr. Strickland Constable respectively for two Fantasies for string quartet. The parts of these prize works were distributed to quartets of string players for rehearsal, with the stipulation that the works were to be prepared independently of assistance. Five sets of players, reduced by illness to four, entered, and performed the works before a board consisting of the donor, Dr. Vaughan Williams, Mr. H. C. Colles, and the Director; the composers also attended, and listened attentively in heroic silence. Some of the performances proved to be so even in merit that it was found necessary to divide the prizes, and awards were made to quartets led by Miss Joan Cartell and Miss Leila Hermitage.

A very welcome variation of the ordinary routine of College and Academy life should not pass without mention. The Director, some members of the Council, and the Board of Professors of the College, entertained Sir Alexander Mackenzie at dinner last term, on the occasion of his approaching retirement. There was an intimate and friendly significance about the occasion, for the hosts were all personal friends of Sir Alexander, and so far from panegyrics and sad farewells, the speeches were entirely conversational, and gave Sir Alexander the opportunity to promise that now he would really have time to do some work. Perhaps the boldest effort of the evening was Sir Hugh Allen's daring in congratulating Sir Alexander on having, during his long stay in England, absorbed some of the South.

## Wireless Notes

BY 'CALIBAN'

A change of pen-name. 'Ariel,' I find, has already been bagged by my confrère of the *Daily Mail*, and I am loath that he should be held responsible for any of my views. The choice of an alternative has not been arrived at hastily. Something from *The Tempest* seemed appropriate, for wireless recalls the island which was

'... full of noises,

Sounds and sweet airs, that give delight, and hurt not.'

And as these words were spoken by Caliban, there is my choice of name, more by token that he is described in the *dramatis personæ* as 'a savage and deformed slave.'

Want of space last month prevented my discussion of the B.B.C. Symphony Concerts. I hope it is not too late to say a few words about them. First, their success seems to have been in an unexpected direction. The audiences at London orchestral concerts this season have been on the small side, and I, for one, thought the B.B.C. concerts would be even smaller than the average. They did not seem likely to attract to Central Hall the habitués of Queen's Hall, and one naturally expected that wireless enthusiasts would stay at home and listen harder than ever. Instead, there were large audiences, obviously including a very large proportion of people who rarely go to concerts of any kind. The majority were clearly wireless 'fans.' One safely deduced that from the fervour which they applauded the 'Uncle' in charge. Surely never did a public character receive so many cheers for doing so little. 'London calling,' he said to those of us who stayed at home. Roars of applause from those who didn't. 'Stand by for a moment; we must change the amplifier.' (Loud and prolonged cheers.) The climax came with the familiar, 'Good-night, everybody, good-night!' which was hailed with rapture. I mention the fact because it has some bearing on the musical future of wireless. We have been told that musical performances, above all of the solo type, would suffer from a lack of intimate appeal. But the odd thing is, that we constantly have proof of the extraordinary facility with which some speakers and performers get *en rapport* with their vast unseen audience. My wireless experiences of the past few months, in all sorts of directions—listening to music, plays, operas, news, speakers, 'Big Ben,' &c.—have convinced me that the invention has in it possibilities, artistic, social, and political, before which the imagination reels. A platitude? Yes, but I am still reeling, and can't repress it. (All the same, I hope our magicians will not attempt to pass on to their customers the nightingale's song. Everything in its place: the bird's trill in a drawing-room is as anomalous as a gramophone in a moonlit glade.) The Symphony Concerts, then, were a popular success in the hall. In the home they were only moderately satisfactory. This was mainly due to the choice of place. Had the B.B.C. set out to find the worst hall for the purpose, it would, I think, have selected the Central. The pronounced echo makes it bad for ordinary concert purposes, so one cannot expect it to give good wireless results. The experiment was worth trying for several reasons, but the outcome shows clearly that the time must arrive, and soon, when the B.B.C. will have its own properly equipped concert-halls for various types of performance.

Excellent orchestral results have been obtained from Savoy Hill. Particularly good was the concert conducted by Dan Godfrey, jun. We have had, too, effective transmission of Bliss's *Conversations*. The programme of Old English music (Kendall String Quartet, Cecil Dixon, and Philip Wilson—the latter as speaker only, being barred by illness from singing) was delightful.

(Had I written notes last month I should have expressed gratitude for a performance of a Brahms Sonata for clarinet and pianoforte by two players whose names I forget—a real joy, and a good example of what the wireless can do in giving us attractive works of a type that the average concert rarely touches.)

The attempt to broadcast the *St. John Passion* on Good Friday showed that so far the wireless, like the gramophone, is not able to deal satisfactorily with choral singing.



The orchestral part came through well, as did the solos. But I wish the tenor had not sentimentalised the Narrator's part. There is much that calls for no more than plain delivery. It was irritating to hear, for example, such a phrase as 'It was written in Hebrew, in Greek, and in Latin,' delivered *molto affettuoso*. The fact is, wireless enormously increases performers' responsibilities. This is obvious, of course, but there are signs that some of them fail to realise it. Thus, it would be a pity if the thousands who heard Murdoch one evening play the Chopin A flat Impromptu thought that such a breakneck pace was right. Most of the melodic outline simply disappeared. The average concert-goer would know that such a pace was ruinous, whereas thousands of wireless listeners might be deluded into trying the same slapdash methods.

I had hoped to touch on the attitude of some of my fellow critics towards wireless music, but space has run short, and I must wait till next month. But I squeeze in a line to congratulate the B.B.C. on the steady improvement in the choice and arrangement of its musical programmes.

## London Concerts

GERRARD WILLIAMS'S 'KATE'

*Kate; or, Love will Find out a Way*, at the Kingsway Theatre, was a modern attempt to carry on the tradition of the old English ballad-opera, an attempt which the vogue of *The Beggar's Opera* at Hammersmith very naturally fathered. Unfortunately we have to speak of *Kate* in the past.

'The gunner and his mate  
Lov'd Mall, Meg and Marian, and Margery,  
But none of us car'd for Kate,'

as Stephano sang. But no, it was not quite that. There was much that was likeable about *Kate*. We wanted to care about her. We felt a resentment against the factors that prevented us from caring more.

Note this difference between two ballad operas. *The Beggar's Opera* was always Mr. Gay's, the librettist's, opera. *Kate* was Mr. Gerrard Williams's, the composer's. Of course, that is very flattering to the increased importance of the musician in two hundred years. Still, even in these enlightened days the librettist cannot confidently leave everything to the music. A public that thought about music and nothing else would have taken to *Kate* as to hot cakes. But who can think of music and nothing else at this sort of entertainment?

Pepusch and Gerrard Williams worked differently. The former's tunes were current, in the air. The tunes of *Kate* were those English folk-tunes which the most part of the folk have so completely forgotten that when we discover them (and in the past twenty years alert, clever folk have been discovering them and delighting in them) they come no more naturally to us than if they were Hungarian. Never mind. The tunes of *Kate* were delicious, some three-score of them, the pick of Cecil Sharp's and allied collections. And Mr. Gerrard Williams's working-up of them was full of taste and pretty craft.

*Kate* is over, dropped, dead. But that is no reason why Gerrard Williams's *Kate* music should be. It, in fact, is not. The word has gone round that it is to emerge again, fitted to a different text. The sins of the Kingsway text (which was cautiously anonymous) need hardly be gone into now—*de mortuis* &c. The innocent author had simply set out to provide a row of pegs on which the folk-tunes could be hung. But in ballad-opera there are gaps between the tunes. How those gaps yawned! And in ballad-opera you can hear the words of the songs. These are likely to sound inept if the author has simply put down anything that came first, on the ground that all words are the same in opera. These points are mentioned here for the sake of those who would fain glean in the harvest-field of *The Beggar's Opera*.

Even the most rapt music-lover must have seen the stage-craft of Gay's writing—of the lively, real, arresting situation presented straightway by that appalling Peachum family.

The libretto of *Kate* made an attempt to present a nautical, smuggling, hearty English village of the late Georgian time. It is a long time since Trafalgar, and a good deal of curious learning and taste would have been necessary to do the thing properly. It was deadly conventional and unreal—the merest theatrical pinchbeck. The hero was a naval officer, and they called him Jack. 'Jack,' however, belonged exclusively to the lower deck until quite recent times. *Kate*'s lover would have been Johnnie. C.

### THE NINTH SYMPHONY

Was it by accident or design that the Ninth Symphony was played twice within five days (March 20 and 24)? Anyhow, this double celebration of the centenary of the first performance of the Symphony (Vienna, May, 1824) thereby took on something of the character of a grand sporting event—Weingartner *v.* Kussevitsky.

The first performance was that of the Royal Philharmonic Society, conducted by Felix Weingartner. The second was at the London Symphony Orchestra's ninth concert, under Serge Kussevitsky. Common to the two concerts were the circumstances that the Philharmonic Choir sang, that Miss Balfour was the contralto, and that the hall was full. Otherwise everything was as different as it could be. Did a section of the Philharmonic audience, more used perhaps to Daly's Theatre than to Philharmonic concerts, bring shame on a hitherto respectable institution by coming in with applause at the wrong place in the *Scherzo*? The L.S.O. audience rose so far superior as to refrain from all applause until the end of the work—the sensible thing, of course, to do, though it had never happened before at a London performance of the Ninth Symphony. This was the least of the differences.

It is ninety-nine years since the Philharmonic Society first played the work. How shines a good deed in a naughty world! The Philharmonic's relations with the doomed Beethoven were such as to make it perpetually an honour to be associated with the Society. Everyone knows the tale. More obscure is Beethoven's behaviour in dedicating the Society's Symphony to someone else (the King of Prussia) too. But as the Philharmonic of 1824 did not mind, it would be impertinent in others to be less magnanimous.

There can be no doubt that Weingartner's performance was the finest that had been given in London for many years. Whatever may be said against Weingartner—that his Wagner is dry, or that he fondly fancies in the face of all evidence that the world wants to hear his own compositions—when he conducts Beethoven we cannot mistake how distinguished a musician he is. The flow of the music seems so natural that he might easily be thought to be having little to do with it. The Symphony made the effect that night of a mighty scroll solemnly unwound, or perhaps of a grand and effortless pageant of nature, sunrise or what not. He had slightly modified the scoring. That was nothing much. What was so extraordinarily reassuring and satisfying was the obvious rightness of the *tempi* from first to last. The instruments had just the proper time in which to say their say according to their natures. Of course some of the vocal music sounded strained and awkward, but by this time we are all prepared for that in the Ninth Symphony, and so the drawback is discounted.

This performance, all sobriety and just measure, was given a foil a few nights after by Kussevitsky. This told us, if we had not realised them before, what the merits of Weingartner had been. At the same time, whatever Kussevitsky's extravagance and inequality, his performance did at moments open up sublime vistas; without generally attaining to them, it suggested wondrous new possibilities thrilling to the imagination, whereas Weingartner simply had accomplished with preciseness just what he had intended. Kussevitsky's qualities are well-appreciated in London—the way in which he sacrifices himself and all that is in him to the cause of the moment's music; his ardour and strength; and his way of communicating his powerful energy to the players and singers under him. Of his perfect sincerity no one could doubt, and if his Beethoven was feverish and frantic that was his convinced feeling on the Symphony. We do not believe he was consciously 'stunting,' whatever his unconventionalities. These were

enormous, and fairly kept one on the *qui vive*. Kussevisky seemed to want to transfer Beethoven's allegiance from the Hapsburgs of a hundred years ago, to some more savage and oriental rule. The drama in the music as it is normally taken was too tame. We must have darker shadows, and the light should be the flames of incendiaries. In this temper the *Allegro* made a wonderful beginning, in midnight and foreboding. But Beethoven would not quite support Kussevisky's pitch. The music made it clear that such a violent strain had not been anticipated. For instance, in the first movement there are the conversational wood-wind passages of this sort:



Kussevisky had a singular difficulty in lightening his atmosphere of terror quickly enough to make the comparative unconcern of these innocent voices seem plausible.

The *Scherzo* of the Ninth Symphony is weirdness itself. With this our conductor was not content. It had to have, gallop as it would, a few cuts with the lash. Driven thus, the *Trio* became pretty well inarticulate. In the slow movement, Kussevisky behaved like Bernard Shaw with Joan of Arc. Mr. Shaw, drawing a full-length portrait of Joan of Arc, could not believe it would not be an improvement to introduce himself in the foreground. So, as this *Adagio* poured out its soul, Kussevisky busied himself encouraging it to express more and more.

Where this sort of conducting indubitably scored was in the choral movements. By the time we came to the *Finale* the choir, inspired by Kussevisky's self-immolation, were likewise prepared to do or die. It all ended in a wondrous, barbaric clamour. The mild author of the *Ode to Joy* uttered a recommendation of fraternisation. This expression of it might have been a war-dance of Attila's legions.

But (in spite of the sopranos' A's) what a mighty *Finale*! It is surely the clinching declaration of Beethoven's genius. After those three stupendous symphonic movements, must not the composer's mind have paused? For whatever orthodox *Finale* could properly complete such an edifice? No one else would have had Beethoven's courage. But he trusted to his feeling at the end of the slow movement that orthodox symphonic music must for once go by the board. It was as though a man of distinguished cultivation, who had always spoken with proper, well-chosen terms, were faced suddenly by one of the turning-points of life and felt that no words he had ever used before could meet the case—he must burst out with something more vigorously low than ever before, with some simply primitive and heroic vulgarity. So Beethoven opened his doors in this *Finale* to all comers, regardless of their manners, and ended the tale of his symphonies with that extraordinary bang and clatter of circus-music.

C.

#### THE ROYAL CHORAL SOCIETY

The Society's system of having a variety of conductors affords greater scope to the choir and increased interest to the audience. When, in addition, we find in two successive programmes Holst's *Hymn of Jesus*, *The Dream of Gerontius*, and Vaughan Williams's *Sea Symphony*, with but one old-fashioned work—*The Hymn of Praise*—to balance these, it must surely seem to some faithful attenders of the older school that the times are changing disturbingly. It is all to the good, of course; but some of the performances are not so good as we might expect. All the drawbacks of the choir's size and constitution, and of the hall in which it sings, have been discussed before. There remain vocal and temperamental weaknesses that no conductor can overcome.

Mr. Adrian C. Boulton, on March 29, drew from the choir some of its very best tone, and all of its most painstaking concern for effect, in the *Sea Symphony*. He whipped up the singers to an uncommon show of spirit, too, so that we got the tang of the salt spray: it was a dilute solution, but of recognisable flavour. Slight jars and groundings on snags and shoals of intonation made us uncomfortable at moments, but the ship sustained them bravely.

It is an uncommonly bold and captivating work. Who could set Whitman in this mood? Vaughan Williams has made us all his admirers by showing what might be done with these rhapsodical strains. The Royal Choral singers ought to have a share of praise for their pluck in again tackling this difficult, not altogether grateful, music. The task was a little eased by the omission of the choral work in the *Scherzo*, in which, and throughout the afternoon, the orchestra wrought seriously and (as far as the ear can decide in this Black Hole of a hall) to very useful purpose.

Miss Dorothy Silk and Mr. Topliss Green caught the moods of the music in the solo parts. Miss Silk's voice, though not large, seems to fill a big area better than does Mr. Green's. The merit of both artists lies first in musicianly sensitiveness, and only secondarily in vocal quality, though Miss Silk's purity of tone is always a joy.

The after-dish was the *Hymn of Praise*, a too familiar mixture of solidity and light confectionery. By the manner of its presentation—competent and unexciting—and by the pleasant singing of Mr. Archibald Winter in the tenor music and Miss Kathleen Ryan as Miss Silk's partner in the duet, it served as compensation for the rigours of the preceding hour, to the not inconsiderable portion of the audience which always looks as if it were musing lovingly on its memories of the *Hymn's* first performance, and of how charmingly Mendelssohn conducted.

W. R. A.

#### THE GLASGOW ORPHEUS CHOIR

A kind of 'hen and egg' query as to the evolution of this choir keeps running in the mind. Which came first—the man with the Barrie-like spirit, the Peter Pan of choralism, Hugh Robertson, or that body of singers with the quite unremarkable voices but with a spirit so perfectly in affinity with their conductor's that you never can tell who started a part-song off in just exactly the right way, and who is responsible for its going through, a little gem of organization. When you organize the spirit, you tread dangerously. Perhaps it is because Robertson and his choir have such an astonishing superabundance of spirits (and, I think, more than a trace of Scots mysticism and what amounts almost to musical second-sight) that you never are conscious of the organization at all—it never obtrudes. The 'crack' choir (cause of much misgiving at times to musicians) is one thing: the Glasgow Orpheus another—as different as chalk from cheese.

On its visit to London, on April 12, the Choir travelled over-night, gave an hour's concert in the morning to the Prime Minister and his friends (that hard-working Scot and keen music-lover came in the afternoon and refreshed himself with over two hours more of the singers' delightful art), and, besides the afternoon concert, gave another in the evening, and then sped home, pursued by the cheers of several thousand charmed fellow-Scots and Southrons. Both programmes were made up of smallish things, with, of course, a lot of Scottish airs in arrangements—not all of these up to the finest standard of musicianship, by the way. Then soloist members—Miss Boyd Steven, Mr. W. Smith, and Mr. Albert Froggatt—sang, and Mr. Alec Gourlay played strathspeys and reels till every foot itched to be at in the aisles. All this for the Scot in exile, to whose soul the familiar tunes are meat and drink. The Outlander, too, if he be not spoilt, loves them almost as well—when the Orpheus just puts its whole heart into them. Art comes into it, too; but (best praise you can give) you don't think about that till afterwards.

A few of the classics of the choral repertoire were added—some of the best-known Elgar works, Brahms's *Death of Tennyson*, Morley's *My Bonny Lass* (with what an effervescence of happiness!), and so on. It would be worth any



conductor's travelling a hundred miles to hear Boughton's Faery Chorus, from *The Immortal Hour*, sung as these people do it, with the lightest, most loving and lovable rhythmic lilt imaginable.

Next year we may have some bigger works, in which we want to test the Choir's mettle. But, saving the one point that the voices are not very big, and that they sometimes (the men's a little, notably) don't quite attain the robustness and the ring that distinguish some choirs we know, there need be no fear that the Orpheus will disappoint us in any way. These singers know their powers—indeed, a great deal of their success comes from the conductor's knowing to a hair's breadth exactly where lies his choir's strength, and from his acting upon the knowledge with the precision of an operating surgeon, the insight of a philosopher and dreamer, and the driving power of a benevolent autocrat. You can't analyse power of this kind—it just grows, and grips you as surely as it grips and holds this choir, which in Robertson's hands is an expressive medium of the highest sensitiveness, that affords some of the purest pleasure music can give.

W. R. A.

#### OTHER CHORAL CONCERTS

The South London Philharmonic Society maintains its own traditions, which some day will doubtless be appreciated by South London as they deserve. The *St. Matthew Passion* should have brought more people to Goldsmiths' College than it did on April 12. The choral singing, under Mr. W. H. Kerridge, was of high quality.

The Alexandra Palace Choral and Orchestral Society performed Bach's Mass in B minor at the Palace on March 22. Mr. Allen Gill drew some magnificent effects from his well-trained forces in some of the broader choruses.

Dvorák's *Spectre's Bride* was the principal work in the Crystal Palace Choral and Orchestral Society's programme on April 5. Choir and orchestra combined in an admirable performance under Mr. Walter W. Hedgcock. Only two professionals were needed to assist the amateur players.

Barclay's Bank Musical Society gave a concert at Queen's Hall on April 9. The male-voice choir, under Mr. Herbert W. Pierce, sang Stanford's *Songs of the Fleet* and Bantock's *Lucifer in Starlight*, and the orchestra played German's *Welsh Rhapsody* and other works under Mr. Herbert J. Rouse. Everything went excellently.

The concert given by the Philharmonic Choir at Queen's Hall in March was repeated at Central Hall on April 5 with an audience of children from secondary schools. It was a stiff programme for the young—*Blest Pair of Sirens*, the Delius C minor Pianoforte Concerto, Holst's *Hymn of Jesus*, Franck's *Psyche*, and Beethoven's Pianoforte and Choir Fantasia.

The annual concert of the Wandsworth Male-Voice Choir at Battersea Town Hall, on March 27, was in part a dress rehearsal for the Choir's success in the London Festival two days later. In an excellent programme Elgar's *Whether I find thee* and Bantock's *My love is like a red, red rose* were the pieces prepared for competition. Mr. J. C. Clarke conducted.

Bromley Choral Society brought a good and popular season to an end on April 1 with *Acis and Galatea* and *Walpurgis Night*, acceptably sung under Mr. Frederick Fertil.

#### AN ORCHESTRA OF WOMEN

The new British Women's Symphony Orchestra acquitted itself well at Queen's Hall on April 3. Worse orchestras, and better, have played on the same platform. No one expected these young aspirants to produce the same effect as male players who have been playing all kinds of difficult music under all kinds of conductors for half their lives. The important fact is that a Women's Symphony Orchestra, complete in every branch, exists and is able to tackle music like Dame Ethel Smyth's *On the Cliffs of Cornwall* (which the composer conducted) and Elgar's Violoncello Concerto. To accompany Miss Beatrice Harrison in this work was a test of flexibility that found some weak points in the orchestral technique. A more finely-pointed beat on the part of Miss Gwynne Kimpton might produce a quicker responsive-

ness. All the programme was British. It included three of Elgar's *Sea Pictures*, sung by Lady Maud Warrender, and a string piece by Miss Phyllis Norman Parker.

#### FOURTH GOOSSENS CONCERT

Owing to the non-arrival of the parts of Arthur Bliss's String Quartet, of which there is only one set, and that in utmost demand in America, the work had to be omitted from the programme at Æolian Hall on April 4, its place being taken by Dohnányi's Quartet in D flat. This was played by the Philharmonic, with Mr. James Lockyer for viola in place of Mr. Jeremy. I do not believe that the work is a strong favourite even with the most enthusiastic of Dohnányi's admirers. Its polyphony is a trifle too facile, and its lyricism too flowing to make any deep impression. One critic compares it with Rheinberger and Fauré—not a bad parallel if neither composer is envisaged at his best. Miss Dora Labbette was the vocalist in Vaughan Williams's three Chaucer Rondels, *Merciles Beauty*, whose pseudo-archaic melodiousness masks the science, not to say the sophistication, of a more recent period. Even whilst yielding to the charm of their prim beauty one is inclined to resent something that is not spontaneous in them, a too self-conscious revivalism. With the addition of Messrs. André Mangeot and G. Barbirolli, and the substitution of Mr. Eugene Goossens as viola, the same players gave the latter's String Sextet, a work which steadily improves on acquaintance.

There were two novelties. The first consisted of three Preludes for pianoforte, *Ships*, by Eugene Goossens, who played them himself. A fussy, business-like 'Tug,' a weather-beaten, mournful 'Tramp,' and a portentous 'Liner' constitute the triptych. The first attracted by its amusing realism, the second by a touch of romantic colouring. Both proved of much greater interest than the third. I cannot help thinking that a touch of vulgarity would have made the 'Liner' more convincing. The other novelty was the setting of Herrick's *The Unlesioned Lover* in a group of Herbert Bedford's unaccompanied songs, presented by Miss Labbette. The poem seemed a little too formal for its treatment, and the other songs of the group gave more pleasure.

E. E.

#### SOME SINGERS OF THE MONTH

Madame Margaret Matzenauer, a mezzo-soprano from the New York Opera, sang at the Albert Hall on March 30. Her music was (apart from two lapses) better than is usual on such occasions. She proved to be an eminent singer. Her breath was perfectly controlled. This made for a buoyant play with volumes from the most finely-tapered minimum to a nobly-swelling vehemence, with an infinite number of shades between. It was not showy singing. Indeed, the Albert Hall audience was left rather cold. But it was deliciously musical—singing for the connoisseur. It was even musicianly in feeling—if not so to an inspired, at least to an intelligent degree. The only technical faults were a few strained high notes and a shake that did not shake quite rapidly enough.

Mr. Plunket Greene sang to a full and captivated audience at Æolian Hall. We may say at once that his singing does not yield much sheer musical pleasure. On the other hand the famous artist powerfully appeals to a side of us which singers who consider nothing but tone never touch. His programme was a model, as usual. The first group was mainly Schubert and Schumann. Three of the latter's songs were among his great successes: *The Dead Friend's Glass*, *The Greeting*, *The Cards*. The English group included the names of Parry, Gurney, Vaughan Williams, Harty, Howells, C. A. Gibbs, and Stanford. (There is, he reminded us, a treasury in Stanford's songs.) At the end came chanties and folk-songs. A great deal of Mr. Plunket Greene's singing was toneless. He showed, however, that tone is not absolutely essential. A worse grievance was that every now and then (particularly in quick songs) he took the bit between his teeth and galloped through a piece regardless of rhythm, sense, or precise notes. Vaughan Williams's *Roadside Fire* went to pieces under this perverse treatment. But, with all our grumblings, the fact remains that at his happy moments he is a

singularly touching interpreter. The music of a song may be lost, but he makes a work of art in delivering, with that wistful air of his and distinguished diction, the whole sense of the poem. Mr. Liddle accompanied. Some of the singularities of his performance must be put down to the singer. But his mis-reading of the accompaniment of Schubert's *Hurdy-Gurdy Man* was purely his own doing. Is a hurdy-gurdy capable of such *rubato*?

Elena Gerhardt, at Queen's Hall, on April 1, sang Schubert—a nice choice of the familiar and the comparatively unfamiliar (the latter including *Tom on the bridge morosely leaning* and the beautiful *In Spring—quiet sit I on the hillock's slope*). Mr. Harold Craxton accompanied with the most beautiful sympathy and graceful expression, though he was a degree too much in the background. Madame Gerhardt has a wonderful London public which attends her concerts in crowds, and worships her whatever she does. Her followers appear to be as fascinated as those of the poet Bunthorne in the play. While this singer's art is in some ways distinguished, it would be a pity if leaders of opinion were to convince their disciples that it is wholly exemplary. Madame Gerhardt was at her best on April 1, and even so, her breath supply was only barely sufficient. It indeed was not sufficient for her high notes, which were hard, as the result of too little support. Madame Gerhardt often sang nobly, in spite of this serious technical shortcoming, but her performance of *Great is Jehovah* exposed it unmercifully. We should advise her not to sing songs of such requirements, were it not that the general public appeared not to be aware of any imperfection. In her elaborate care over diction Madame Gerhardt sets a good example, but even on this point she is always a warning. Singers should take note of the beauty that results from this carefulness, while observing also how possible it is to make carefulness too complaisantly conspicuous.

Mr. John Goss gave a second concert, again with interesting and out-of-the-way music, at Wigmore Hall, on March 28. There were some good, sturdy tunes in E. J. Moeran's *Norfolk Folk-Songs*. Norman Peterkin's new songs showed a pretty talent, and there was a performance of Peter Warlock's *Curlew* cycle. Mr. Goss has many accomplishments. We urge him to cultivate a brighter variety of tone-colour. His fineness of diction, his solid tone, and unaffected manner are all attractive.

Miss Megan Foster began her concert at Æolian Hall with some old English lyrics set by modern composers. Then came poems of Verlaine in versions of Fauré, Debussy, and Hahn; poems of Tagore in American settings (Carpenter and Hagemann); five Goethe songs of Schubert; and finally a series of children's songs by Grovlez, Howells, Bax, and Herbert Hughes. This programme showed the clever enterprise of the charming singer. She concerns herself mainly with the less strenuous sorts of song. In her light pathos, her irony, and her sunny liveliness she is an artist in whom we can frankly delight.

Miss Edith Furmedge, a contralto, sang on March 21, and excited considerable interest in her prospects. Her gifts are well above the ordinary. It is a stately voice. (The singer's stately presence was no disadvantage either.) She has the power to sing with the depth of a full contralto and the means to relieve the heaviness of such singing at appropriate moments. There was a fine fervour, a ready interpretative wit. Miss Furmedge's voice was placed where it could tell most vividly, and there was a ring of decision in her tones. In the *Alto Rhapsody* of Brahms she made a particular impression. The way of this singer towards a still higher accomplishment will be by closer attention to detail. She needs to loosen certain vowels and sharpen her diction. And she showed a habit of lungeing at detached upper notes. Her *v's*, among other consonants, needed vivifying. Certain items of Miss Furmedge's programme were a trifle disconcerting, as indicating a not very assured taste.

Miss Dora Stevens, who was accompanied by Mr. Craxton and by Mr. Pougnet's Quartet, on April 2 sang some pieces of Joseph Jongen, and, in her English selection, by Bax, Alec Rowley, Arthur Sandford, and Martin Shaw. She sang conspicuously better than we had ever heard her before. The voice has a charming quality, the high notes

in particular being lustrous. Miss Stevens's diction is still too laboured. The knack of a more glib utterance would save her much trouble and be pleasanter to hear.

It is a compliment to Mr. Howard Fry, who sang on March 31, to tell him that at moments he reminded us of the delightful American baritone J. C. Thomas. Accompanied by Mr. Reginald Paul, he sang the six sacred songs of Beethoven's Op. 48, Arias of Berlioz and Verdi, and songs of Vaughan Williams and Stanford. Mr. Fry has the true lyric baritone quality. His voice is warm and his diction good (but he must lighten his short words, 'is,' 'it,' and so on). It will be interesting to see if he can develop the power, the flashing lingual brilliance, and the pealing high notes of the most eminent singers of his type.

'Shepherd! thy demeanour vary'—so runs the line in the old song of Thomas Browne, which figured in Miss Rosa Alba's programme. This advice might have been taken to heart by the singer. Miss Alba began by seeming prepossessing. After a time she rather lost her hold because of her stereotyped style. She sang with a full, bright soprano voice of considerable range, but she did not manage to turn it to any very subtle use, or make it reflect a very marked personality. She must be reproached for slurring, and may be told that assistance in reaching high notes is not given by the craning of the neck.

Miss Sheila MacDonald sang at Queen's Hall. On her previous appearance she was criticised for the hardness of her high notes. The criticism has not been acted upon. Again these notes jarred. She also damaged some of her phrases by an extravagant use of aspirates. Aspirates will slip into the runs of the most scrupulous singer. Used sparsely, and at the right moment, they are effective. With this singer they were a trying mannerism.

Miss Margarita Mackerras began her recital at Wigmore Hall with Bach's Aria for soprano, flute, viola, and continuo, *Stein, der über alle Schätze*, which she sang really well. Later on, in Brahms, Bantock, and other music, a certain monotony crept in. Agreeable as the voice was, and cultivated the singer, it was all too much on one level. When some abandonment was required, the singer seemed to be restrained by considerations of gentility.

Miss Mary Pollock sang at Æolian Hall. She was so nervous that we probably did not hear her do her best. Still, there was evidence of a good voice and a good manner, which could do with more polish. Miss Pollock was better suited to the lighter side of her programme. When tackling the grandiose she was overweighted. Far from being alone in this, she does not realise how much an illusion of spontaneity counts towards gratifying an audience.

Miss Alma Simpson (soprano), at Æolian Hall, put alongside Bach and Brahms some singularly poor songs of American provenance. The pictorial kind of song apparently appealed most to this singer, who was not equipped for any analytical exercise. She fluttered and warbled her way through her selection, and it was all quite superficial, and often faulty.

Miss Hanna Granfelt, a Finnish soprano, sang twice at Wigmore Hall. Her expression was over-sentimental, her technics unassured. She was best in songs of her countrymen. She made an air of Bellini sound like a too long and too difficult exercise.

H. J. K.

## Music in the Provinces

ABERYSTWYTH.—At the College concert on March 21 Bach's D major Overture, Handel's Overture to *Otho*, and Mozart's Pianoforte Concerto in A were played, Mrs. Arthur Williams being the pianist. The Bangor Trio played the *Andante* and *Scherzo* from Hurlstone's Trio in G, and combined with members of the orchestra in the *Allegro* and Variations from Brahms's Sextet in B flat.

BEN RHYDDING.—'Georgian and Early Victorian Opera' was the scheme of a concert given by the Operatic Choir on March 22, under Mrs. W. P. Haigh. Besides a concert version of *The Bohemian Girl*, excerpts were given from operas by Gluck, Mozart, Handel, and Gounod.



**BIRMINGHAM AND DISTRICT.**—It is announced that Mr. Adrian C. Boulton has been appointed conductor and director to the City of Birmingham Orchestra for the season. Mr. Eugène Goossens will be among the guest conductors. Mr. Boulton will reside at Birmingham, and it is proposed to engage part of the Orchestra on a permanent basis with a view to rehearsals daily. As an experiment two of the symphony programmes will be given twice on the same night; the first performance at 6 o'clock and the second at 8.30. The Children's Concerts, which have been a regular feature of the City Orchestra's work since its institution, are to be still further developed, and it is proposed to establish an amateur orchestra as an auxiliary to the professional orchestra on special occasions. The City Orchestra gave the last Symphony Concert of the season on March 26. Mr. Appleby Matthews conducted, and the programme included Franck's Symphony. On March 31 the Annual Plebiscite Concert was given, Tchaikovsky's *Pathetic*, the *Tannhäuser* Overture, and Debussy's *L'Après-Midi d'un Faune* were amongst the chosen pieces. At a Sunday concert, on March 16, Mr. Appleby Matthews conducted Three Sketches by Paul Beard—a *Tango*, a *Piemontese*, and a *Humoresque*. They are capably-written little pieces, and reveal a sound knowledge of orchestration. The following Sunday a group of Russian folk-tunes by Liadov and Massenet's *Phedre* Overture were given. The Sunday concert on March 30 was the last of the season by the City Orchestra. The last Mid-day concert was given on April 10, when a small orchestra, conducted by Mr. Johan Hoch, played the *Brandenburg Concertos* Nos. 5 and 6, and the second Overture-Suite for strings and flute. At a concert given by the City of Birmingham Choir, first performances of Bantock's *Golden Journey to Samarkand*, and Gerrard Williams's *A Cycle of the Sea* were given. Both works are interesting and colourful, and have the merit of musicianly handling. At this concert Mr. Robert Parker and Miss Mary Foster were the soloists. Conducted by Mr. Adrian C. Boulton, the Festival Choral Society gave a performance of Verdi's *Requiem*. The choir sang well, and Miss Carrie Tubb, Miss Rose Myrtil, Mr. Frank Mullings, and Mr. Norman Allin were the soloists. The Worcestershire Orchestral and Ladies' Choral Society gave its nineteenth concert on April 5. Sir Ivor Atkins conducted, and Brahms's fourth Symphony was the chief item in the programme.

**BRIDGWATER.**—The Choral Society was assisted by Mr. John Coates at its spring concert on April 10. Mr. Arthur Trowbridge conducted, and the choir sang Callcott's *Love wakes and weeps*, Rutland Boughton's *Piper's Song*, Parry's *My delight and thy delight*, Geoffrey Shaw's *Worship*, Holst's *Song of the Blacksmith*, Fletcher's *Follow me down to Carlow*, and madrigals by Byrd, Gibbons, and Dowland.

**BRISTOL.**—On March 15 *Hiawatha* was performed by Bristol South Choral Society, with a choir of sixty and an orchestra of twenty, under Mr. R. T. Young. A recital of works by Arnold Bax was given at Victoria Rooms on March 18 by Mr. John Coates, Miss Olive Franks, Miss Bessie Rawlins (violin), and Miss Harriet Cohen (pianoforte). Mr. Bax was present, and played the accompaniments. The programme included the second Violin Sonata. At the Symphony concert on March 19 Madame Suggia played Dvorák's Concerto in B minor for 'cello and orchestra. The orchestra played Ravel's *Mother Goose* Suite and Brahms's fourth Symphony, under Mr. Eugène Goossens. Stapleton Hill Choral Society performed *Elijah* on March 31, conducted by Mr. S. A. Harris. Horfield Choral Society gave *Judas Maccabeus* on April 2. Mr. Herbert Hunt and Mr. Ralph T. Morgan have given a programme for the Children's Concert Society. They played an Air with Variations by Rheinberger, a Bach Aria (violin and organ), Bach's Organ Prelude and Fugue in C minor, and Elgar's Sonata in G, and added explanatory remarks. At the concluding concert of the Philharmonic Society, on April 5, Elgar's *The Music-Makers* and *Sea Pictures*, Vaughan Williams's Mass in G minor, Parry's *Jerusalem*, and a Beethoven Violin Concerto were performed. Miss Margaret Fairless was the violinist, Miss Phyllis Lett the vocalist, and Mr. Arnold Barter conducted.

**CAMBORNE.**—Beethoven's fourth Symphony and the Bach Concerto in D minor for two violins were in the programme which the Cornwall Symphony Orchestra gave at Camborne on March 30 and 31, and afterwards at Truro. Dr. C. Rivers conducted.

**CAMBRIDGE.**—The chief events in an unusually active term were two performances of the B minor Mass by the C.U.M.S.—in the Guildhall, under Mr. J. F. Shepherdson, and in Ely Cathedral the following day, under Dr. Cyril Rootham. The C.U.M.S. gave the third of its new series of popular orchestral concerts, and two chamber concerts (the first by the Spencer Dyke String Quartet, and the second including Schubert's Octet and Mozart's Clarinet Quintet) have been given under the aegis of the same Society. College musical societies in many cases hold weekly meetings on Sunday evenings; amongst these informal concerts may be mentioned that given by the Newnham College Musical Society in King's College Hall on March 9. Dr. Wood's *Passion according to St. Mark* was sung in King's College Chapel on Friday, March 7, and Brahms's *Song of Destiny*, with other vocal and instrumental music, was performed in Christ's College Chapel on two successive Sunday evenings. The Informal Musical Society continues to flourish, and has given three very good chamber concerts this term. Dr. Gray, at Trinity, and Mr. Philip Dove, at Queens', have given fortnightly organ recitals. On March 6, Dr. Rootham conducted a performance of his *Achilles in Scyros* in the Guildhall.

**CARDIFF.**—In the series of historical performances of the Beethoven Symphonies, organized by Mr. and Mrs. Herbert Ware, the *Eroica* was played on March 26, by an orchestra of fifty. Mr. W. H. Reed gave a lecture on the Symphony, and Mrs. Ware played the Elgar 'Cello Concerto.

**COLCHESTER.**—Mr. W. F. Kingdon conducted the Musical Society in a well-chosen programme on April 3, the works sung by the choir being *Blest Pair of Sirens*, Brahms's *Song of Destiny*, and Cowen's *John Gilpin*.

**DARLINGTON.**—The Darlington Bach Choir gave its third recital on March 26. The Choir sang Cantata No. 65, *The Sages of Sheba*, the Motet *The Spirit also helpeth us*, and two anthems of Byrd. The Orchestra played the Suite in B minor, and, with Mr. E. Broadley, the Pianoforte Concerto in D minor. Dr. Arthur Kitson conducted.

**DEAL AND WALMER.**—A series of monthly symphony concerts has been inaugurated this year by Lieut. Walton O'Donnell and the orchestra of the Royal Marines. The January programme included Tchaikovsky's fifth Symphony and Smetana's *Vltava*; that of February, the *New World* Symphony and *Les Préludes*. On March 29 the largest audience of the season heard the *Jupiter* Symphony and Tchaikovsky's *Romeo and Juliet*.

**EDINBURGH.**—On March 15, at the Paterson orchestral concert for children, an exposition of musical forms was given by Mr. Herbert Wiseman, who conducted the orchestra in a Bach Air (counterpoint), Jarnefeldt's Prelude (canon), *The Magic Flute* Overture (fugal writing), and Mozart's Pianoforte Concerto in D, with Mr. Philip Halstead as soloist. The North British Railway Musical Association, conducted by Mr. Archibald Russell, numbered a hundred voices at its concert on March 15. The programme included Bach's *O Sacred Head* and Wilbye's *Flora gave me fairest flowers*. In his pianoforte recital on March 15, Mr. Harold Samuel included music by Bach, Handel, Mozart, Beethoven, Schumann, and Debussy. The Reid orchestral concert season closed on March 15, when two Brahms Pianoforte Concertos were played. Mr. Johannes Roentgen was the soloist in the D minor and Prof. Tovey in the B flat Concerto, and also in Dohnányi's *Variations on a Theme of Childhood*. Holst's *Fugal Overture* was also played. On March 16, Prof. Tovey was the soloist in Dr. Arthur Somervell's *Highland Concerto*. The composer conducted this and his *Normandy Variations*. After an interval of thirteen years, *The Dream of Gerontius* was performed by the

Royal Choral Union on March 17, in Usher Hall. Mr. Greenhouse Allt conducted, and the soloists were Miss Muriel Brunskill, Mr. Arthur Jordan, and Mr. Philip Malcolm. The Fellows Orchestra collaborated, with Mr. Ralph T. Langdon at the organ.—On March 17, the fifth—and last—of Prof. Tovey's University Historical Concerts included Brahms's Pianoforte Quartet in C minor, Beethoven's String Quartet in E flat, and Mozart's Pianoforte Quartet in G minor, given by Prof. Tovey and the Edinburgh String Quartet.—In the Music Hall, on March 18, the Scottish Girls' Friendly Society Choir and the Girl Guides' Choir, trained by Mr. Alexander Maitland, combined to sing Bach's cantata, *The Angels*, and severally sang part-songs.—Leith Amateurs' Orchestral Society, at its first annual concert since the war, played Beethoven's first Symphony, Mr. W. Gilchrist Cochrane conducting.—On the same date, in Synod Hall, Mr. Moonie's Choir closed the season with a programme of part-songs, including MacCunn's *There is a garden, Festa's Down in a flowery vale*, and Stevens's *From Oberon in Fairyland*. Mr. Horace Fellows played Edgar Barratt's *Hebridean Legend*.—St. Andrew Amateur Orchestral Society, now in its fortieth season, conducted by Mr. R. de la Haye, played the *Oberon* Overture, the Overture to *The Mastersingers*, and Beethoven's first Symphony. The Orchestra numbered sixty players.—On March 29, Mr. Gavin Godfrey's choir, the latest addition to local organizations, gave its first concert. The choir numbered two hundred voices, and sang *Hiawatha's Wedding-Feast* and part-songs. A small orchestra assisted, and Mr. Arthur Jordan was the principal singer.

EXETER.—The March concert of the Chamber Music Club was confined to music composed by members, and was something in the nature of an experiment. The principal items were: A quartet arrangement for four voices of *Barbara Allen* and a song, *May in the Greenwood*, by P. B. Tomblings; two violin pieces and a Phantasy Trio in A minor for pianoforte, violin, and 'cello, by Dr. Ernest Bullock; a song by Dr. H. J. Edwards; 'cello music by S. W. A. Moyle; and a vocal quartet, *My Bonnie Bell*, by Dr. Tozer.

GUILDFORD.—The March subscription concert had a particularly interesting programme—the *Jupiter* Symphony; Mozart's Clarinet Concerto, played by Mr. Haydn Draper; Walford Davies's Suite, *Songs of Nature*; and Nicholas Gatty's *Orpheus with his Lute*, given for the first time with orchestra. Mr. Claude Powell conducted, and everything went well.

HALIFAX.—Bach's *Jesu, Priceless Treasure* was sung by St. Paul's Choral Society, under Mr. T. Newbould, on April 10, at St. Paul's Church.

HANLEY.—Chief among recent events has been the admirable performance of *The Dream of Gerontius* by the Stoke-on-Trent Choral Society on March 6. Mr. Ernest C. Redfern conducted, and the solo parts were taken by Miss Mary Foster, Mr. John Adams, and Mr. Harold Williams. The concert opened with the Bach-Elgar Fugue, and included the *Alto Rhapsody* of Brahms.

HULL.—The Vocal Society, conducted by Dr. Henry Coward, gave an admirable performance of *The Song of Hiawatha* on March 19.—The programme of the Philharmonic Society on April 3 was chosen by plebiscite. It included the *New World* Symphony, the *Magic Flute* and *Meistersinger* Overtures, and the *Casse-Noisette* Suite. Sir Henry Wood conducted.

KIDDERMINSTER.—The Choral Society gave its last concert of the season on April 11, when the programme included Holst's *Two Psalms* and Dvorák's *Te Deum*. Mr. J. Irving Glover conducted.

KIRKCALDY.—On March 19 the Musical Society performed Brahms's *Requiem* in the Adam Smith Hall. Mr. Charles M. Cowe conducted the choir and orchestra, and the principal singers were Miss Hilda Blake and Mr. Herbert Heyner. Stanford's *The Revenge* was also performed.

LEEDS.—The outstanding event of the season has been the performance of the Mass in G minor of Dr. Vaughan Williams by the Philharmonic Choir under the direction of Mr. Norman Strafford. The singing was of fine quality, and the Mass made a deep impression. The Choir also gave Stanford's *The Blue Bird* and some of Dr. Whittaker's northern folk-song arrangements.—Recitals have been given by Mr. Frederick Dawson and Miss Jean Sterling Mackinlay.

LIVERPOOL.—Sir Edward Elgar was the conductor at the Philharmonic concert on March 11, when, besides the recently-scored Handel Overture in D minor and three of the orchestrally-accompanied *Sea Pictures*, the Symphony in E flat was played, and the programme closed with *The Wand of Youth* Suite. Miss Olga Haley was the singer.

—The present series of Vickers concerts closed on March 15 with the appearance of the De Reszke Singers, who sang folk-songs, Elgar part-songs, negro spirituals, and nursery-rhyme parodies by Herbert Hughes. Miss Dora Labbette also sang.—Mr. Zacharewitsch and Miss Ethel Midgley gave a violin and pianoforte recital in Crane Hall on March 19.—The British Music Society gave a recital on March 22 of works of Mr. Herbert Howells. The String Quartet, *Lady Audrey's Suite*, a Pianoforte Quartet (the first of the Carnegie publications), two carol anthems, and a pianoforte miniature suite, *Sarum Sketches*, were performed. The McCullagh Quartet provided the strings.—*The Banner of St. George* and Rogers's *The Storm* were sung by the Post Office Choral Society on March 22, conducted by Mr. Matthews Williams.—At the last of the Rushworth & Dreaper orchestral concerts for young people, on March 22, Miss E. Allen lectured on 'The Rainbow of Sound.' The Overtures to *The Mastersingers* and *William Tell* were played, under the direction of Mr. G. E. Stuteley.—Aintree Institute Choral Society, assisted by an orchestra, performed *A Tale of Old Japan* on April 10. Mr. P. Hilton Radcliffe conducted.—At Birkenhead, on April 5, the Oxtan and Cloughton Orchestral Society played the Brahms Violin Concerto with Mr. Albert Sammons, and the Overture to *The Mastersingers*. Mr. J. E. Matthews conducted.

MANCHESTER AND DISTRICT.—The seventeenth Hallé concert consisted of the second Act of *Tristan* and the first Act of *The Valkyrie*, in which Mesdames Agnes Nicholls and Rose Myrtil, and Messrs. Frank Mullings, Norman Allin, and Clifford Moon took part. In the Love Duet from *Tristan* Miss Nicholls and Mr. Mullings ventured on an intimate tenderness of style which was something of a revelation even to the most experienced Wagnerians in the hall.—At the eighteenth concert, on February 28, Hofmann played the G major of Beethoven; for the first time we heard Bax's *Garden of Fand*; and one of Richter's old war-horses—Dvorák's Symphonic Variations—was heard after a fourteen years' silence.—March 6 brought the Bach B minor Mass (an epidemic of coughing affecting platform and audience alike). Sung for the third successive season, it failed to reach the high standard of 1923. The soloists were Mesdames Caroline Hatchard and Muriel Brunskill, and Messrs. Arthur Winter and Horace Stevens.—The twentieth concert, on March 13, was notable from the fact that Mr. Alfred Barker, winner of a recent competition between the younger violinists of the Hallé Orchestra, played the test-piece—Bruch's G minor Concerto—in a manner calculated to win enthusiastic praise from the most exacting critics. Beethoven's *Pastoral* Symphony, Strauss's *Don Juan*, and Brahms's *Gaudeamus Igitur* (otherwise *Academic Festival*) Overture—which was in the nature of a good 'breaking-up' finale—provided a programme making a wide appeal.—The Pension Fund concert on March 20 consisted of *The Mastersingers* Overture, Strauss's *Heldenleben*, Saint-Saëns's *Carneval des Animaux*, and the *Choral Symphony* of Beethoven.—If only from the fact that they were additions to the remarkably small number of choral concerts in a great choir-singing neighbourhood mention should be made of the Brand Lane *Hiawatha* trilogy on March 15 under Sir Henry Wood, and the Manchester Vocal Society's performance of Bach's *Sing ye to the Lord*, on March 19, under Mr. H. M.



**Dawber.**—During March the B.N.O.C. has given an extensive répertoire at the Opera House. Manchester, unlike some other places, has a strong liking for Verdi's *Otello* and *Falstaff*; the former had one performance. The house very probably would have been full had more performances been given, instead of some of the operas which form the stock-in-trade of companies incapable of doing *Otello*. Probably the experience will not be lost on the management in future visits. In the domain of chamber music it must be recorded that the Tuesday noon-tide series is still 'not out' with a score of over four hundred; that the Catterall Quartet, on March 12, gave what we believe to be the first 'one-composer' chamber concert—a Brahms evening with the Quartet (Op. 51), the early Sextet (Op. 18), and the mature Quintet (Op. 88). For the first time, also, we had an authoritatively annotated programme from the pen of Mr. Samuel Langford. At the fourth Hamilton Harty chamber concert Elgar's A minor Quintet was played by the Edith Robinson Quartet and Mr. Harty. These players have in the past two seasons advanced to a position of more definite prominence than before. Mr. Harty's conception of chamber music extends to what is suitable for a chamber orchestra, and on March 17 he proved the justness of his theories as to the superior adaptability for the chamber rather than the concert-hall of such things as the Grieg *Holberg Suite*; Mozart's D minor *Divertimento* for strings and horns, and the *Elegiac Serenade* of Tchaikovsky. He and the audience also discovered that in the Lesser Free Trade Hall we have the ideal chamber for such music in this city. During April the seventh and eighth recitals of the Beethoven Pianoforte Sonatas were continued by Mr. Robert Gregory and Mr. Isidor Cohn.

**OSSETT.**—German's *Richard III.* Overture opened the concert of the Orchestral Society on March 25. Mr. Alfred Hemingway conducted.

**OVERTON (HANTS).**—The Glee Class, conducted by Mr. Arthur C. Bennett, gave a miscellaneous concert on March 25. The programme included Stanford's *Phaultrag Crohoore*, Benjamin Cooke's *In the merry month of May*, and West's arrangement of *John Peel*.

**PAISLEY.**—*Caractacus* was given by the Choral Union in the George A. Clark Town Hall on March 27. The difficulties of the score were creditably overcome by the choir and the Fellows Orchestra under the guidance of Dr. W. Rigby.

**PENRITH.**—Dvorák's *The Spectre's Bride* was performed at the annual concert of the Penrith Musical Society on March 28. Stanford's *Songs of the Fleet* were sung by Mr. Charles Knowles. Mr. James Pollard conducted a most successful concert.

**SCARBOROUGH.**—Hamilton Harty's *The Mystic Trumpeter* was performed by the Scarborough Musical Society on March 19, Mr. O. C. Keaton conducting. The Leeds Symphony Orchestra assisted.

**SELBY.**—The Philharmonic Society gave *Caractacus* with great effect on March 24, in spite of a shortage of male voices and of orchestral players. Mr. Arthur Simpson conducted.

**SHEFFIELD.**—Members of Chesterfield and Barnsley Choral Societies joined the Sheffield Amateur Musical Society on April 1 for the performance of Berlioz's *Faust*, under Dr. Staton. The final concerts of the Five o'Clock series brought Bach's Concerto in D minor for three pianofortes and strings and a *Chanson Celtique* for viola by Cecil Forsyth, played by Mr. Allan Smith.

**SHREWSBURY.**—The Philharmonic Society, conducted by Mr. F. G. Rowland, gave its third concert of the season on March 27, with a programme that included *The Revenge* and *Blest Pair of Sirens*. Madame Rebé Hellier was vocalist, and Miss Joyce Rollitt played the Grieg Pianoforte Concerto.

**TORQUAY.**—The Winter Orchestra played Max Bruch's Violin Concerto in G minor, with Mr. Albert Sammons, on April 9, and Rimsky-Korsakov's *Capriccio Espagnole*. Mr. Ernest Goss conducted.

**WELLINGBOROUGH.**—The Orchestral Society's programme on April 1 included Beethoven's *Prometheus Overture*, the Grieg Pianoforte Concerto with Miss Constance Julian as soloist, Eric Coates's *Miniature Suite*, Purcell's *Dioclesian Overture*, and the first movement of Franck's Pianoforte Quintet. The conductor was the Rev. Greville Cooke.

**WOKING.**—The Woking Music Club's first season of six chamber concerts with well-known players and singers has been not only an artistic but a financial success, with the result that the subscription is being lowered. Among the visitors have been the Philharmonic Quartet, the English Trio, Miss Isolde Menges, Miss Irene Scharrer, Miss Helen Henschel, and Miss Phyllis Lett.

**YORK.**—The Rhoda Backhouse String Quartet visited York on March 22, and played McEwen's *Biscay* Quartet and one of Mozart in C.

## IRELAND

On March 28, the Belfast Philharmonic Society gave a fine performance of *Samson and Delilah* under the direction of Mr. Godfrey Brown. It is of interest to add that a Belfast lady, Miss Riddell, has recently bequeathed a sum of £500 to this deserving musical society.

The Derry Feis, on March 27 and 28, was very successful, but the adjudicators—Mr. Hamilton Harty, Prof. Dunhill, and Mr. Clyde Twelvetrees—regretted to have to state that the standard was not so good as it might be. Miss Dorothy Stokes, of Dublin, won the Dove Pianoforte Cup outright for the third year in succession, and was warmly complimented by the adjudicators for her really fine interpretation.

Miss Petite O'Hara and Miss Rhoda Coghill gave a recital at the Dawson Street Hall, Dublin, on March 10, winning much approval for the Debussy Sonata and the Brahms D minor Sonata. On March 23, Miss Florence Austral was one of the attractions at a Theatre Royal concert, her singing of Dr. Harington's *Drink to me only* being particularly good.

A band recital by the Garda Scotchana (Civic Guard Band), under the direction of Inspector D. J. Delaney, was held in the Theatre Royal, Dublin, on April 6. The occasion was memorable for the first appearance in Ireland of Miss Margaret McNulty, Irish contralto, just returned from Italy. Mr. Delaney's Fantasia on Irish traditional airs (dedicated to General O'Duffy) was much appreciated.

*The Beggar's Opera*, under the direction of Eugène Goossens, Sen., had a successful week at the Gaiety Theatre, Dublin, from April 7-12, and opened another week's engagement at the Grand Opera House, Belfast, on April 14.

Mr. Percy Whitehead gave a song recital at the Abbey Theatre on April 14, with Mrs. Boxwell at the pianoforte.

## Musical Notes from Abroad

### GERMANY

#### A NEW OPERA BY FRANZ SCHREKER

Many critics and other musicians had gone to Cologne to attend the first performance of *Irrelohe*. This had been all too hastily proclaimed as the best opera written by Franz Schreker, whom many look upon as the greatest German opera composer. This time, however, even his friends and followers had to admit his lack of originality. The plot—his own—is superior to the music. This does not mean that it is good. It is highly erotic—like other opera texts by Schreker—and in other ways discomforting.

There was a time when Schreker was said to have transcended Wagner. But, alas, after the veil of sweet, mixed sound has fallen, Wagner's glory remains undimmed. All the symphonic music in *Irrelohe* is full of Wagner, and of Richard Strauss (who, of course, had lost his prestige when Schreker ascended the opera-throne of Germany). Now the king has become a vassal, and we only hope that under the discipline of self-criticism he will find it in him to

create better works than this. But if *Irrelohe* is of no real value, it nevertheless received a distinguished performance under the baton of Otto Klemperer, who will shortly belong to Berlin.

#### 'JENUSA' AT THE BERLIN STAATSOOPER

The Czecho-Slovakian composer, Leos Janacek, now nearing the seventieth year of his age, is one of the strangest figures among European musicians. He knows nothing of the world, nothing of commercialism in music, but devotes himself exclusively to the idea of creating a musical *genre* which, growing from folk-music, reflects at the same time all that is or was modern in the art. It is not, however, a pure reflex of other moderns, but a real synthesis of popular song and modern methods. In his *Jenusa*, Janacek aims at the utmost unity of word and musical text, and goes even farther than most of his fellow-composers. The spirit of Smetana has, with him, undergone a change by an intellectual force rather unusual with musicians rooted in the soil of popular music. His choruses are full of life, and his orchestration has a colour of its own. He tries to get rid of the *Aria*, without at the same time fully denying it. So we notice a transitional art more typical of the race to which Janacek belongs than most music produced in his country.

All these qualities became evident by the very good performance recently given under the excellent leadership of Erich Kleiber, the eminent young general-director of the Staatsoper.

#### OPERAIC AFFAIRS AT BERLIN

The operatic life of Berlin is at the moment charged with intrigue. To the detached observer this may be rather entertaining, but is a condition which may hold serious consequences for all who are more intimately connected with the numerous competing schemes. It may, however, be said that of Berlin's four opera-houses two are in a critical state. We are still suffering under the moral reactions of the war. The activities of those who, probably because they have nothing to lose, reveal no sense of responsibility, are not confined to the region of opera.

#### A NEW HANDEL BIOGRAPHY

From Dr. Hugo Leichtentritt, whose pen has given us many informing books, comes a big volume on Handel (the Deutsche Verlagsanstalt, Stuttgart and Berlin). It is the result of very laborious research. Dr. Leichtentritt pursues his text to the farthest sources, and in his hands the sponge may be said to be squeezed dry. His book, appearing just at a period of Handel renaissance in Germany, will stimulate a wide interest. The author's scrupulous exactitude makes for monotony, but his style often attains to real beauty of diction.

ADOLF WEISSMANN.

#### NEW YORK

Once a year that unparalleled organization the Toronto Mendelssohn Choir comes to visit us. Disregarding their law of never appearing under any conductor but their own, these singers gave at their first concert this year Beethoven's ninth Symphony, with the assistance of the Philadelphia Orchestra under the baton of Leopold Stokowski. It was a very remarkable performance, Mr. Stokowski's reading being almost martial in its intensity of vigour. This did not interfere with our enjoyment of the first two movements, but the lovely *Adagio* was taken too fast and (the martial spirit still prevailing) much of the poetry of this most beautiful of all Beethoven's *Adagios* was lost. The triumph was, of course, in the last movement, with the Toronto Choir under Mr. Stokowski's magnetic leadership singing this difficult music with fine energy and precision. The first part of the programme was devoted to a *cappella* music (Palestrina, Byrd, and Bach selections), Dr. Fricker conducting. The second concert was given entirely under Dr. Fricker's baton, the Philadelphia Orchestra furnishing such accompaniments as were needed. The feature of this second evening was excerpts from Bach's B minor Mass. This wonderful choir sings with such perfection of attack, so much dignity and sincerity in the solemn music, and with such strength and power when these are called for, that there seems to be nothing to criticise and only praise can be given.

Another association which visits us annually is the Cleveland Orchestra, which never presents a hackneyed programme. Mr. Sokoloff trains his men to play with great technical skill and full understanding of the music, the features of this year's concert being D'Indy's Symphony in B flat minor and Debussy's *Iberia*. The Symphony is considered D'Indy's best work, and if the melodic invention is not of supreme beauty, the workmanship in its development is most admirable.

Stravinsky has been popular in New York this winter. Mr. Damrosch has played *Le Chant de Rossignol* four times; the Philharmonic Society has given it twice, and repeated hearings call for more. *Le Sacre du Printemps* has been played twice by the Boston Symphony Orchestra, the first time to a well-filled but not crowded house, the second time to an audience that filled every available inch of standing room, hundreds being turned from the doors. And still they call for more repetitions. *Renard* was given only once by the International Guild of Composers, but with Mr. Stokowski and his little orchestra and the four admirable singers to claim and hold our attention as they did, it is a shout that goes up this time for another and yet another hearing.

D'Indy, Debussy, and Stravinsky might open their eyes in astonishment could they read the name of Deems Taylor as their successor in line. Yet this young American has done things that the other three have never done nor could do. Some listeners had to study hard to understand the Frenchmen and the Russian, and when their work was understood well enough to evoke articulate delight, such expressions as 'splendid,' 'magnificent,' &c., proved that we had had an intellectual feast. D'Indy loves classicism, Debussy is poetic, Stravinsky is a humorist, and in *Le Sacre du Printemps* he is pagan, but Taylor is human, and his humanity, added to his wit and philosophical musings, shows all through his clever interpretations of Alice's adventures *Through the Looking Glass*. Mr. Taylor has long been admired for his songs, but of late years he has ventured into orchestration. This last composition presents so much melodic interest, along with such original and striking themes, so well developed and revealing a profound knowledge of the resources of the orchestra, that we are lost in admiration of the work and its composer, who arouses our best emotions at the same time that he inspires appreciation of his intellectual ability.

The last of the Metropolitan revivals was *Der Freischütz*. It did not prove as interesting, nor will it probably last as long in the repertoire as did *Oberon*. The revival of the latter a few years ago was very delightful, but *Der Freischütz* is less appealing and more commonplace than the lighter opera. It was produced with magnificent scenery by Urban, and, as in *Oberon*, all the speaking parts were set to music by Mr. Bodanzky—sometimes a recitative with only a chord for a background, and sometimes a very near approach to a song. Elizabeth Rethberg made a very acceptable Agatha, but one listener could hardly forget Parepa-Rosa, when she was heard here in the part some five or six decades ago. The real vocal and histrionic success in the opera was made by Michael Bohnen, as Kasper, and the wolf's glen was a veritable 'Hell's Kitchen.' The introduction of Weber's *Invitation to the Dance* gave the Ballet exceptional opportunities.

M. H. FLINT.

#### TORONTO

The Mendelssohn Choir of Toronto recently established itself more firmly than ever in the eyes of America. New York critics claim for this body priority over any other similar organization on this continent. A thing the Americans seem unable to understand is that it should be possible for so huge a choir to attend three rehearsals a week throughout the winter, and to sing almost every night for two whole weeks in the aggregate, simply for the love of music. In New York choirs have to be paid. The tour this year included Buffalo, New York (two nights), Philadelphia, and Baltimore. Mr. Stokowski created a deep impression with his performance of the Beethoven *Choral Symphony* in Carnegie Hall on the first evening, using of course his own orchestra. On the following evening Dr. Fricker was given a most enthusiastic reception with



a mixed programme that contained four excerpts from the Bach B minor Mass. Buffalo and Baltimore heard a *cappella* programmes. Mr. Tertius Noble's opinion is worth recording. 'A thousand congratulations on your splendid triumph. I enjoyed the gorgeous work of the choir—every moment of it. What control! . . . Again a thousand thanks for your inspiring choral singing. It is good to let New Yorkers see what can be done when a man who knows his job is at the head of a great choral body.'

Three New Symphony 'Twilights' have given us the Brahms Symphony No. 3, the *Magic Flute* and *William Tell* Overtures, the '1812' and the Beethoven *Pastoral Symphony*. The three soloists were Moses Garten in the Beethoven F major *Romanza*, Alfred Heather in 'Lohengrin's Farewell,' and Leo Smith in the Elgar Violoncello Concerto. Kreisler, ever welcome, rather strangely chose the Grieg C minor Sonata and the Tchaikovsky D major Concerto in the same programme. As usual his house was packed, and his popular Viennese tit-bits were in great demand.

The Hambourg Concert Society gave a splendid evening of chamber music in Massey Hall, when the Trio (Messrs. Geza de Kresz, Reginald Stewart, and Boris Hambourg) played the Beethoven E flat, Op. 70, No. 2. Geza de Kresz and Norah Drewett were heard in the favourite César Franck Sonata.

The New York Symphony Orchestra chose an all-Wagner programme for its return visit. American orchestras (with the exception of the Philadelphia) are losing ground now that we have our own regular concerts. Galli-Curci, Ignaz Friedman, and Ernest Seitz have been heard in recital. Sophie Braslau completely captured her audience for the second time this season. The Eaton Choral Society (Percy Fletcher), the Murray Kay Choral Society (W. Crawford), and the Masonic Male-Voice Choir (E. R. Bowles) have held yearly concerts. Florence MacBeth, of the Chicago Opera, assisted the first-named Society.

T. J. Crawford, St. Paul's, Bloor Street, E., is giving a special Rheinberger recital this month, playing Sonatas Nos. 5, 6, and 13. H. C. F.

## VIENNA

### THE OPERATIC AND ORCHESTRAL SITUATION

After a postponement of several months the Staatsoper has produced, as its third novelty of the season, *Fredigundis*, the latest opera by Franz Schmidt, the Viennese composer whose *Notre Dame* has held its place in the répertoire of the Staatsoper (but of no other German opera-house) for ten years past. *Fredigundis* had been a dismal failure at its first and only Berlin performance last season, and the same fate was easily to be foretold for it at Vienna. Its fault is lack of dramatic music. It disappeared after three poorly attended presentations. Clemens Krauss conducted. He goes to Frankfurt as operatic director next season. Herr Krauss's loss will be severely felt at the Staatsoper, where he has been the only young and really efficient conductor. There is some speculation as to his successor. One of the competitors, Dr. Fritz Stiedry, formerly from Berlin, is no longer in the field, as he is to succeed Felix Weingartner as director of the Volksoper.

Weingartner has decided to sever his connection with the Volksoper, the destinies of which he has governed for five years, considerably to the detriment of his own financial interests. His frequent foreign tours and consequent absence from his post have often been severely criticised, but are easily explained by the ridiculously small monthly salary which he drew at his theatre, and which was probably only a fraction of the nightly fees readily paid him on his English, Spanish, or South American tours. Moreover, the frequent opposition and interference which he encountered from the financial backers of the Volksoper—of whom each sought to further his own private ends—were such as to dull his enterprise on behalf of what is at best an operatic theatre of provincial standard.

Weingartner's more important work at Vienna is the conductorship of the Philharmonic Orchestra which he has held for sixteen years. It is hoped to retain him for at least a portion of these important concerts. The majority of the Orchestra is favourable to him, and prefers him to Richard

Strauss, whose anxiety for Weingartner's Philharmonic post is an open secret. In the orchestral field, the withdrawal of Clemens Krauss from the Gesellschaft der Musikfreunde series (which he has been sharing with Knappertsbusch and Reichwein) will result in several changes. Reichwein is designated as the successor of Ferdinand Löwe (whose often-heralded retirement will occur at the end of the season) with the Konzertverein cycle, and Knappertsbusch has fallen short of expectations. Thus the post of director of the Gesellschaftskonzerte will be vacant shortly, and also that of the Singverein heretofore held by Furtwängler (who is giving up his Vienna duties) and Reichwein. For once, Vienna is a good field for aspiring conductors this year, and new men will probably come to the front.

### ORCHESTRAL NOVELTIES

Rudolf Nilius, who had frequently been named as the prospective successor to Löwe's position, has concluded his cycle of chamber orchestra concerts with two programmes chiefly devoted to novelties by Viennese composers, including an *Overture to a Marionette Play* by Hans Gal, which lays rather more stress on lyrical warmth than on the parodistic vein customary with this sort of (generally Stravinskian) music. Further, Nilius produced a Suite by Karl Weigl entitled *Pictures and Stories*, which is an orchestral version of one of Weigl's earlier pianoforte compositions; also an orchestral setting of Wilhelm Grosz's earlier *Love Songs*. The fact that so many of the younger Viennese composers, so far from striving for progressive development, indulge in a habit of ever again reverting to their early out-put, and of making orchestral settings of works which should more properly be regarded by their creators merely as initial and transitory stages of their artistic career, cannot but inspire a certain mistrust in their discrimination and earnestness of purpose. It is a deplorable spectacle to see an unusually gifted and capable young man like Grosz unceasingly cultivating the light *genre*, and more deplorable still to see Erich Korngold engaged in reshaping over and over again the same old melodies. Some of his very earliest songs (written in the time of his career as a child-prodigy) have only recently been orchestrated by him, and produced at one of Nilius's concerts. One movement of his Pianoforte Quintet consists of variations on his *Songs of Parting*, and the last movement of his String Quartet is an elaboration on motives from his *Much Ado about Nothing* Suite. Nilius has gradually come to be regarded as the principal advocate of the young Vienna composers (albeit only composers of the lighter and more conservative vein), but he is deserving of greater praise as one of the few orchestral leaders who love to roam in the realm of rarely-heard classic music. In his quest of all but forgotten classic gems he has recently found, and produced, for the first time anywhere, six *Menuets* by Mozart. They were written presumably round about 1770. The manuscript was but a few months ago unearthed in the St. Peter Monastery at Salzburg. They are short pieces, of eminent melodic charm, and interesting from a formal point of view in that two examples deviate from the classic scheme through the complete absence of a *Trio*.

Foreign conductors have rather rarely found their way to Vienna during the last few months. Jenő Hubay, the eminent violin instructor from Budapest, appeared in the double capacity of composer and conductor in the performance of a choral work, *Vita Nuova*, based on Dante's work. It is remarkable for an obsolescence and naiveté which defy criticism, and which reveal Hubay on the plane of modernism established by a Hildach. The purpose of a special concert of the Philharmonic, directed by a Swiss conductor, Georges Fouilloux, was to demonstrate French music with the aid of so classic a composition as César Franck's D minor Symphony (which is thirty-five years old) and Lalo's *Symphonie Espagnole*. A concert of Celtic music, conducted by Mr. Alick Maclean, was a unique and interesting experience. Apart from Mendelssohn's *Hebrides Overture* and *Scotch Symphony*, and the Prelude to Act 3 of *Tristan* (which are Celtic music merely in the sense of their local atmosphere), the programme contained Edward German's *Cymric Rhapsody*, a symphonic prelude by Gillean Duart—who is none other than Mr. Maclean himself—entitled *The Mayflower*, and an old Celtic folk-song for violin and orchestra which proved the most popular piece of

the evening. Mr. Maclean's success as a conductor was undisputed, and deservedly so; he conducted with authority and rare musicianship.

Aside from the three last-named concerts, the foreign element in the musical life of the city has recently been supplied by our Czecho-Slovak neighbours. Now that the old friction between the German and Czech element of what was once the Austro-Hungarian monarchy is no longer existent—and music has had a considerable part in bridging old animosities—Czech musicians are gladly welcomed at Vienna. The Smetana Centenary was the occasion for a rather makeshift production of his opera *Dalibor* at the Staatsoper, and for a great festival concert conducted by Franz Schalk. For weeks previously Smetana had figured prominently on the programmes of several Czech artists and chamber music parties, such as the Sevcik and the famous Bohemian String Quartet and the Zika Quartet, the last-named a new and excellent organization. The celebrated Teachers' Choral Society, from Prague, under Metod Dalezil, created a great impression, and Oscar Nedbal and Anton Bednar, both Czech conductors, were successful protagonists of Czech orchestral music—perhaps the most distinctly 'national' output of any race. Bednar gave us the first cyclic performance of Dvorák's *Slavic Dances*, of which the second series (Op. 72) was new to Vienna. It was composed in 1886, and differs from the first in that it includes not only Czech dances but also Polish, Yugoslav, and Ukrainian melodies.

## Obituary

We regret to record the following deaths:

MARTIN SOUTHWELL SKEFFINGTON, on March 30, aged eighty-one. He was for a long time head partner in the firm of Skeffington & Son, publishers of theological and kindred works. His keen interest in music was manifested in many ways. He was for many years honorary organist at St. Barnabas, Kensington, conductor of the Kensington Choral Society, and composed and edited a good deal of Church music.

HENRY POPE, of Bristol, in his eighty-seventh year. For more than twenty years he was principal bass with the Carl Rosa and Mapleson Opera Companies. He was also a favourite singer at the 'Popular Concerts' in the 'seventies and 'eighties, as well as in oratorio performances at the Albert Hall and Crystal Palace.

ADA PETHERICK, suddenly, on March 21. She was well-known as organist and pianoforte teacher in the Croydon district, and was a member of the 'Petherick Quartet'—four sisters who gave recitals at various London concert halls.

FLORENCE MARY LUCY CAMPBELL (Madame Campbell Perugini), at Caversham, on March 9. She was a granddaughter of Leonardo Perugini, a famous Italian teacher of singing, and was herself well known as a teacher.

Dr. T. R. G. JOZÉ, of Dublin, who died on March 20, at the age of seventy. For over forty years he was senior professor at the Royal Irish Academy of Music, Dublin.

## Miscellaneous

A Summer School for the Study of the Arts of the Middle Ages will be held at Glastonbury from August 2 to 16, followed by a Festival (August 19-23 and 25-30) of musical and dramatic works which have been influenced by mediæval thought and feeling. Particulars from Mr. Fred J. Gilbert, High Street, Glastonbury.

The South London Philharmonic Society promises an excellent programme of British music at Goldsmiths' College, New Cross, on May 24, at 7.30. The programme will include Balfour Gardiner's *News from Whydah*, a Purcell Suite for strings, and Elgar's Violin Concerto (Mr. Albert Sammons).

## Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

Q.—(1.) I have read somewhere of books of short interludes with alternative endings, so that they may be played singly or connectedly as occasion demands. I want such things, being an organist with no gift for improvisation. Most published things of the kind are feeble and obvious. (2.) Can you suggest suitable pieces for playing before a wedding—moderately difficult and not Wagner transcriptions? (3.) A few good settings of the *Te Deum* that will stand repetition, such as Somerville in F?—INTERLUDE.

A.—(1.) Several of the numbers in Ernest Chausson's set of pieces for the Vespers of Virgins have alternative endings of the kind you describe. They are part of the 'Répertoire Moderne' of the *Schola Cantorum*, in which series you will find also some excellent pieces of varying length, founded on fragments of plainsong, by Ropartz, d'Indy, and other French composers. Excellent pieces of the length you require are the set of a hundred by Gigout, recently published by Chester, in four sets of twenty-five. Some are modal, and all are good. See also *Au pied de l'Autel* by Ropartz, a set of pieces, mostly short, and Gigout's *Album Grégorien* (two hundred and thirty short, modal pieces), and a further set of a hundred short pieces. Novello's stock all these save the Chester publication, and they also publish books of Short Preludes, most of which are excellent. (2.) A list would include pretty well the whole of the fairly light and moderately difficult part of the organ repertory. Now that the contracting parties realise that the ceremony is binding without the *Lohengrin* and *Midsummer Night's Dream* transcriptions, any good organ music may be used. We have even known happy couples stepping down the aisle to the strains of a Bach Chorale Prelude. (3.) Look at Ireland in F, Alcock in B flat and A, Macpherson in E flat (Novello).

Q.—My friend and I are desirous of composing a harvest cantata. Can you tell us the best way of getting it published?—T.

A.—Between the desire to compose and the business of publication, there is a long, long road, as you will find. When you have covered the whole distance, send the MS. to a publisher who issues that type of work, and hope for the best.

### ANSWERS IN BRIEF

E. L. M.—The Joseph Dale about whom you inquire was probably the music publisher of that name. His business was founded about 1770. Another Joseph Dale, probably a son, was in the business about forty years later. The first Joseph composed a good deal, but we find no record of his having been Master of the King's Musick.

G. L.—(1.) Joseph Robson, the organ-builder, was a partner of Benjamin Flight. The firm known as Flight & Robson had premises for a time in St. Martin's Lane. They dissolved partnership in 1832, Robson's share of the business being acquired by Gray & Davison. We find no trace of 'Robson & Son, 101, St. Martin's Lane.' (2.) Redhead's *Story of the Cross* is published by Pitman, Hart & Co.

C. F. D.—(1.) The Bachgesellschaft edition of Bach is, we fancy, not now easy to obtain. The volumes cost about £1 1s. each. The edition is mainly useful for library and editorial purposes. The average pianist and organist would be as well suited, and at lower cost, by any good English edition. (2.) The possibilities of such articles as you suggest are already being considered by the writer in question.

J. F.—We cannot give in this column biographies of composers so well known as Rheinberger. Refer to vol. 4 of *Grove*.

F.R.C.O. STUDENT.—The phrasing of the 'Wedge' counter-subject is largely a matter of taste. Bach left few such marks, so editors usually supply indications, which



are intended to be merely suggestive. Phrase as you feel inclined, but be consistent throughout the work. The only unforgivable sin in the matter of phrasing is to use none.

M. A. C.—Probably by Vittoria, but write to the organist of the church at which you heard it. Organists are usually pleased to give information of the kind.

A. W. W.—There is a largish collection of pianoforte duets by Schumann in the Peters edition. It contains all his best work in this field, we think. Novello's can supply it.

D. J. B.—(1.) No preventive, so far as we know. Try dusting the finger-tips with Talcum or powdered chalk. (2.) Keep the nails as short as is consistent with comfort. (3.) No; the finger-tips must go through the sore stage and get hardened to the job.

J. E. L.—We cannot suggest lecture schemes. So much depends on the type of audience, facilities for illustration, and (not least) your ability to work the scheme out. But there is no lack of subjects. The three you mention will do as well as any. There are, however, no books directly concerned with them; you must dig out your matter from your library.

W. G. H.—Why not get a skilled reviser to touch up your MS. before sending it to a publisher? It would stand a better chance of acceptance. See our advertisement columns for names of such revisers.

R. W.—Send typed copies of your song words to likely composers, or to publishers of popular songs. The latter are glad to come across suitable words to hand on to the composers associated with their house.

A. H. H.—We should think that the wrist section of any recognised system of hand gymnastics would meet your case. But expert advice seems to be called for.

FELLOWSHIP.—*Pedal Scales and Arpeggios*, by H. F. Ellingford (Novello), and *Pedal Scales, &c.*, by Clemens, in two books (Breitkopf & Härtel). But the kind of study matters less than the way you work at it. Thoroughness must be your motto.

ELMUS.—(1.) The L.R.A.M. examinations are held only in London. There is no academical dress. (2.) Best's Variations on *Men of Harlech* are published by Messrs. Augener.

B. C. W.—*School Choir Training*, by Margaret Nicholls (Novello), is an excellent practical course of lessons on voice-production for children's classes.

Can any reader oblige with some particulars of the mechanical organ for which Mozart wrote his two Fantasias?

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311. CHIPP, E. T., in C .. .. 4d.	17. MACFARREN, W., in C .. .. 4d.	188. SMITH, BOYTON, in E flat .. .. 4d.
976. COULDREY, H. R. (No. 2, in D) .. 3d.	164. MACPHERSON, G., in E flat .. .. 2d.	413. STAINER, J., in A flat .. .. 4d.
973. COULDREY, H. R., in B flat .. .. 4d.	964. *OAKELEY, H. S. (Quadruple), in F 2d.	86. SUMNER, in E (Soprano voices) .. 4d.
880. DEANE, J. H., in E .. .. 3d.	11. OUSELEY, F., in F .. .. 4d.	20. THORNE, E. H., in C .. .. 4d.
881. DEANE, J. H., in G .. .. 3d.	119. *OUSELEY, F., in D .. .. 4d.	294. TURLE, JAMES, in E flat .. .. 2d.
371. BYRE, A. J., in D (Quadruple) .. 3d.	231. PETTMAN, EDGAR, No. 1 .. .. 2d.	51. VINCENT, C., in D .. .. 4d.
408. FIELD, J. T., in A .. .. 6d.	238. PETTMAN, EDGAR, No. 2 .. .. 2d.	914. WEST, JOHN E., in G .. .. 2d.
516. GAUNTLETT, H. J., in G .. .. 4d.	42. PRATTEN, W., in E .. .. 4d.	

## Te Deum Laudamus (UNISON SETTINGS).

5. ALLEN, G., in D .. .. 4d.	10. HAKING, R., in C .. .. 2d.	28. REDHEAD, R., in D (Congregational) 4d.
14. ARMES, PHILIP, in G .. .. 4d.	147. HAMILTON-GELL, A. W., in G .. 2d.	497. SELBY, B. L., in D .. .. 4d.
3. *BARNBY, J., in D .. .. 4d.	765. HOPKINS, E. J., in B flat .. .. 4d.	136. STAINER, J., in G (Congregational) 4d.
4. *BARNBY, J., in B flat .. .. 4d.	8. MACFARREN, G. A., in G .. .. 2d.	1. STEGGALL, C., in A .. .. 4d.
346. BREWER, A. H., in B flat (partly) 4d.	579. MATTHEWS, T. R., in E .. .. 4d.	666. STEGGALL, C., in F (Congregational) 3d.
9. CALKIN, J. B., in D .. .. 4d.	7. *MONK, E. G., in A .. .. 4d.	24. STEPHENS, C. E., in C .. .. 4d.
30. CHIPP, E. T., in D .. .. 4d.	437. NAYLOR, E. W., in E flat .. .. 4d.	20. THORNE, E. H., in C .. .. 4d.
63. FISHER, A. E., in A (partly) .. 6d.	119. *OUSELEY, F., in D .. .. 4d.	
267. GOSS, JOHN, in A .. .. 3d.	11. OUSELEY, F., in F .. .. 4d.	

## Te Deum Laudamus (GREGORIAN TONES).

230. AMBROSIAN MELODY .. .. 4d.	380. JORDAN, W. (5th Tone) .. .. 2d.	300. STAINER, J. (2nd Series) .. .. 4d.
893. AMBROSIAN MELODY .. .. 4d.	953. SMITH, B., in B flat (Plain Song) 2d.	382. STAINER, J. (3rd Series) .. .. 4d.
905. Do. (Ed. by J. F. Bridge) .. 4d.	237. STAINER, J. (1st Series) .. .. 3d.	255. STAINER, J. (4th Series) .. .. 4d.

§ Orchestral Parts may be had. Those marked thus \* may be had in Tonic Sol-fa.

# NOVELLO'S PARISH CHOIR BOOK.

## Benedicite, omnia opera.

1050. ADLAM, FRANK, in F .. .. 2d.	58. FROST, PERCY H., in D .. .. 3d.	232. PETTMAN, EDGAR, in E flat .. .. 2d.
501. BAIRSTOW, E. C., in E flat .. .. 4d.	93. GADSBY, HENRY, in G ( <i>Chant form</i> ) .. .. 2d.	225. PETTMAN, EDGAR, in C and E flat .. .. 3d.
427. BENNETT, G. J., in D ( <i>Unison</i> ) .. .. 4d.	488. GALE, CLEMENT R., in D .. .. 2d.	802. PULLEIN, JOHN, in E flat .. .. 14d.
61. BENNETT, G. J., in E flat .. .. 2d.	55. GLADSTONE, F. E., in C ( <i>Chant form</i> ) .. .. 2d.	157. ROBERTS, J. V., in B flat .. .. 6d.
62. BENNETT, G. J., in G .. .. 2d.	67. GLADSTONE, F. E., in G ( <i>Unison</i> ) .. .. 2d.	626. SLATER, W., in F .. .. 2d.
101. BEST, W. T., in C .. .. 2d.	428. GODFREY, A. E., in C .. .. 4d.	74. SMITH, BOYTON, in A flat .. .. 2d.
102. BLAIR, HUGH, in G .. .. 2d.	493. GODFREY, A. E. (No. 2), in G .. .. 4d.	420. SMITH, C. W., in C ( <i>arr. for 5 or 4 v.</i> ) .. .. 3d.
94. BUNNETT, E., in E ( <i>Chant</i> ) .. .. 21.	493. H. B. C. ( <i>Chant</i> ) .. .. 2d.	195. STAINER, J., in D ( <i>Chant</i> ) .. .. 2d.
1086. BUNNETT, E., in F ( <i>Chant</i> ) .. .. 3d.	196. HERVEY, F. A. J., in A flat ( <i>Chant</i> ) .. .. 2d.	301. STAINER & BLAXLAND ( <i>Chant form</i> ) .. .. 2d.
1095. BUNNETT, E., in F ( <i>Chant</i> ) .. .. 3d.	943. HOYTE, W. S., in D .. .. 2d.	425. STAINER, DE LACY, GIBBS, & C. .. .. 2d.
631. BUNTON, H. ELLIOT, in D .. .. 2d.	944. HOYTE, W. S., in D .. .. 2d.	930. STAINER, TURLE, and IRONS .. .. 3d.
932. BUTTON, H. ELLIOT ( <i>shortd. form</i> ) .. .. 2d.	103. HUGHES, W., in E flat .. .. 2d.	424. STAINER, WINN, and WALKER .. .. 2d.
732. COBB, G. F., in G .. .. 3d.	422. ILIFFE, F., in E flat ( <i>Chant</i> ) .. .. 2d.	500. STEWART, C. HYLTON, in C .. .. 4d.
973. COULDREY, H. R., in G and D .. .. 4d.	429. LEMARE, E. H., in B flat .. .. 4d.	620. TOZER, FERRIS, in G ( <i>easy</i> ) .. .. 3d.
974. COULDREY, H. R. (No. 2), in D and A .. .. 2d.	426. LLOYD, C. H., in E flat ( <i>Chant form</i> ) .. .. 3d.	622. TOZER, FERRIS, in A ( <i>shortened form</i> ) .. .. 3d.
651. ELLIOTT, J. W., in G .. .. 2d.	901. LUCAS, P. T. ( <i>shortened form</i> ) .. .. 2d.	931. VARIOUS COMPOSERS (8 <i>Chants</i> ) .. .. 2d.
295. ELLIOTT, J. W., in G .. .. 3d.	625. MACPHERSON, C., in F .. .. 6d.	199. WEST, JOHN E., in C .. .. 2d.
374. ELLIOTT, J. W., in G .. .. 6d.	96. MARTIN, GEORGE C., in F .. .. 6d.	570. WEST, JOHN E., in G .. .. 6d.
343. ELLIOTT, M. B., in G .. .. 2d.	98. MARTIN, GEORGE C., in G .. .. 6d.	846. WESTBURY, G. H., in C .. .. 2d.
499. ELLIOTT, R. B., in G .. .. 2d.	100. MARTIN, GEORGE C., in E flat .. .. 6d.	851. WILLAN, HEALEY, in D ( <i>shortd. form</i> ) .. .. 2d.
65. EYRE, A. J. (No. 2), in F .. .. 2d.	210. MATTHEWS, T. R., in E flat .. .. 2d.	85. WOOD, W. G., in D .. .. 2d.
371. EYRE, A. J., in E flat .. .. 3d.	770. MERDECKE ( <i>Chiefly Unison</i> ) .. .. 3d.	387. WRIGLEY, G. F., in G ( <i>Quadruple</i> ) .. .. 2d.
328. FOSTER, MYLES B., in F ( <i>Chant form</i> ) .. .. 6d.	421. MILLER, C. E. (No. 2), in G ( <i>Chant</i> ) .. .. 3d.	

## The Office of the Holy Communion.

479. ADAMS, THOMAS, in D .. .. 8d.	352. JOULE, B. ST. J. B., in C ( <i>Monotone</i> ) .. .. 2d.
667. ADAMS, THOMAS, in G .. .. 8d.	682. KING, CHARLES, in C .. .. 6d.
1051. ADLAM, FRANK, in F ( <i>easy setting</i> ) .. .. 8d.	1006. MACFARREN, G. A., in G ( <i>Unison</i> ) .. .. 6d.
1053. Ditto, in G .. .. 6d.	666. MAUNDER, J. H., in F ( <i>Simple setting</i> ) .. .. 8d.
1055. Ditto, in D .. .. 8d.	369. *MERDECKE ( <i>Harmonized by J. Stainer</i> ) .. .. 8d.
1056. Ditto, in E flat ( <i>Missa de Sanctis</i> ) .. .. 1s.	784. MERDECKE (Edited by Basil Harwood) .. .. 8d.
711. AGUTTER, B., in E minor .. .. 8d.	784A. Ditto, Melody only .. .. 3d.
1042. BAKER, HENRY, in F .. .. 8d.	855. MERDECKE (Edited by G. C. Martin) .. .. 8d.
746. BENNETT, G. J., in E flat .. .. 8d.	835. MISSA DE ANGELIS (Edited by Basil Harwood) .. .. 8d.
1034. BEST, W. T. ( <i>Simple setting</i> ) .. .. 6d.	835A. Ditto Melody only .. .. 3d.
235. *BLISS, W. H. The Communicants' Choral Card .. .. 2d.	801. MISSA REGIA (Edited by F. Burgess) .. .. 8d.
695. BREWER, A. H., in E flat .. .. 8d.	900. MISSA SIMPLEX (Edited by F. Burgess) .. .. 8d.
863. BROOKE, C. W. A. ( <i>Arranged by</i> ) ( <i>Chant with Hymns</i> ) .. .. 6d.	630. MOIR, FRANK L., in E flat .. .. 8d.
741. BROWN, A. H., in A .. .. 6d.	1024. MONK, E. G., in A ( <i>Unison</i> ) .. .. 6d.
234. BRYANS, F. R. A Simple Choral Communion Card .. .. 4d.	965. MOORE, HAROLD, in B flat .. .. 8d.
1089. BUNNETT, E., in E .. .. 1s.	221. OUSELEY, F., in C ( <i>Easy</i> ) .. .. 4d.
1066. BUTTON, H. ELLIOT ( <i>mostly in Unison</i> ) .. .. 8d.	716. POINTER, JOHN, in B flat .. .. 8d.
966. CHAMBERS, H. A., in G ( <i>Simple setting</i> ) .. .. 8d.	1030. REAY, S., in F .. .. 8d.
576. CLEMONS, W. J., No. 3, in A flat .. .. 3d.	483. SELBY, B. L., in E flat ( <i>for Treble voices</i> ) .. .. 6d.
677. COBB, G. F. ( <i>Plain Chant. Voice part</i> ) .. .. 2d.	484. SELBY, B. L., in E flat ( <i>for Four voices</i> ) .. .. 8d.
701 to 703. COBB, G. F., in C .. .. 8d.	438. SHAW, J., in G .. .. 8d.
734. COBB, G. F., in G .. .. 3d.	390. SOMERVELL, A., in F .. .. 6d.
861. DUMONT ( <i>Ascribed to</i> ). Missa Regia. (Ed. by F. Burgess) .. .. 8d.	565. STAINER, J., in A .. .. 8d.
1060. DUNCAN, E., in G .. .. 8d.	355. STEANE, BRUCE, in F .. .. 8d.
829. *DYKES, J. B., in F .. .. 4d.	1027. STEWART, R. P., in G .. .. 6d.
356. ELLIOTT, J. W., in F .. .. 8d.	534. THORNE, E. H., in E flat .. .. 8d.
714. FOSTER, M. B., in F ( <i>Simple Setting</i> ) .. .. 8d.	1001. THORNE, E. H., in G .. .. 8d.
705. *HALL, E. VINE, in D ( <i>Unison</i> ) .. .. 6d.	790. TOMBLIN, R. G., in C .. .. 8d.
263. HAYNE, LEIGHTON GEORGE, in G .. .. 6d.	266. TRIMMELL, T. T., in C ( <i>Festival</i> ) .. .. 4d.
1046. HEWITT, C. H., in E flat ( <i>easy setting</i> ) .. .. 8d.	785. WESTBURY, G. H., in A .. .. 8d.
936. HUTTON, E. A. ( <i>arr. by</i> ) ( <i>Chant Service</i> ) .. .. 6d.	713. WILLAN, HEALEY, in G .. .. 8d.

Most of the above settings have the Benedictus qui venit and Agnus Dei included.

## Kyrie eleison.

495. BUTTON, H. ELLIOT. Four Kyries .. .. 2d.	453. LEMARE, E. H. Six Kyries .. .. 4d.	482. STAINER, J. Four Kyries .. .. 3d.
130. CALKIN, G. Six Kyries .. .. 2d.	454. LEMARE, E. H. Five Kyries .. .. 4d.	69. *SULLIVAN, in D ( <i>with Jubilate</i> ) .. .. 4d.
341. CLIPPINGDALE, J. Six Kyries .. .. 2d.	509. MACFARREN, W. ( <i>with Jubilate</i> ), in C .. .. 2d.	460. TILLEARD, J., in F ( <i>with Jubilate</i> ) .. .. 2d.
973. COULDREY, H. R. Four Kyries ( <i>with Te Deum, &amp;c.</i> ) .. .. 4d.	990. MACFARREN, W. ( <i>with Jubilate</i> ), in A .. .. 6d.	137. TRIMMELL, T. T., in F ( <i>with Creed</i> ) .. .. 4d.
753. CUMMINGS ( <i>with Sanctus</i> ), in D .. .. 2d.	401. MACPHERSON, C., in E flat .. .. 14d.	266. Ditto in C ( <i>with Sanctus and Creed</i> ) .. .. 2d.
674. FARRANT, R., in G minor .. .. 4d.	154. MACPHERSON, S., in E flat .. .. 6d.	295. TURLE, JAMES ( <i>with Jubilate</i> ) .. .. 2d.
430. GODFREY, A. E. Three Kyries .. .. 2d.	505. MACPHERSON, S., in B flat .. .. 6d.	909. *VARIOUS COMPOSERS (26 <i>Settings</i> ) .. .. 8d.
555. GREENISH, F. R. Six Kyries .. .. 2d.	582. MATTHEWS, T. R. Four settings .. .. 2d.	575. VARIOUS COMPOSERS (4 <i>Settings</i> ) .. .. 2d.
414. ILIFFE, F. Six Kyries .. .. 2d.	535. SELBY, B. L., in F .. .. 2d.	400. WEST, JOHN E., in E flat .. .. 14d.
682. KING, CHARLES, in C ( <i>with Creed</i> ) .. .. 6d.	188. SMITH, B. ( <i>with Te Deum</i> ), in E flat .. .. 4d.	642. WEST, JOHN E., in F .. .. 14d.
214. KING, OLIVER. Five Kyries .. .. 4d.		558. WILLIAMS, C. LEE ( <i>with Te Deum</i> ) .. .. 8d.

## Athanasian Creed.

174. BEST, W. T., in F .. .. 4d.	664. BRIDGE, J. ( <i>arr.</i> ) ( <i>Anthem Version</i> ) .. .. 4d.	845. MACPHERSON, C. ( <i>unaccompanied</i> ) .. .. 2d.
155. BIRCH, E. H., in G .. .. 4d.	827. GREGORIAN (8th Tone, 1st ending) .. .. 14d.	351. STAINER, J. ( <i>Plain song. Unison</i> ) .. .. 4d.

## Offertory Sentences.

333. FIELD, J. T. ( <i>Nos. 1 to 5</i> ) .. .. 4d.	886. HIGGS, H. M. (20 <i>Settings</i> ) .. .. 1s. 6d.	1009. ROBERTS, J. V. (4 <i>settings</i> ) .. .. 3d.
334. FIELD, J. T. ( <i>Nos. 6 to 9</i> ) .. .. 4d.	270. JORDAN, W. .. .. 2d.	330. STAINER, J. (9 <i>Settings</i> ) .. .. 4d.
335. FIELD, J. T. ( <i>Nos. 10 to 15</i> ) .. .. 4d.	149. KNIGHT, H. (20 <i>Settings</i> ) .. .. 8d.	223. TOZER, FERRIS (20 <i>Settings</i> ) .. .. 6d.
336. FIELD, J. T. ( <i>Nos. 16 to 20</i> ) .. .. 4d.	287. MARTIN, GEORGE C. (13 <i>Settings</i> ) .. .. 8d.	616. TOZER, FERRIS (Six) .. .. 3d.
876. HALL, E. V. (7 <i>Settings</i> ) .. .. 4d.	605. METCALFE, J. P. (15 <i>Settings</i> ) .. .. 6d.	

§ Orchestral Parts may be had. Those marked thus \* may be had in Tonic Sol-fa.



# The Night is come

A NATIONAL EVENING HYMN

WORDS BY SIR THOMAS BROWNE

(1605—1682)

MUSIC BY

MAURICE BESLY

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*In vigorous unison throughout.*  $\text{♩} = 88$ 

1. The night is come, like to the day, De-part not Thou, great God, . . . a-way. Let

not my sins, black as the night, E-clipse the . . lus-tre of Thy . . light: Keep

still in my Hor-i-zon; for to me The Sun makes not the day, . . . but Thee.

# THE NIGHT IS COME

2. Thou, Whose na - ture can - not sleep, . . On my tem - ples Cen - - try keep;

Guard me 'gainst those watch-ful foes, Whose eyes are . . o - pen while mine . . close. Let

no . . dreams my head in - fest But such as . . Ja - cob's tem - - ples blest.

3. While I do rest, my Soul ad - vance; . . Make my sleep a

ho - - ly trance; That I may, my rest being wrought, A -



# THE NIGHT IS COME

- wake in - to some ho - ly thought; And with as . . ac - tive

vig - our run My course as . . doth the nim - ble sun.

4. Sleep is a death; O make me try, By sleep - ing, what it

is . . to die; And as gent - ly lay my head

On my . . grave, as . . now . . my bed. How - ere I . . rest, great

# THE NIGHT IS COME

God, let me A - wake a - gain at last . . . with Thee;

*with grandeur*  
5. And thus as - sured, be - hold I lie Se - cure - ly, or to a -

- wake . . . or die, These are my drow - sie days; in vain I

*(working up to ff climax)*  
do now . . . wake to . . . sleep a - gain: O come that hour, when

I shall nev - er Sleep a - gain, but wake for ev - - er.

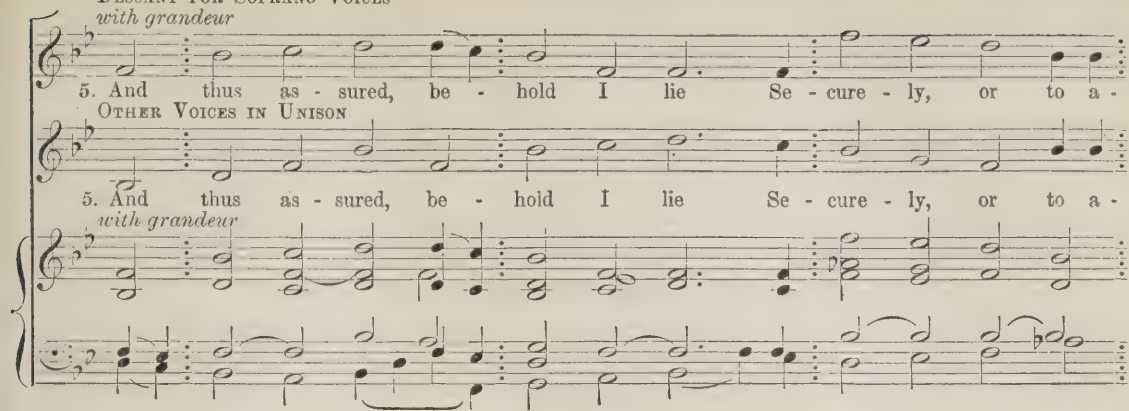


OPTIONAL LAST VERSE  
DESCANT FOR SOPRANO VOICES  
with grandeur

THE NIGHT IS COME

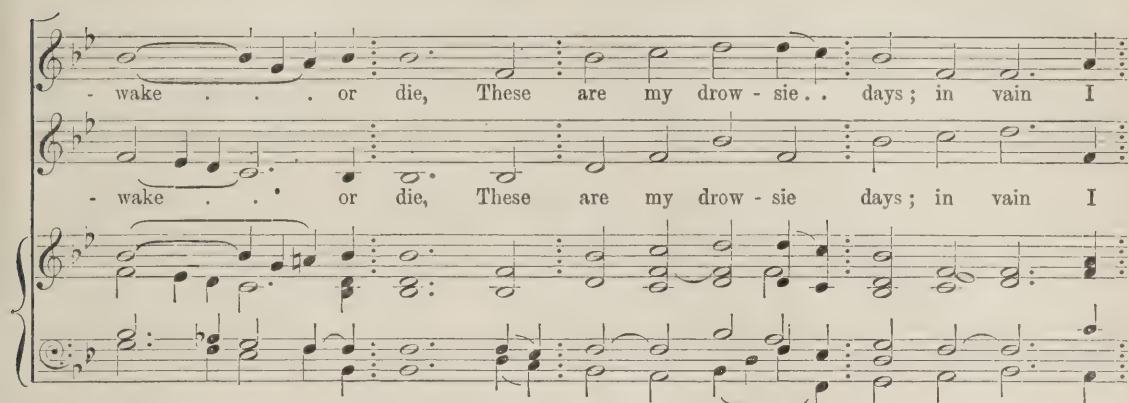
5. And thus as - sured, be - hold I lie Se - cure - ly, or to a -  
OTHER VOICES IN UNISON

5. And thus as - sured, be - hold I lie Se - cure - ly, or to a -  
with grandeur



- wake . . . or die, These are my drow - sie . . . days ; in vain I

- wake . . . or die, These are my drow - sie days ; in vain I

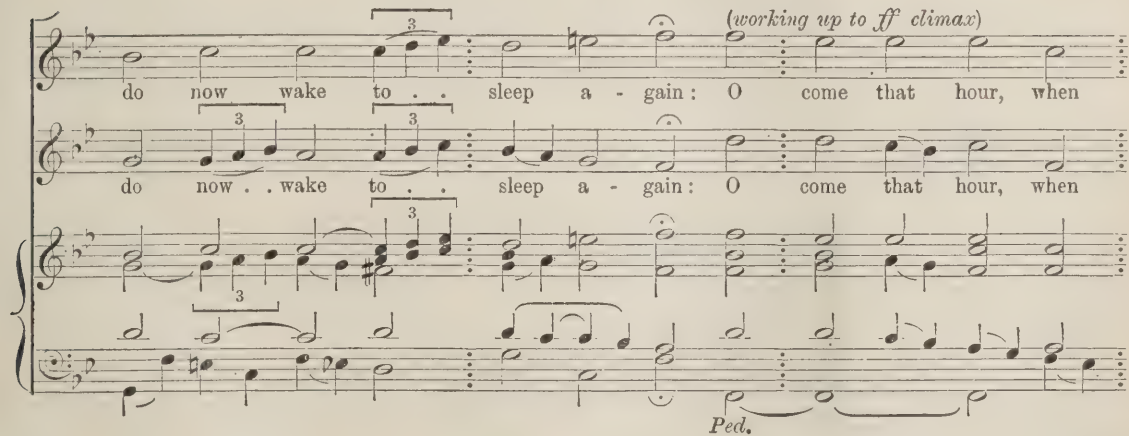


do now wake to . . . sleep a - gain : O come that hour, when

do now . . . wake to . . . sleep a - gain : O come that hour, when

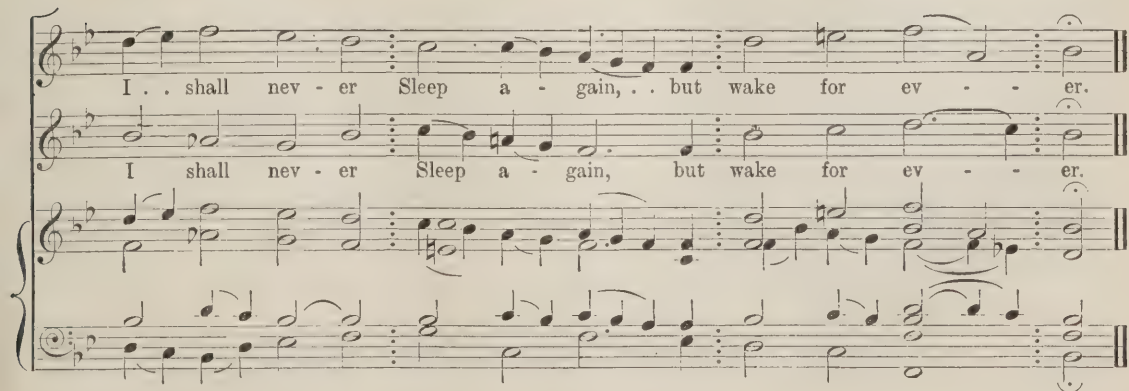
*(working up to ff climax)*

*Ped.*



I . . shall nev - er Sleep a - gain, . . . but wake for ev - - er.

I shall nev - er Sleep a - gain, but wake for ev - - er.



# NOVELLO'S PARISH CHOIR BOOK.

## Magnificat and Nunc dimittis (CHANT SETTINGS).

523. BARNBY, J. ( <i>with other Canticles</i> ) .. 6d.	518. LE PATOUREL, H., and J. TURLE .. 4d.	239. *STAINER, J., in F ( <i>Irregular</i> ) .. 6d.
139. BARNBY, J., in E .. .. 4d.	259. LITTLETON, A. H., in D .. .. 2d.	1003. THORNE, E. H., in E flat & B flat .. 2d.
1035. BEST, W. T., in E and A .. .. 4d.	510. MACFARREN, W., in C .. .. 3d.	97. TRIMNELL, T. TALLIS, in D .. 4d.
496. BROWN, A. H., in E ( <i>Festival days</i> ) .. 2d.	81. MACPHERSON, C., in F ( <i>Irregular</i> ) .. 6d.	160. TURLE, J., and ELVEY, G. ... 4d.
138. CRUICKSHANK, in B♭ ( <i>Irregular</i> ) .. 4d.	99. MARTIN, G. C., in D ( <i>Irregular</i> ) .. 4d.	296. TURLE, JAMES, in E flat .. .. 3d.
132. EDWARDS, CHAS., in G ( <i>Irregular</i> ) .. 4d.	165. MARTIN, G. C., in E flat .. .. 4d.	977. WESLEY, S. S., in F ( <i>Four voices</i> ) .. 3d.
253. FIELD, J. T., in D .. .. 4d.	367. SMITH, BOYTON, in E flat .. .. 2d.	480. WEST, JOHN E., in E flat .. .. 4d.
173. HOPKINS, E. J., in F ( <i>Congregatnl.</i> ) .. 4d.	152. *STAINER, J. (No. 2) ( <i>Congregational</i> ) .. 4d.	77. WILLIAMS, C. LEE, in D ( <i>simple</i> ) .. 4d.

## Magnificat and Nunc dimittis (UNISON SETTINGS).

185. ADAMS, T., in C ( <i>chiefly</i> ) .. .. 4d.	342. GOSS, JOHN, in A .. .. 4d.	669. READ, J. F., in C ( <i>partly</i> ) .. .. 4d.
289. ADLAM, FRANK, in G .. .. 4d.	725. HALL, E. V., in D .. .. 4d.	134. SPARK, WILLIAM, in D .. .. 4d.
52. BARNBY, J., in C .. .. 4d.	767. HOPKINS, E. J., in B flat .. .. 3d.	372. STATHAM, F. R., in E flat .. .. 4d.
78. *BENNETT, G. J., in D ( <i>partly</i> ) .. 4d.	810. LEE, E. MARKHAM, in D .. .. 4d.	170. TRIMNELL, T. T., in E flat ( <i>partly</i> ) .. 4d.
283. BREWER, A. H., in F ( <i>partly</i> ) .. 4d.	1007. MACFARREN, G. A., in G .. .. 4d.	319. TRIMNELL, T. T., in C ( <i>partly</i> ) .. 4d.
675. COBB, G. F., in E flat ( <i>partly</i> ) .. 4d.	236. MACFARREN, W., in C .. .. 4d.	987. WESLEY, S. S., in F .. .. 3d.
132. EDWARDS, C., in G ( <i>partly</i> ) .. 4d.	445. MATTHEWS, T. R., in D .. .. 4d.	
450. GADSBY, H., in D .. .. 6d.	1025. MONK, E. G., in A .. .. 4d.	

## Magnificat and Nunc dimittis (GREGORIAN TONES).

476. ADAMS, T. .. .. 2d.	60. BENNETT, GEORGE J. .. .. 4d.	279. STAINER, J. ( <i>3rd Series</i> ) .. .. 3d.
477. ADAMS, T. .. .. 2d.	451. HAYNES, BATTISON .. .. 4d.	201. STAINER, J. ( <i>4th Series</i> ) .. .. 3d.
478. ADAMS, T. .. .. 2d.	215. JORDAN, W. ( <i>6th Tone</i> ) .. .. 2d.	455. STAINER, J., in D ( <i>Magnificat only</i> ) .. 3d.
384. ADAMS, T. .. .. 2d.	587. SELBY, B. L. .. .. 4d.	97. TRIMNELL, T. TALLIS, in D .. 4d.
385. ADAMS, T. .. .. 2d.	260. STAINER, J. ( <i>1st Series</i> ) .. .. 4d.	* ( <i>Parisian Theme</i> ) .. .. 4d.
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Andante in F, from the 6th Quartet, *Mozart*. Best's Arrangements, No. 2, p. 12 (Novello). This arrangement only.

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# The Musical Times

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JUNE 1 1924

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## A COMMENTARY UPON MENDELSSOHN

BY HUBERT J. FOSS

(Continued from May number, page 406.)

In music none has been more comfortable than Mendelssohn, save his lesser satellites. The easy financial circumstances of his life reacted in the strongest degree upon his mind, and became a visible characteristic from end to end and in every aspect of his music. You have this pretty figure of a man who could sketch, play all games, dance, ride, and swim, improvise and play and memorise anything, all with consummate grace and skill. Just so, too, he could compose, and nearly always as he remained content with his circumstances, so he remained content to express them in his music. Mendelssohn was nothing if he was not a gentleman.\* A more polite musician has never been. The roughness of Bottom and the Bergamask dancers is portrayed indeed, but with the gentle air of drawing-room charades. Occasionally through the mists of pleasant gentility there could be seen a man; of these times I can speak later in high praise. But frequently the central ideas are infected; the fundamental law of contrast becomes merely an *agitato* that can only cause a pleasant flutter, until placidity is restored by the returning suavity of the familiar (familiar, indeed, when born) first subject. So, too, in construction, there is along with a genuine constructive ability, an unwillingness or inability to press things home, and often the moment comes when, though grace sanctions the recapitulation, commonsense condemns it; form is too often a technical and not a spiritual thing in Mendelssohn.

The desire for comfort can be traced further. There is that endless outpouring of sweet melodies, a stream that never brings itself to cease, however poorly it trickles. Sometimes it is like the water that, falling over the concrete rocks at the exhibition, flows down the vent and so up the pipe to the head of the fall. How we long for some harmonic idea, some pure rhythm, some simplicity of musical conception! Then, too, the rippling and beating accompaniments, the production of sustained tone with a percussion instrument. Apart from the endless procession of tonic, dominant, and subdominant, producing an effect like that of a marching column of soldiers which stretches out of sight, there is the absence in the composer of a purely rhythmic belief in the figures he has created. They are background, and the musical idea of them never

seems to seize his brain nor the rhythmic element in them to beat his imagination into a passion. For all his faculty of utilising to the full his material, Mendelssohn seems never to have thought musically of his ideas once he had decided on them as subjects. Finally, there is the continual reliance placed upon the sixth and third—most easily appreciated of all intervals, and therefore most easily tired of. Compare with Chopin's tenth, or Schubert's low third, or Brahms's heavy triads, or Liszt's full chords, these recurring thirds, figures in sixths, and common chords broken into the same intervals, that endlessly contented Mendelssohn. One longs again for the bare fifth, the unaccompanied melody, the clear point of physical assonance given by an isolated chord.

There are obvious points of touch between Mendelssohn and another true Victorian, Tennyson, and I am convinced that a closer examination than can be hinted at here would lead not only to an interesting study, but also to the revelation of several good points which our modern reactions and our fathers' adulation have hidden. There is indication that Tennyson to-day is being treated by both parties as a poet rather than as a saint or a sinner, and the same is beginning to occur with Mendelssohn. The criticism of Mr. Colles, that Mendelssohn 'just missed appealing strongly to men of all times because in the greater number of his works he was content to have expressed himself in the most perfect way possible,' has an obvious application to Tennyson. Further, we see a lack of intellect in both men that compares oddly with their artistic positions. Browning seems to have begun writing at an intellectual point far ahead of that at which Tennyson had said his say; and so we think of Berlioz with Mendelssohn. In this connection comes in the point of popularity already dealt with. Tennyson is clearly comparable to Mendelssohn in the matter of common and universal ideas. But we can enlarge this point. Both had unseeing eyes, not in observation, but in the deductions that follow it; for both, combined with their gentlemanlike nobility and high-minded superiority, had natures that accept rather than inquire, and receive rather than discover. Neither was touched by that healthy spirit of scepticism which came upon men as tongues of fire as the century wore on. We can say that both were inclined to believe what they were told, and not to use their faculties of sensation to discover the truth or knowledge of the letter. Other points of contact are their respective stocks of humour, and their avowed philosophy of *μηδὲν ἄγαν*. We can even press the point down to moods. The poem, *Ask me no more; the moon may draw the sea*, closely corresponds, artistically, to the *Lied Ohne Worte*:



\* See Samuel Butler's comments, and the last of the letters collected in his essay 'The Aunt, the Nieces, and the Dog,' in *The Humour of Homer*.

and the *Notturmo* is indeed near to the mood of:

And oft in ramblings on the wold  
When April nights began to blow,  
And April's crescent glimmered cold,  
I saw the village lights below.

Compare the beautiful, useless verse in some of the *Idylls* with the perfect suavity of the *Reformation Symphony*. Again, how Tennysonian is *Melusine*, and how like Mendelssohn the all-too-admirable *St. Agnes' Eve*!

The careful examination for critical purposes of all Mendelssohn's output is too long a process to justify the slender material value it would yield. That is not to say that there are no musical discoveries to be made in his extensive production, but it is an assertion that neither Mendelssohn's musical characteristics, nor the places where he transcended his normal self and capabilities, are considerable in number or scope. A closer examination, therefore, of a few of his works will give a big enough basis for judgement to allow anyone not engaged on an exhaustive book to select and generalise. I propose to discuss here only the *Hebrides* Overture, the Prelude and Fugue in E minor, and the Violin Concerto, and to derive from them enough musical practice to exemplify the theory displayed above.

Of Mendelssohn's Overtures, those that have breath left in them breathe it only in the concert-room and in the theatre. The live ones, then, are virtually symphonic poems or one-movement symphonies. It is significant that the four big and successful Overtures were written when Mendelssohn had produced only one orchestral three-movement work that has survived at all, *i.e.*, the Pianoforte Concerto in G minor—not one of his important works. His three Symphonies and his Violin Concerto came later, and it would be possible to consider the Overtures as examples of the successful handling of a smaller form in preparation for bigger symphonic work. In the region of symphonic music, however, Mendelssohn never surpassed the *Hebrides* Overture, and it is clear that he needed both a shorter space than the full symphony to fill with the development of his ideas, and also the stimulus of outside suggestion—either that of a subject, as in these Overtures, or that of words and dramatic situations, as in *Elijah* and *St. Paul*.

The *Hebrides* Overture is the best exponent in all Mendelssohn's music of the influence of external objects upon his imagination. The term programme-music has come to be expanded with an unpleasant vagueness of meaning to music which is better called characteristic, and even to dramatic music—to all music, that is, which has a definite and stated connection with any objects outside its own province. Such a use of the term programme-music might include in its embrace the three Symphonies of Mendelssohn's

maturity, and an enormous quantity of the music written since Mendelssohn's time, from Schumann's *Carneval* down to Delius's *First Cuckoo*. But as Parry says, in *Grove*, in his article on the Symphony:

... though Mendelssohn often adopted the appearance of programme, and gained some advantages by it, he never—in order to express his external ideas with more poetical consistency—relaxed any of the familiar principles of structure which are regarded as orthodox. He was, in fact, a thorough-going classicist. He accepted formulas with perfect equanimity, and aimed at resting the value of his works upon the vivacity of his ideas and the great mastery he had obtained in technical expression and clearness and certainty of orchestration.

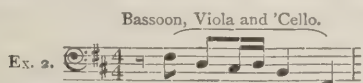
This sentence, though written about the Symphonies, applies so forcibly to the Overtures—and particularly to the *Hebrides* Overture—that the repetition is amply justified, containing as it does some pungent general criticism of Mendelssohn. In the *Hebrides*, Mendelssohn wrote music whose conception had been influenced by things seen, and though that influence had been strong, and had produced an occasional effect in the written music which approaches the imitative, yet the music is music only from the first to the last bar, and not a fulfilment of a programme. This conception is only slightly different in degree and not at all in kind from the normal conception of Beethoven and others. The attitude of Wagner throws some light on both the question of programme-music and the musical value of the *Hebrides* Overture. 'I dislike [he said on one occasion] everything in music that requires a verbal explanation beyond the actual sound.' On another occasion, he said: 'Mendelssohn is a landscape painter of the first order, and the *Hebrides* Overture is his masterpiece.' The passages in the work which may bring images or reminiscences to the minds of the hearers, such as that which Wagner picks out as descriptive of the sea winds over the seas, have musical beauty, and their communicative power, however full of association, is not based upon imitation but is purely musical. Another good example is the *tremolando* passage between the first and second subjects.

The *Hebrides* Overture as a whole, then, is fine music with a definite character lent it not by its title, but first by its conception and secondly by its scoring. Built upon a simple rhythmic phrase, the work is a complete development of this idea, and it stands as a highly imaginative and full statement of that phrase's possibilities. The work shows more of Mendelssohn's good qualities and less of his bad than any other in his catalogue, and, more than any other work, tends towards the refutation of the just criticism of Mr. Colles quoted above—for this Overture is not only a perfect way of expression, it is also imaginative music of a high order. But while it can be said that in the *Hebrides* Overture Mendelssohn had beautiful things to say and said them beautifully, with the result that the Overture is a work of the first interest, it is equally true that in emotional range



and content it does not rise to comparison with such works as those of Bach, Beethoven, or Mozart which we would not be without. The place of the *Hebrides* Overture in music is that to which Wagner has assigned it. It is a masterpiece of landscape painting, and so, only of its own kind, a masterpiece of music.

Of the technical points which arise in connection with this work, the first is the fact that Mendelssohn, employing the traditional first-movement form, has managed with great constructive skill to make of the one movement a complete, whole, and sufficient work. We observe, further, that an analysis of the work would be bound to rely more upon the actual sound than upon accepted formal principles which too often guide the analyst. For, at the outset, the principal subject is a mosaic of phrases: yet, withal, one virtue of the Overture is its economy of material—a virtue Mendelssohn commonly displayed. The first slight motive has something about it both descriptive and characteristic, a pregnant simplicity which at once catches the attention; it is a significant musical utterance:



But the inspiration cannot last. The second subject when it appears is only a pleasant tune.



It provides material for emotional ebb and flow, is even in some ways descriptive, but its content is summed up by that weak and typical cadential phrase for which commonsense, one would have thought, would have asked for some alleviating colour in the scoring. It is interesting that the first phrase should throughout arouse Mendelssohn to a finer treatment than all the rest of the material. The re-entry of the first subject after the second is fully stated is most effective, back in the true spirit of the Overture; and so always with this melodic germ. The conventional major close with the assertive triads on the brass is the only stumbling-block I find in the whole work; and even so, Mendelssohn puts this flamboyant and vulgar passage, so doubtfully introduced, to intelligent use in the development.

The phrase:



is one that seems to me to sum up in its inherent energy the force of the whole Overture. The force of this—again a simple—motive is far greater than that usually displayed by Mendelssohn. Immediately after its introduction we have two curiously conflicting passages—the re-entry of the second subject, than which nothing conceivable could better display its natural unfitness, and then the *tranquillo* section, perfect introduction of familiar notes in unfamiliar guise, perfectly laid out, and continuing for exactly the perfect length. Another exquisite touch is the long scale which brings us to the *reprise*. The continuation of the flute-run here, and the immediate trill on the strings, are beautiful points of colour. Again, heralding the tonic statement of the second subject, there is that long oboe note—bold in a work so full of oboe colour—to which Wagner drew attention. Finally, there is the *Coda*, a section with a greater importance and length than most *Codas*, as it is used to put finality to the work in its single movement. It is, musically, a *tour de force*, largely consisting of very able passage-work reminiscent of the matter already heard, and constantly employing the semiquaver phrases on the strings that have done so much already to link the work together; but it would be hard to find a passage in classical music where matter apparently so unrelated was used to form an effective ending to a work. The long trumpet notes, the loud *staccatos*, and the flute-run, make a close of great beauty.

(To be continued.)

## SLENDER REPUTATIONS

BY ALEXANDER BRENT-SMITH

How strange it is that some men who toiled long and painfully to achieve greatness, succeeded in doing nothing more notable than filling pages of catalogues with a wearisome record of their industry, while others, idlers and improvident, by a lucky thought won for themselves the guerdon of temporary immortality! The reputation least desired yet perhaps most widely achieved is that of a young lady of Minorca, whose sole title to fame is, so Edward Lear assures us, that her *aunt* was a very fast walker. To gain a reputation second-hand is risky (I am not thinking of Siegfried Wagner), but when that second-hand becomes an aunt the risk degenerates into a calamity. Think of the horror of being compelled to bear the reputations of all one's aunts, and having to own to being a spiteful cat, a dangerous gossip, a bad loser at croquet, and an untidy needlewoman. No, the lady of Minorca won her great reputation very easily, and she is to be congratulated that she was none the worse for it.

When we study history, the ridiculous ease with which some men have picked up immortal crowns, compared with the hopeless struggles of others who have had to be content with picking up crusts

from the gutter, is immediately apparent. A cursory glance at any anthology of verse will be sufficient for our purpose. We shall find the great names duly represented by poems which we more or less know and respect, but real familiarity, even though it be accompanied by contempt, will be reserved for Mr. Charles Wolfe. I do not suppose that one person in a thousand knows who he was. Well, he was an Irish clergyman who wrote *The Burial of Sir John Moore*, a poem with little value either as history or as poetry. Written more than a hundred years ago, it has been printed in every English Reader from that day until this and will probably continue to be printed until the decline and fall of the British Empire. Perhaps he wrote many poems, all of which, with this exception, were failures, just as Boccherini wrote stacks of chamber music of which all is forgotten except the justly famous *Minuet* in A.

Exactly what Jarnefelt's musical output is, I cannot discover, but fortune has been kinder to him than to many men who would seem to be equally, or more, deserving. I suppose that there is not any orchestra, English or foreign, professional or amateur, which has not performed the famous *Praeludium* at some time or other.

All composers are not so fortunate as Boccherini or Jarnefelt. Joachim Raff, in industry and ability, surpassed both these composers, but of all his vast output scarcely anything except his *Cavatina* is remembered to-day. Carl Czerny, the most tireless waster of good paper, has earned nothing from posterity but a sigh or a sob from a desperate infant. There is another composer, still living, who has already passed Czerny's opus figure and is romping through the early thousands, for all the world like a cricketer whose ambition it is to score the envied three thousand runs in one season. I cannot but admire the altruistic spirit of these fellows. Here are men technically capable of writing the profoundest symphonies, willingly sacrificing their unquestionable right to immortality in their desire to supply the musical needs of adolescent humanity. They worked hard, and they deservedly won the just reward of their labour.

There is another class of fame-winners—men who had little talent, did little work, and yet won a lifelong immortality, which is after all what most of us desire. *Facile princeps* in this little band of Immortals is Charles D. Blake, who, as every one knows, wrote a *Grand March*. Was it born grand, or had it grandness thrust upon it? If so, by whom? By the composer? He knew better. By the public? The public is not such a fool. It must then have been the printer, with an uproarious sense of humour. Nor far behind Charles D. Blake would walk Frederick Scotson-Clarke, whose *Marches* though undeservedly popular never arrogated the title 'Grand.' Conspicuous by the honest simplicity of his countenance would be seen William Jackson (of Exeter). Our forefathers who ranked Jackson next to the writer of the *Pentateuch* were fearful

lest their inspired William should be mistaken for Jackson of London, or Jackson of Timbuctoo, so to prevent confusion they always added, after his name, the pious parenthesis—(of Exeter).

Others in this immortal company are the composers of spurious works such as *Weber's last waltz*, *Beethoven's Adieu to the Piano*, and works of varying merit such as *Narcissus*, *All Souls' Day*, *Abide with me*, and *The Maiden's Prayer*.

What, then, have these men done to obtain everlasting life? They did nothing heroic, as did Lord Nelson; they added nothing to the philosophy of life, as did Pasteur and Newton; they contributed nothing to the happiness or misery of life, as did Aristophanes and Napoleon. True, but perhaps they gave mankind something that mankind was wanting. They are the inventors not of Rolls-Royce cars, or equatorial telescopes, but of small patents which are very useful to us in our daily lives, though by no means indispensable.

It is given to few men to invent the spinning-jenny, the linotype, the steam-engine, and the root of all modern evil—the internal combustion engine. Beethoven may be the Nasmyth of music, but Nasmyth-hammers are useless when it is a question of hanging up a picture on the wall, and the Beethoven-Hammerclavier is apt to be out of place at a village social. So also Wagner may be the Marconi of music, but there will always be use in the world for the modest half-penny pencil.

We must therefore thank heaven for the inconspicuous (though not always modest) inventors who have given us our every-day conveniences—safety-pins, pocket-knives, tie-clips, and, some might even add, fountain-pens. These are the counterparts of those useful but little-valued composers who have given us music which even the most fumble-fisted can play with pleasure at any time, in any place, to any person, and under any conditions. They write to be heard of men, and certainly they have their reward.

## ON BROADCASTING NEW MUSIC

BY M.-D. CALVOCORESSI

Some little time ago Mr. Ernest Newman wrote in the *Sunday Times*:

The time has certainly come when wireless could bring to music-lovers all over the country a number of works that otherwise they would have no chance of hearing. To take a recent instance: perhaps some five or six hundred people, at the most, heard *Pierrot Lunaire* a few weeks ago; these people may possibly understand our critical wrangles over the work, but I fail to see how the five million other readers of the principal London papers can, or how they can be expected to be interested in these wrangles. Now why cannot the B.B.C. look a little ahead on occasions of this kind, and arrange to broadcast the performance of such a work as *Pierrot Lunaire*. There is not a music-lover from Land's End to John o' Groats who would not listen eagerly to a thing of this kind. The recent performance of Bartók's Violin Sonata was another case of the same sort.

Mr. Newman being a critic by whose utterances we all set great store, I confess that I felt concerned



to find his views so greatly at variance with mine. To me, mechanical reproductions of music are both excruciating and meaningless. I have so far refrained from writing on this topic because, apparently, so many people whose opinion I value hold other views; I sometimes feared I was over-sensitive to ugliness of tone, and inclined to exaggerate the importance of inaccuracies in reproduction.

But by the time when the suggestion came forth concerning new, difficult works such as *Pierrot Lunaire* or Bartók's Violin Sonatas, I had accumulated evidence enough to satisfy me that I did not stand altogether alone in my dislike and distrust. I shall not attempt to make capital out of my dislike: but I feel justified in venturing to declare that in my opinion nothing could be more dangerous than the diffusion, by mechanical agencies, of works whose appraisal calls for special attention and caution, on account of the unusual things they contain.

In *Pierrot Lunaire*, for instance, Schönberg resorts to the blurred, barely perceptible tones that arise when pianoforte strings, released but not struck, vibrate by sympathy. In his *Kammer-Symphonie* he divides a run on arpeggios between a clarinet in B flat, one in D, and one in A. The importance of such details may be slight, but they are part of his scheme, and it would be unfair not to give the scheme a full chance. We may doubt how far the audience will ever hear the pianoforte 'harmonics'; and we may hold that in the case of the three clarinets, differences between the quality of individual instruments and between the tone-producing capacity of individual players may do either far more or far less than the composer bargained for: but we know for certain that it is in actual performance only that these and many other effects stand a chance of showing us what they are really worth. A good many things delay the diffusion of the more difficult and unusual examples of contemporary music. As many things, and even more, stand in the way of their being considered with judicial sympathy when they happen to be played. The least that partisans of fair play should expect and insist upon is that music to which so much harm is done by misrepresentations attendant on both indiscriminate, hyperbolic praise and abuse should not further suffer through being misrepresented when introduced to audiences.

This, of course, is not always easy, even in the concert-room. Many of us, listening to certain things by Schönberg, Kréněk, or almost any other 'difficult' composer, have felt that performances which were textually accurate fell short nevertheless in certain purely material respects. There may have been something wanting in the balance of tone, in the quality of tone, in the definiteness and emphasis of the punctuation. Or atonal sequences of notes may have called in vain for subtle differences of pitch which notation cannot show—differences corresponding to those which performers instinctively allow for in tonal music when

dealing with, say, a leading-note, a subdominant, or a chromatic passing-note. A very few shortcomings of this kind are enough to induce a good deal of perplexity. Of three performances I heard of Stravinsky's *Symphonies for Wind Instruments* (by three different orchestras, each under a different conductor), one made me realise forthwith how needlessly bewildering the other two had been—but the remedy, of course, is not always to hand.

Unless you are to appraise or enjoy music as a mere abstraction, you cannot deal with it as you deal with Euclid, working and progressing on straight lines that are not drawn straight, and circles that are shaped like vegetable marrows. There are cases when experience and imagination rectify shortcomings in performance, as when you hear a piece played on a pianoforte that is out of tune, or when a wrong note is struck for which you mentally substitute the right note. But how many of us could detect wrong notes, or wrong balance of tone, and similar shortcomings, in a first performance of a complex work by Schönberg or Stravinsky—that is, if we are not reading the score while we listen? And how many of the people for whom broadcasting is primarily intended, could do so under any conditions?

Granting that actual performance may fall short, we see, looming in the distance, the conclusion that nothing is quite safe but the ideal performance which the expert may imagine while reading a score. I am not dealing here with the question of reading *versus* listening, but I shall revert to it further (though without attempting to discuss it).

My present point is that whereas there are unknown quantities in forthcoming actual performances, which accordingly may hit or miss the mark, there are known quantities in mechanical reproductions of performances which enable us to foretell that the mark will be missed very often, if not always. A time may come when this will no longer be the case. I shall by then be ready to take back all that I am now saying.

Now for my evidence, which refers to both mechanical reproduction (talking-machines) and to mechanical transmission. I consider it needless to quote from the columns of the *Musical Times*, in which my readers will doubtless have noticed due restrictions as well as due praise.

In *Musical Opinion* (November, 1923), 'Schaunard' wrote:

The only term befitting is nastiness. A musical performance may be as greatly improved by the wireless receiver as it is at present rather worsened. One thing alone is almost certain: it will never be made to sound exactly the same when heard through receiving instruments as it does to the listener within the room. The gramophone is a similar case.

In the *Monthly Musical Record* (April, 1924), 'R. C.' writes:

The popular vogue for music by wireless has brought about a new series of Symphony concerts. Mr. Percy Pitt at the first of these conducted French music—Vincent d'Indy's *Istar Variations* and Ravel's *Mother Goose*. At the second, Sir Landon Ronald conducted Elgar's E flat Symphony. This I chose to listen to by my fireside. I found that the score was a necessary

adjunct. Without the score the music seemed remote, much was lost, and what was made of it by those who did not already know the work I cannot think. But with the score in hand there was decidedly a pleasure to be had—what ear missed the eye made up, and *vice versa*.

I shall not try my readers' patience by exhausting my file of similar extracts. Curiously enough, I recently found my views confirmed in a later article by Mr. Ernest Newman (*Sunday Times*, March 15):

In the *Daily Graphic* I gave a number of instances in which the wireless quite altered the scoring of the *Tannhäuser* Overture, and my list could have been extended greatly. If what I heard on that and other occasions is the best that wireless can do, then I can only say that what the listener-in hears of a big orchestral work is the merest travesty of the original. Captain Eckersley is quite correct in saying that it is near enough to give the average listener a fair idea of the work; if a man just wants to be sure of the tunes, does not mind the harmonies being often perverted, and is quite satisfied with orchestral timbres of which the composer never dreamed, then wireless is good enough for him, and none of us will grudge him the pleasure he gets out of it. But I repeat that, for the critical musician, the transmission is a travesty of the original. It may be better that two million people, many of whom would be otherwise shut out from music, should get a great work in an imperfect form than not get it at all. But nothing is to be gained by our denying the obvious imperfections of the present wireless transmission of music on the large scale.

The only writer who has attempted to enumerate the imperfections of the talking-machine is, I believe, M. Roland Manuel, who gave in the *Paris Ménestrel* (May 25, 1923), the following list, warning us that it is at best approximate:

*Perfectly reproduced*: plucked strings (*i.e.*, the guitar, the harp, the *pizzicati*), bells, and generally speaking all percussion instruments, including the pianoforte when used as such.

*Satisfactorily reproduced*: saxophones, brass instruments, piccolo, clarinet, bassoon, baritone and bass voices.

*Indifferently reproduced*: oboe, strings *col arco*, tenor voices.

*Badly reproduced*: flutes, female voices.

The phonograph, he adds, deals unkindly with nonchalant rhythms and harmonic or orchestral subtleties. It utterly deforms Debussy's tone-pictures. Mozart's music is too light for it, Wagner's too heavy. Rimsky-Korsakov's comes out particularly well.

Comparing my own experiences with those of other people as illustrated in the above extracts, I come to the conclusion that mechanical reproduction and transmission may serve some of the purposes of score reading (not all). For picking to pieces and memorising music, for other accessory processes among the many that go to the forming and testing of judgments, it may be of some use; also, perhaps, for reverting to music heard before in actual performance, when memory will partly make up for shortcomings.

I should certainly never attempt to form an estimate of a work on the strength of mechanical performance. I do not much like to do so even on the strength of score-reading only, although I

often enjoy reading the scores of works which I know and love.

I fully realise how hard it must be to long for music and to lack the possibility to listen, to read, or to play. As a substitute for the real thing, I consider the piano-player far preferable to any sound-reproducing agency. Transcriptions of orchestral or chamber music will be found to give all that is useful in what is given by sound-reproducing agencies—that is, the design and a rough-and-ready approximation of certain values and contrasts.

I emphatically repeat that I look with great misgivings upon the use of mechanical reproduction as sole, chief, or earliest foundation for the education of musical taste and for technical musical education. I understand that attempts are being made to teach orchestration and instrumentation by means of mechanical reproductions of tones, single or in combination. I can only hope that results will prove far different from what I anticipate. Anyhow, experience will probably correct any false impressions or gaps originating in deficiencies such as are referred to by M. Manuel and others. With regard to the introduction by similar means of new music, the danger is greater and the remedy may be more distant. Mr. Ernest Newman's article of March 16 seems to me to prove that he too is aware of the dangers that might attend the mechanical dissemination of works such as *Pierrot Lunaire* or Bartók's Violin Sonatas.

## LIMITATIONS AND ART

By HERBERT ANTCLIFFE

In his curiously provocative little *Essay on Modern Unaccompanied Song*, Mr. Herbert Bedford remarks that 'the tendency of the boundaries of musical expression being to widen, to circumscribe one's musical means of expressiveness would be not unlike a poet voluntarily curtailing his vocabulary, let us say by ruling out of bounds all words except those of Saxon origin.' He has just previously laid the blame of the failure of Perosi as a composer on his attempt to imitate the style of Palestrina. The instance is scarcely a happy one, for Perosi's failure is not so much an artistic one as a national one, and is comparable with, say, Elgar's failure in Russia. Each of these composers has a strong body of support for his claims among those best able to judge of his success or failure, and each has failed to impress outside certain circles. However that may be, the context serves to show what he means. To imitate a style with which one is not, both by nature and training, in sympathy, is to court failure, and it is possible that the ex-Sistine choirmaster may have made this mistake. But this is something very different from a mere limitation of the means employed in giving expression to our ideas or feelings. The utility or otherwise of limitations is regulated partly by their character, and partly by the manner of their imposition.



Every art and every activity has its natural limitations which prevent it encroaching upon the ground of other arts or activities; and to these are added the personal limitations of the artist, self-imposed or imposed by nature. And these limitations are not necessarily an evil. The fence which prevents us from wandering unwittingly into a field full of wild cattle, or from approaching too near the edge of a dangerous cliff, is not an evil, neither is the limitation of the tone-power of our neighbour's pianoforte. Some limitations even of our means of expression—especially where width rather than intensity of expression is limited—are, in fact, a real gain. A wide area of expression may mean diffuseness just where directness is most needed.

The character and direction, and sometimes the narrowness, of the limitations imposed by nature or circumstances upon the artist, make what we call his personality or his individuality—which are not quite the same thing, for the personality must have something in common with that of other persons, while the individuality is that which separates and distinguishes him from all others. We resent the removal of such limitations if it in any way alters the personal character of the work; and quite rightly, for in a work of art *qua* art such personal character in all details is of greater importance than is anything else.

Some will go so far in their regard for the characterising qualities of limitation, as to object to the alteration of the pianoforte works of Beethoven, by giving them the benefit of the extended gamut of modern instruments. Whether Beethoven's evident chafing at the limited scale possessed by the instruments of his day resulted in any added characterisation in those works I am personally very doubtful. All sincere lovers of the man and his music, however, will object to the removal of the characteristics which are the result of his natural limitations—of his wild, nature-loving, though ill-sorted and unsatisfied temperament, of his longing for human sympathy and affection, and his boorish manners which drove them from him, even of his deafness which limited his rhythmic variety and sometimes perverted his sense of what he was writing—in order to give him the suave facility of a Felix Mendelssohn. The personal and circumstantial limitations of Sebastian Bach made him the writer of the Church Cantatas and the Concerti, which we would not willingly give up for anything else, however much we may agree in general with Wagner's sneer at the writers of Psalms. And the limitations of Haydn and Mozart made them the most transparent writers of all time, and also the founders of modern instrumentation as employed alike by Wagner, Brahms, Elgar, Debussy, Stravinsky, and the maddest youngsters of to-day.

Self-imposed limitations (I do not speak of limitations of technique, whether imposed by natural defects, by lack of opportunity, or by sheer neglect to acquire it, for in any case these are always a drawback) are those relating to instru-

mentation, form, use of words or other extraneous matter, tonality, and possibly one or two other matters. Such limitations are always useful as studies and exercises, and frequently in no other capacity. What composer is there who will not say that the necessity of trying to get an effect from a small orchestra for which he is longing to employ a large one has not given him a greater command of tone-quality and the other effects of good orchestration; or having to write in a prescribed and circumscribed form like that of the fugue has not, as one of the most successful of our younger composers has said, 'made writing easy'? And what composer will not equally say that most of what he wrote in these circumstances, even though at the time he considered it to be fine music, is now of no value to anyone except himself, and to himself only for the facility it has given him?

There are many cases, however, where limitation of means of expression has proved a real incentive to composition, occasionally in quantity, but more often in quality. Difficulties which require a strong effort of the will to overcome are needed by many people to make them achieve more than the humdrum work of everyday life. The slow, deliberate, steady effort, the careful, sustained shaping of phrases and lines and stanzas, or of chords and musical ideas, results in a higher artistic and more intense and effective expression than would be reached if one followed the line of least resistance. Were it not for the limitations deliberately imposed, the art of such people would be wasted and evaporated in the ether.

Still others find in the limitations imposed for some definite end a cause of study of the nature of those limitations which extends their expressive power in other directions. Perosi has been mentioned as an instance of its doubtful success, but there can be no doubt of its efficiency in the case of Vaughan Williams in his *Mass*, his *Merciles Beauty*, or his still smaller *The Sky above the Roof*. It is the use of certain limitations in each of these works that makes it so completely expressive as well as strangely beautiful. In modern literature there is the almost more striking instance of Robert Bridges and his classical poems, and in an earlier period of the many who were inspired to write verses of rare charm simply by the challenge held out by the restrictions of form. When Bridges dispenses with the restrictions of word and style which the choice of classical subjects implies, he nearly always falls from the high standard of nobility and significance of utterance with which these invest his best work. Turning again to music we find that Scriabin, until he devised his restricted and arbitrary gamuts, produced works that will not compare with *The Divine Poem* or *Vers la flamme*. These scales or chords, it is true, break away from the trammels of the diatonic and chromatic scales, but only to forge newer and heavier ones in their place.

Even Mr. Bedford finds inspiration or technical assistance in the limitations imposed by 'song-in-

a-single-line,' for he can scarcely deny that the putting aside of all the assistance which an instrument or a number of instruments supply does 'circumscribe one's musical means of expressiveness,' for an accompaniment or a *ritornello* is often the most effective means of creating an atmosphere or suggesting a mood which the voice alone cannot do or does only with difficulty. Always the putting off of one set of limitations implies the taking up of a new set, it may be more or less narrow, but always with the idea that the new ones will be more helpful to us in writing in the style we desire than the old ones. The history of art is, in fact, one long list of limitations and the way they have been overcome—not by removal, but by utilisation. Palestrina created or re-formed the highest style of Church music by the imposition of limitations of material and treatment; Haydn created the most permanent styles of symphonic and chamber music by the imposition (conscious or unconscious) of certain formularies, and by the limitation to four instruments of a certain type of music; Wagner revised the conditions of music-drama by the limitation of the methods of characterisation; even the invention of recitative was the discovery of the advantage of certain limitations in the methods of musical narration. Wherever we turn to find new or different styles of utterance, we find that they are created by the fact that limitations exist and that the artists who create them use such limitations; and the finer the style the narrower are its limitations.

## Ad Libitum

By 'FESTE'

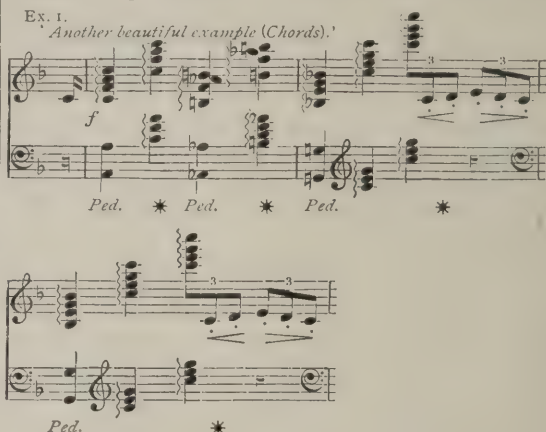
A heavy post has descended on me. Most of the writers are still concerned with that question of popular music, and some of them send some awful examples. More than one suggests the establishment of a kind of pillory, in which from month to month may be exhibited extracts from 'winners,' &c. But such a feature would occupy more space than can be spared, and would call for an undue amount of music-type setting. Moreover, as this journal is not read by the kind of folk who like rubbish—or, at all events, that particular kind of rubbish—there seems to be little advantage in a systematic exposure. (But there is at least one reader who likes the *Felix* brand: our friend 'The Traveller,' who returns to the charge once more in the correspondence column. I don't like his taste, but I admire his courageous sticking to his guns. There are too many people merely pretending to like good music: snobs obsessed by big names. I prefer 'The Traveller's' out-and-out attitude. Some day he will be converted, and will make a fine, red-hot apostle.)

Among the examples sent mention must be made of *Arbutus*, by M. A. E. Davis, described in large type as 'The Greatest of all Intermezzi,' and

alleged to be played 'with the utmost enthusiasm by nearly every orchestra in the kingdom.' 'In demand everywhere'; 'The piece with the lovely 'cello melody.' The advertisement gives a few bars of this 'melody'—a puerile strain—and then follows it up with this:

EX. 1.

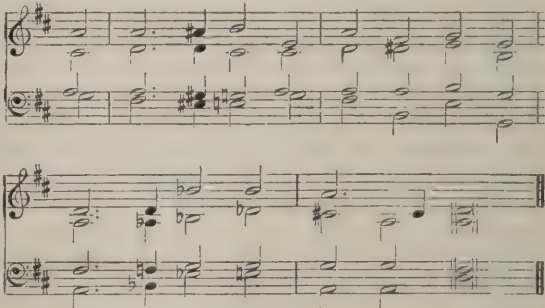
'Another beautiful example (Chords).'



I like that parenthetical information—(chords): but why stop there? Why not tell us some more? Thus, in the next bar (triplets); and Mr. (or Mrs., or Miss) Davis's skilful use of *ped.* and *staccato* surely calls for some bracketed notice.

The only other musical example I can find room for is a particularly nauseating specimen of Church music. It is set to a Communion hymn, and I mention with regret (but not surprise) that the composer is a clergyman. The opening two lines are just dull commonplace, and 'had the reverend gentleman been content to continue on a plane where he was clearly at home the result would have been merely one more addition to the thousands of futile hymn-tunes. But in the second half he aspired—in fact, he aspired, with a glance at *The Rosary* on the way, thus:

EX. 2.



This 'tune' is published in what appears to be a Church journal (the title is missing) under the heading, in red and black capitals, 'Church Music of To-day,' and a foot-note sets forth the rates at which copies of the 'tune' will be supplied 'in order to bring new Church music within the reach of every parish'—rather less than a ha'penny a copy. The composer is the Rev. F. Last Bedwell, and, noting his middle name, we are reminded of the homely proverb about the shoemaker. Let us hope Mr. Bedwell will stick to *his*.



My protest against the misuse of the word 'lyric' has brought some letters. One comes from Mrs. Hubi-Newcombe (amicable, slightly incoherent and quaint in grammar, like her letter on page 545 of this issue), pointing out that I appear to doubt the quality and number of her lyrics. She tells me that in quoting two thousand as the number she has sold, she was below the actual figure. That settles the number. As to quality, she assures me that 'the majority are "poems" even more than they are "songs."' I can only repeat what I said last month: that the greatest of English lyrical poets have been able to leave us only a mere handful of examples of this rare and difficult art, and that any writer able to produce real lyrics by the thousand is greater than Keats, Shelley, and Wordsworth combined. Mrs. Hubi-Newcombe has written over two thousand lyrics, therefore, &c. On the other hand, we may not agree as to the application of the term 'lyric.' In fact, it is clear that we don't.

For there is perhaps no literary term that is more loosely employed. Here, for example, is a specimen sent me by one of my correspondents. I quote the introductory paragraph:

JUST A GIRL THAT MEN FORGET

A lesson in song. The truest story ever told. An appealing musical sermon that has won the commendation of press and pulpit throughout the nation. A particularly timely ballad, combining a lyric [there it is!] of unusual sentiment and charm with a melody that is catchy as it is beautiful.

HERE IS THE GREAT VERSE \*

Dear little girl, they call you a flirt,  
A flapper with up-to-date ways,  
You may shine brightly, but just like a lamp,  
You'll burn out one of these days.  
Then your old-fashioned sister will come into view,  
With a husband and kiddies, but what about you?

Ah! What, indeed? However, in the second verse the lyricist holds out prospect of an ending no less happy and domestic than that of your old-fashioned sister, so the moral of this musical sermon (commended by press and pulpit) is that after all, dear little girl, you may have your fling. Don't worry about that minatory 'great verse'; what counts is the

SECOND VERSE

Wall-flower girl, now dry all those tears,  
For you won't be left all alone,  
Some day you'll find yourself upon a throne,  
Queen of a sweet little home,  
And you, gay little flapper, you'll live and  
you'll learn,  
When you've gone down the pathway that  
has no return.

We need not inquire too closely into the question of the throne and the sweet little home being found down the pathway that has no return. And after all, this 'lyric' is no worse than heaps of other puerilities put forth bearing that distinguished label.

In a Reading newspaper I note the following:

The congregation were much impressed by the unaccompanied rendition by Miss — of a syncopated Litany to the Blessed Virgin in Latin.

It sounds an odd mixture, and syncopation is not easily made apparent in an unaccompanied single part. Perhaps a Reading reader who happened to be amongst those impressed by the 'rendition' will send along some particulars.

'A humble though ardent devotee of the orchestra' writes concerning Dr. Froggatt's article on 'The Incomplete Orchestra' in the May issue of the *Musical Times*. 'Does Dr. Froggatt advocate no orchestral practices at all unless comprised of the instruments he names?' asks my correspondent. He goes on to say that he is one of a small party that meets on Saturday nights, not for public practice, but for 'musical enjoyment in tone-colour that we cannot get in our homes with mere pianoforte and solo instruments.' The force consists of brass and strings—no wood-wind—with a pianoforte to fill up.

Dr. Froggatt, being a human being as well as a musician, would, I am sure, be the last to suggest that these stout fellows should worry themselves a jot about their 'incompleteness.' There is no better musical fun than this scratch band work; in many ways it even beats that other fine game, choral singing. I never spent jollier evenings than in directing such a force some years ago—five violins, one violoncello, one double-bass, two flutes, and a cornet, with yours to command at a pianoforte so tin-kettlish that it might well have been regarded as representing the 'kitchen' department of the orchestra. Our little force played almost entirely by ear, though copies were used with suspicious ostentation. The worst reader was the double-bass, and I well remember his vigour in straightforward tonic and dominant passages, and his retirement into private life when agility was needed, or chromatic situations suddenly developed. Not that he admitted failure. At such moments I noticed that his copy had to be put straight, or his pince-nez required adjusting—the latter a conveniently-frequent need, as he sawed away with vigour and was of a fat and exuding habit of body. Such a player Beethoven must have had in mind when he wrote the 'Village Festival' part of the *Pastoral Symphony*. You may have all the rest of the work—the joyful feelings on arriving at the truly-rural surroundings, the very mild thunderstorm, the babbling brooklet, and twittering wild-fo, and so forth; but leave me the bit of the 'Village Festival' where the amateur bassoonist blows out his little three- and four-note tonic and dominant phrase. Just such an one was my double-bass, and I never hear that funny bassoon passage without seeing him vigorously laying his bow across the strings when he saw all clear ahead.

My correspondent says he wants my opinion on his incomplete orchestra. He has it above. 'I feel,' he goes on, 'that you would be sympathetic,

\* This is not a satirical comment of mine, but the actual heading.

and I can imagine you saying, "Bless you, my children! Carry on! (so long as I'm not there to hear you)."

He is right except as to his closing words. So far as my blessing is helpful, he and his mates have it. I hope they will carry on, but so far from wishing not to hear them, I should like to join in the fun. I have had some dalliance with the bass trombone, and have played the cymbals—the latter with some uncertainty in the matter of entry, but (I was told) with a good deal of dash when well in. If I were with our friends on one of their Saturday night tone-colour revels, they would find me willing enough to listen, and even, without much pressing, ready to take a hand myself. But if it be with the trombone, the bass must be good, honest tonic and dominant, and moving at the right slow and dignified pace. Any light and wanton departures from this will find me (like my old double-bass player) otherwise engaged. If this somewhat fitful type of performance doesn't suit them, they must give me the cymbals and a free hand.

## NEW LIGHT ON EARLY TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

XXXII.—WILLIAM PARSONS

There is considerable confusion over the composers Parsons, as two of the same name were practically contemporaneous. However, William Parsons was evidently of a slightly earlier period, as he flourished under Henry VIII. and Queen Mary; Robert Parsons did not come into prominence till 1560.

According to the late Prof. Wooldridge, in his article on the 'Psalter' in *Grove's Dictionary*, William Parsons was 'an excellent composer,' as is evidenced by his admirable setting of tunes in Day's *Whole Psalmes in foure partes*, published in 1563. This rare publication, in four volumes—of which only a few copies can be traced—contains a hundred and forty-one compositions, of which eighty-one are by Parsons, who seems to have been the editor.

Up to the present, however, notwithstanding the admitted excellence of Parsons's compositions, his biography has been a blank. None of our musical historians could penetrate the veil which hid the life-work of this remarkable Tudor composer, and hence the facts now gleaned may prove of interest if not of permanent value.

William Parsons was born about the year 1516, and he seems to have essayed composition as early as 1536. One thing is certain: there is an interesting Latin Motet of his in a Bodleian MS. (Bodl. e. 423) dating from 1537. Another Motet of his, also in Latin, may be dated as from the year 1546, before the death of Henry VIII.

In 1551 Parsons was engaged by the Dean and Chapter of Wells as assistant-choirmaster and copyist. The then Dean was Dr. William Turner, who had been installed *vice* Dr. John Goodman deprived, and evidently Parsons became an accommodating servant of the 'reformed' Dean. In the Communar's Paper Book of Wells for the year 1553

we find that on February 11 the sum of 16s. 4d. was paid to William Parsons 'for divers songs and books by him made and to be made.'

For the year 1553 the sum of 12s. was paid to Parsons by the Dean and Chapter of Wells 'for divers songs by him made and to be made.' On August 29, 1553, he was paid 5s. 'for 15 books containing 3 Masses and a Primer'; and another significant entry is a payment of 4s. 8d. for 'a book of the Common Prayer for the quyer.'

In 1553, with the advent of Queen Mary, Dr. John Goodman was restored to the Deanery, but was again deprived in 1559, and William Turner was re-installed as Dean. Meantime, like the historic Vicar of Bray, Parsons kept his post at Wells, and in the Communar's Book for 1558 there is a fairly lengthy account of payments to William Parsons, including the following items:

For making and pricking of certayne songs in English, 20s.

For iiij psalter books, bought at Bristol, paid for every psalter book ijs ijd, 8s. 8d.

For two Bibles in English, and 4d. for carriage of them from Bristol, 22s.

Parsons remained at Wells until 1561, but after that date we have no record of him till his collaboration in the publication of Day's *Whole Psalmes in foure partes*, in 1563, of which a second edition was published in 1565.

It may be of interest to note that this remarkable, harmonized version of the Psalms included a hundred and forty-one compositions. Of these, as before stated, eighty-one are by William Parsons, while of the remainder twenty-seven are by Thomas Causton, seventeen by J. Hake, eleven by R. Brimble, and four by N. Southerton.

As to Parsons's share in this harmonized Psalter—of which he was in reality the editor—Prof. Wooldridge says:

The style of Parsons is somewhat severe, sometimes even harsh, but always strong and solid. . . . The importance of this Psalter, at once the first and the most liberal of its kind, entitles it to a complete example of its workmanship. The tune chosen is that to the 137th Psalm, an excellent specimen of the English imitations of the French melodies, and interesting also as being one of the two tunes which, appearing among the first printed in Crespin's edition of Sternhold, are in use at this day. It was evidently a favourite with Parsons, who has set it three times—twice placing it in the tenor, and once in the upper voice.

However, in a foot-note, he adds:

It must be confessed that this tune is more beautiful without the setting. Parsons has not only avoided every kind of modulation, but has even refused closes which the ear desires, and which he might have taken without having recourse to chromatic notes. It remained for later musicians to bring out the beauty of the melody.

I can find no trace of William Parsons after the year 1563, and evidently he died soon afterwards. His namesake, Robert Parsons, drowned himself on January 25, 1570.



## THE PASSING OF A TRADITION

BY THOMAS ARMSTRONG

Death has lately robbed us of two organists who were not only distinguished men, but were also two of the last figures surviving from a school of musicianship that is now, for good and evil, almost extinct. In the musical world, as in other worlds, much bad tradition is dying, and many fine experiments are being made, but without being *laudator temporis acti*, one can see a great deal of good grain going with the chaff.

The organist of fifty years ago was trained 'in the workshops.' He began life as a choir-boy at some cathedral—Sir Frederick Bridge began it at six years of age—and remained, after his voice broke, as an 'articled pupil,' until finally he became a master himself, and found an organ-loft in which he could teach to others the art that he had inherited, and to which, perhaps, he had himself added something. He was closely associated with music, therefore, from his most impressionable years, as a performer and not merely as a listener, and was unconsciously absorbing a musical atmosphere of a fine sort. His later training included the whole of an organist's and choir-master's duties, pianoforte playing, and theoretical work. The system is very different, of course, from the modern one. The boy of to-day has lessons from a local teacher, who gives him an hour a week, or from a master at his school, and when he is sufficiently advanced goes to one of the great central schools. Here he has the best training in his special study, organ or pianoforte, or whatever it is, and class training in general musical subjects, and acquires in the corridors and elsewhere what enthusiasts call 'a wide musical interest,' and critics 'a useless smattering of all sorts of things.' There are advantages in both methods, of course. No system at all can instil talent or suppress it altogether, but the new system can and does impart to the really unmusical a shallow brilliance that at first sight resembles talent, while the older method made no attempt to do this. But the older training had a thoroughness which the newer lacks, and had about it more of an air of practical, determined craftsmanship. And a large part of any art is, after all, a matter of craft. Just as in the old schools of painting there was a sort of inherited craftsmanship, a thing of oils and pigments, quite apart from 'message,' which is now lost to painters, so in music there was very definitely an inherited craftsmanship which is not acquired under the new system as it was under the old.

The system did not provide for the training of specialists in other branches of music than the organist's; but it did provide the best possible foundation for subsequent specialisation, and there was seldom any failure to recognise those whose talents fitted them for such training. The inevitable result of the modern system which provides it for all who ask for it, is that many young men go through their courses of conducting, composition, or pianoforte playing, without the necessary grounding, and without its being discovered that they have neither the temperament, the musicianship, nor the personality that are necessary. They find themselves, of course, at the end of their training, unable to do anything well enough to compel the respect of others or to support themselves, and it's a case of 'Heaven help them!' if they have no private means.

The chief defect of the system was that the cathedrals, which were the centres of teaching, were generally isolated in small provincial towns where opportunities for hearing music and keeping abreast of its developments were small. But there were compensations even in this, and, indeed, until lately it was impossible to keep abreast of musical progress at all in England: you had to go to Germany if you wanted that sort of education. The cathedral training did provide a 'soaking in music,' which is so important for the young musician, though it was in a limited range of music. The organ-loft was a real centre for a considerable district: there were good performances of much of the best cathedral music, and of oratorio; and in many cases a very high standard of musicianship was set by the master. There was an intensely practical atmosphere: there were no dabblers, no dilettante young men such as are seen in the corridors of London concert-halls, carrying scores that they cannot read. There was nothing amateur about it. The apprentice did not listen to a lecture on choir-training: he watched it being done, and took his turn at it. He did not read a book on organ accompaniment: he had to do it, and that sometimes with an irascible master standing at his side, ready, should he hesitate, to elbow him off the seat before he had time to upset the choir.

It was the practical atmosphere that was so fine. Methods of teaching were, no doubt, primitive, and Dr. —'s 'Chorister's Singing Method' was too often simply the cane; but more was learnt by experience than could be got from the most admirable 'psychological' lectures. Some branches of training were, no doubt, neglected altogether. Ear-training did not exist. People who had been in touch with music from childhood could not but have trained ears; they acquired them by natural and unaided growth, which would have been helped by attention. The standard of organ-playing, too, was lower than it is now, though this was much more an affair of the possibilities of the instrument than of musicianship or training. Fifty years ago it was considered a feat to play Mendelssohn's fourth Sonata: the youngest of us must know organs on which it is a feat to play it now—where one needs to be, indeed, *pulsator organorum*, and to punch the keys down. What every man did learn—at any rate, in the organ-loft that I knew—was to write good 'strict five-part, fifth species'—'after all,' as one of our great men has said lately, 'the root of the whole matter.' Many vocal compositions of to-day consist of two tunes, one sung in octaves by trebles and tenors, the other sung in octaves by altos and basses. This is not because the composer,—as sometimes Vaughan Williams—out of a complete choral technique, wants this particular effect, but because he can think of only two tunes, and is beside himself to find something for the inner parts to do. I shall, of course, be told that in spite of this the church music of the late 19th century, with a few exceptions, was as bad as it could be, and I do not wish to deny this. But the badness was not a matter of technique, which after all is the only thing that training can touch. The music is bad because it reflects the weak, sentimental, and insincere religion of its time, from which only deeper natures could escape. Bad as it is—some of it—practical musicians know that it 'comes off.' Its effects, such as they are, are intentional and successful, and this is what gives it its tenacity. There is much music more admirable

in spirit, which, however worthy, cannot by any amount of skill and practice be made to 'come off,' and such music is quite useless.

And what has happened to our 'playing from score'? One remembers the skill and fine taste with which accompaniments were played from the scores of Boyce and Arnold, sometimes with all the parts, including the soprano, in their old clefs. One remembers the scorn with which a young cathedral organist was regarded who had to have recourse to an octavo edition because he could not use the score. It is a small point, of course, but it is an indication. For even if they were heavy and inconvenient, there was a spaciousness about those nobly-printed, leather volumes. They had been subscribed for, generations ago, by the Dean and Chapter; or, if the clergy were too mean, by the organist himself, and had been used by his successors ever since. But now, in many cathedrals, with the arrival of a new-comer, they are 'dispossessed, aside-thrust, chuck'd down' into some cellar, to rot there in the damp. No doubt an octavo performance is just as good, and is attended with fewer risks, but 'safety first' is of all mottoes the most despicable; and though one can live a decent, christian life in a Pimlico boarding-house, there is still a quality about the Cotswold manor with all its lack of 'conveniences.'

Other things have gone too. The traditional style of accompanying is largely lost. Appoggiaturas in fugue subjects, door-knockers in vacant beats, mercifully, are no more: but gone too are the breadth of style, the readings inherited from composers themselves, and, very largely, that ability to 'conduct by accompaniment,' so firmly and so unobtrusively, which all Sir George Elvey's pupils seem to have had.

In short, 'the grand manner' is gone, and, as Meredith says at the end of *Beauchamp's Career* 'This is what we have in exchange for Beauchamp.' Whether we regret the exchange or not will be largely a matter of our own training and inclination. At any rate the most conservative of us will probably admit that some bad has perished with the good.

## AN EXPERIMENT IN MUNICIPAL MUSIC

An interesting experiment in Sunday evening concerts was carried out at Rochdale during last winter, and some details of the series may be of value to other municipalities which are thinking of extending their musical activities.

Before last season the Rochdale Corporation had confined its scheme to ten organ recitals during the winter, and a very fine level of programme has been maintained for over a hundred recitals by the Borough organist, Mr. Frank Greenwood. The dwindling audiences at these recitals in recent years have, however, suggested that some greater variety of Sunday evening music would be welcome, and accordingly a proposal was made to the Town Council that a series of ten miscellaneous concerts should be arranged to run alternately with the organ recitals. This proposal was accepted on the following terms: That the Corporation grant the free use of the Town Hall and pay for printing of programmes, advertising, and attendants; that there be a uniform admission price of sixpence, including programme and tax; and that any loss as between the net admissions and the cost of the artists' fees, hire of pianoforte, &c., be met privately by the proposer

of the concerts. The entire direction of the concerts—choice of artists, programmes, &c.—was left by the Corporation to the promoter, with the result that the concerts were rather more daring than is usually the case with those which are controlled by a public body. The performances started at 8.15, and finished between 9.15 and 9.30, and a very high standard of music was upheld. The series of ten concerts was laid out as follows: two orchestral and three choral concerts with soloists (vocal or instrumental) at each; three vocal and pianoforte recitals; and two trio concerts with a vocalist at each. The hearty co-operation of local orchestras and choirs was of great value to the promoter, and enabled him to make the series far more representative than would otherwise have been possible.

A few details of the music will be of interest as proving that, if it is adequately performed, the finest music may be offered without hesitation to a 'popular' audience. Amongst the works given during the season were:

Orchestral.—Symphony in C minor (Beethoven); the *Unfinished Symphony*.

Choral.—*Alto Rhapsody* (Brahms); *War Song of the Saracens*, Villon's *Ballade*, and *Cavalier Tunes* (Bantock); *Songs from the Greek Anthology* (Elgar).

Chamber music.—Trio in B flat, Op. 97 (Beethoven); Trio in A minor (Tchaikovsky).

Pianoforte solos.—Sonata in A flat, Op. 26 (Beethoven); Scherzo in B flat minor, *Five Studies*, Nocturne in D flat, *Bolero* (Chopin); *Rhapsodie Espagnole* (Liszt); *Chaconne* (Bach-Busoni).

Songs.—*Three Michelangelo Lieder*; *Und willst du deinen Liebsten sterben sehen* (Hugo Wolf); *Nacht und Träume*, *Auf dem Wasser zu singen*; *Du bist die Ruh*, *Die Allmacht*, *Der Doppelgänger*, *Der Tod und das Mädchen*, *Das Fischermädchen*, *Haiden-Roslein* (Schubert), *Auf dem Kirchhofe*, *Das Mädchen spricht*, *Die Mainacht*, *Meine Liebe ist grün* (Brahms); *Les Roses d'Ispahan*, *Après un rêve* (Fauré); *Aubade* (Lalo); *Les papillons* (Chausson); *Romance* (Debussy); *Bredon Hill*, *Loveliest of Trees*, *Is my team ploughing?* *Requiescat* (George Butterworth); *Three Songs of Travel* and *Silent Noon* (Vaughan Williams).

For such programmes as these there was immense enthusiasm. The hall when packed to its utmost will accommodate 975 persons. The average attendance at the ten concerts was 920. The doors were opened at 7.30, and an hour before that time people began to stand in the queue. The following specimen programme, given on March 9, attracted an audience of 970:

Songs ...	(a) 'Nacht und Träume' ...	Schubert
	(b) 'Auf dem Wasser zu singen' ...	"
	(c) 'Du bist die Ruh' ...	"
	(d) 'Die Allmacht' ...	"
	Miss Alison King.	

Trio for pianoforte, violin, and 'cello in B flat	
(Op. 97) ...	Beethoven
Mr. Hamilton Harty, Mr. Don Hyden,	
Mr. Clyde Twelvetees.	

Songs ...	(a) 'Auf dem Kirchhofe' ...	Brahms
	(b) 'Das Mädchen spricht' ...	"
	(c) 'Die Mainacht' ...	"
	(d) 'Meine Liebe ist grün' ...	"
	Miss Alison King.	



The songs were sung in German, English translations and explanatory notes being printed on the programme.

From the artistic point of view, as showing the power of great music to move a large, popular audience in a Lancashire industrial town, the concerts have proved a revelation to many who anticipated that the programmes would be too 'highbrow.'

A word in conclusion on the financial side. The Corporation's liability, as set out in the opening paragraph, has been £62 17s. (programmes, £34; advertising, £16 2s.; attendants, £12 15s.). The private liability has been £15 18s. 9d., as shown by the following balance-sheet:

RECEIPTS.			EXPENSES.		
	£	s. d.		£	s. d.
9202 Admissions at 6d.	230	1 0	Artists' Fees	158	3 6
Less Entertainment Tax	57	10 3	Hire of Piano		
		172 10 9	(8 Concerts)	30	0 0
Deficit (paid by promoter)	...	15 18 9	Bank Charge	0	6 0
		<u>£188 9 6</u>		<u>£188 9 6</u>	

Thus the entire loss was £78 15s. 9d. on the ten concerts, of which £62 17s. is paid out of the rates and £15 18s. 9d. defrayed privately. It will be seen that had it not been for the Tax the concerts would have been practically free of cost to the rates. The hire of a pianoforte is also a large item, but the promoter preferred to secure a Steinway grand rather than save money by using a totally inadequate upright.

The fame of the concerts has spread throughout the North of England, and many inquiries have been received as to the details of finance and management. It is hoped that this brief outline may therefore be of interest and assistance to any towns where such Sunday evening music is contemplated.

## NOTES ON MONTEVERDE'S 'ORFEO'

BY FRANK HOWES

Early in March of this year a performance of Monteverde's opera, *Orfeo*, took place in London, at the Institut Français, Cromwell Gardens. It seems strange that so famous a work had not previously put its head out of the history books, but this was claimed to be its first performance in this country. M. Louis Bourgeois was responsible for the production, which was given in concert-form with pianoforte accompaniment, and himself took the name part, as he had done twenty years previously at the first performance in France under Vincent d'Indy. D'Indy's abbreviated edition was used at both these revivals. Something more will have to be said about the editions of the work that are now available, for there is no complete edition that corresponds with the full text as Monteverde printed it in 1609 and 1615, nor is there any version with an English text, otherwise there would surely have been some performance before this.

The interest of M. Bourgeois's performance is very great in more than one direction. I suppose that in the minds of most musical people the name Monteverde calls up a cluster of associations something like this: 'Monteverde, Oh, yes! the dominant seventh man, *tremolando* on strings; ancestor of opera, father of Gluck and Wagner; a bold fellow, ruthless with his discords and suspensions.' Even in the history books he is a vivid enough personality to leave on the mind so much information, which,

when you come to think of it, is a good deal. Compare it with what you remember of Simon de Montfort or the Venerable Bede, and you see that he belongs to another category. He is more like the remoter, but equally, vivid, Archimedes. But it is one thing to be vivid in history and another to be vital in Cromwell Gardens in 1924. This none the less was the chief interest (*primus inter pares* is perhaps more accurate) for one listener at any rate on March 8. Here, apparently, we had an opera that could be staged successfully to-day. The subject in one form or another appeals to the mind and heart now as much as it always has and always will. Holst has written *Savitri* and Boughton *Alkestis* within the last few years, which shows us that at the moment it is this aspect of the Love and Death theme, rather than the Tristan aspect—the classical more than the romantic—which appeals to our present temper. Orpheus himself, in Monteverde's opera, is alive enough, both musically and dramatically, to carry the whole thing through. His song of triumphant joy in Act 4 stands out for its splendid vitality. The difficulties that attend the production of an ordinary Greek play in the disposition of the chorus do not arise in *Orfeo*, for Monteverde has put it on the stage, first and last, as a company of nymphs and shepherds, who at the end dance a 'Moresca,' and in the middle as a chorus of spirits in the infernal regions, and he has provided them with appropriate music in four and five parts. But if the form of the Greek chorus has been dissolved, the character largely remains. 'No human effort is attempted in vain,' they chant—unlike Gluck's spirits, who are passing no moral judgments when they sing:

On these meadows are all happy-hearted.

The most serious change that would have to be made if the opera was produced to-day would be in the orchestration. The list of instruments—of which several are not to be found in the ordinary reference books, is as follows:

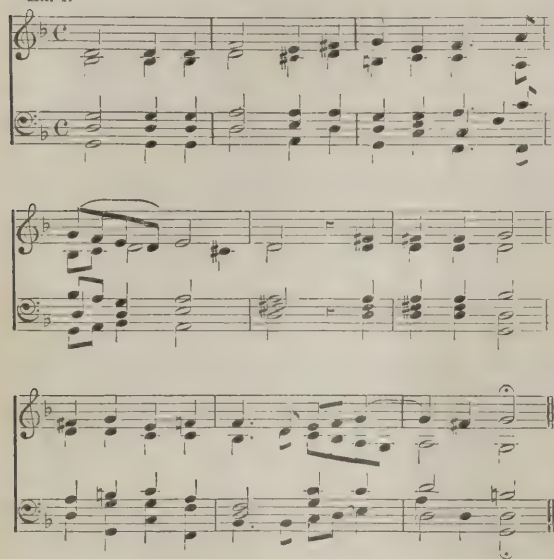
Two gravicembali.  
Two contrabassi de viola.  
Twelve viole da brazzo.  
One double-harp. (Parry\* says 'two harps'.)  
Two violini piccoli alla Francese (the first appearance of our modern violin in Italian music).  
Two chitaroni (lutes) (in the score he requires three).  
Two organi di legno (probably small positive organs of flue pipes).  
Three bassi di gamba.  
Four trombones (though in the score he prescribes five).  
One regal (reed organ).  
Two cornets.  
One flautino alla Vigesima seconda. (What does this mean? Two flutes are required by the score in Act I.)  
One clarino con tre trombe sordine.

How are we to modernise this? For it would be practically impossible to reproduce the performance of 1607. It would hardly be worth while, for example, to mobilize three lutenists, especially if we had a harpsichord which would serve to provide the plucked-string tone-colour. We could either hand the whole score over to Sir Edward Elgar and get him to give us a modern version complete with tubas and triangles—this would be the course that Monteverde himself would have wished to see adopted—or, unable to divest ourselves entirely of our antiquarian scruples, we might prefer to keep as near the original as possible, and merely make a few substitutions for the impossibly obsolete instruments.

\* Musical Association Proceedings, February, 1916.

Plenty of brass is already provided. If for the organo di legno we substitute a couple of horns, we can then dispense with the cornets. This, with three trombones and a couple of trumpets, will give a complete family of brass on which, if required, the 'Sinfonia a 7' could be played. Ex. 1 would sound well on brass! D'Indy, indeed, assigns it to five trombones, but in the original no instrumentation is specified the first time this *ritornello* appears; at its second appearance it is directed to be played *pp* on strings and organo di legno. This short passage is a foreshadowing of the *leit-motif* principle, for it is only heard when Orpheus is about to deal with supernatural beings; we might call it in Wagnerian terms the 'approach to the gods' theme. It is first heard in Act 3, on the approach of Orpheus to the underworld, and during his appeal to Charon, and it occurs again in Act 5, just before the appearance of Apollo to bear his son away to heaven:

EX. 1.



To return to the orchestration: for the regal, if we did not care for a harmonium, we might substitute two oboes and two bassoons. Two flutes are required in Act 2, and will therefore be available elsewhere when necessary, and the strings will follow the ordinary modern arrangement. It would be better than falling back on a pianoforte to have a good, modern harpsichord (for even two of the old specimens would probably not be powerful enough to be effective), and a harp would be necessary for the big rhapsodical scena in Act 3. This sounds a rather unbalanced collection of instruments, but there will be no *tutti* passages. Monteverde has not scored the work. Often enough he merely writes *ritornello*, and leaves us to guess from the clefs what instruments he intended to take part. At other times he writes at the head of the number, *Al suono del organo di legno ed un chitarone*, or whatever it may be. The services of a skilful arranger would be needed, in any case, to translate the original instrumentation into the modest compromise with modern scoring that I have suggested. D'Indy indicates in his edition the scoring he used at his performance of the work at the Schola Cantorum

at Paris in 1904, but I imagine that there is no other 'full score' of the work in existence.

The treatment of the plot is such that modern editors cut the work in several different ways and still leave it an intelligible whole. As Monteverde set it, Euridice has only eighteen bars to sing in the whole work—a short recitative in Act 1 answering Orpheus's protestations of love and happiness, and again a few bars in Act 4 as she fades from his sight. But the Greek convention of a Messenger is adopted to announce the death of Euridice, and her part is important in Act 2. Hope is also personified, and intervenes at the beginning of Act 3, and the whole opera is prefaced by a prologue spoken by Music herself (a soprano). Charon, Pluto, and Proserpina take a hand in the unfolding of the plot, which follows the classical story until the loss of Euridice, where a twist is given to stave off a too unhappy ending. In Act 5 Orpheus expresses not so much abandonment of grief as resignation, and Apollo (his father) appears in a cloud and together they ascend to heaven singing a florid duet. Whereupon the chorus of shepherds sings a happy chorus, and banishes all possible traces of sadness in a lively dance. D'Indy has completely omitted Acts 1 and 5, and still retains the essentials of the play. If a happy ending is desired still more may be cut, and the play end with Orpheus's wonderful song of joy.

This may be a suitable place to say something of the differences between the available modern editions, for not one is complete. Eitner's (Breitkopf & Härtel, 1881, *Gesellschaft für Musikforschung*) is a scholarly edition and gives most of the music, but for some reason omits short passages of recitative at the beginning of Acts 3 and 4. The text is entirely reliable, for where necessary emendations (such as accidentals) have been made the original is also quoted in foot-notes, and the original edition is followed in all respects with the greatest care. I say the 'original' edition and am not strictly truthful, for the edition with which I compared it was not the first edition of 1609, but the second of 1615, of which there is a perfect copy in the Bodleian Library. Eitner's filling-in of the unfigured bass is a little more elaborate than that of the recent edition by Malipiero (Chester, 1923), who makes a special point of reducing his suggestions to the minimum and printing them in small type, but it is always perfectly restrained and nowhere resembles the pianoforte accompaniment provided by Giacomo Orefice in the Milan (Italian Association of the Friends of Music), 1909, edition. D'Indy's edition (1905), to which reference has already been made, was prepared for the special purpose of an actual performance and is very incomplete, but it has a French text which is likely to be intelligible to more Englishmen than the Italian of all the other editions. Further, it is entirely practical, for some of the original vocal writing presents very great difficulties, of which we may cite as an example the very characteristic repetitions of the same notes. D'Indy has translated some of these into turns and other ornaments, but has omitted the first part of Orpheus's big scene in Act 3, which, he says, is 'presque impossible à rendre avec des paroles françaises.' How much more then with English? Even Monteverde thought this solo difficult, for he has written two versions of it, one over the other in the score, of which the top line is very much less florid than the bottom. He gives a stage direction: *Orfeo, al suono*



*del organo di legno ed un chitarone, canta una sola delle due parti.* This is the first phrase in the two versions as they appear in the score (Eitner) :

Ex. 2.

Pos - sen - te spir - to . . .

to.

Vln.

Monteverde made for himself a reputation as an innovator ; the modern listener can appreciate that only by an effort of the imagination, his feelings being rather those of the man who discovered that *Hamlet* was full of quotations. He cannot help being interested in hearing the germs of much that was to come later, even if he is paying attention to it as a work of art and not as to a guide in a museum or to a demonstration in musical history. The resemblances to more modern works leap out at you, and there is no need to search carefully for far-fetched parallels, such for example as the one which likens the opening Toccata to the Prelude of *Rhinogold* because both are built on a single tonic chord in root position throughout their entire length. The general effect of much of the harmony suggests Purcell in its astringent quality, though the short sections and the abrupt modulations to related keys are characteristic of the earlier period. The opening of Orpheus's song of joy suggested Handel to me when I heard it, by virtue of its rhythm and breadth of style, but on playing it over afterwards the harmony sounded more prophetic of Purcell :

Ex. 3.

Qual o nor . . . di te sia

A favourite progression of Brahms occurs :

Ex. 4.

in qui campi di pròu - te di do - lo - re

and recalls a passage in the F major Symphony.

His use of *ritornellos*, of which I have already quoted one example, is the precursor of the *leit-motif*, in that it is a deliberate attempt to produce a definite emotional atmosphere for dramatic purposes by instrumental means, though of course the association of the phrase of music with particular events and characters is as yet very loose.

One of the most remarkable features of the work is the great flexibility and power of the recitative, which is very light, and carries the drama forward more rapidly than does a good deal of the recitative in later works. Opera, we are told, arose out of an attempt to declaim Greek drama, and there is a certain nimbleness about *Orfeo* which it probably owes to this cause. We almost wish that Wagner had sent Wotan to school with Orfeo to learn how to tell a story in recitative. But poor Wotan spoke neither Greek nor Italian—*presque impossible*, as D'Indy says.

M. Bourgeois has given us a taste of a work that is truly described as epoch-making, and it has stimulated our appetite for the complete thing. Will not someone interested in chamber opera stage it for us?

## THE BOURNEMOUTH MUSICAL FESTIVAL

At Easter the third Municipal Musical Festival began at Bournemouth, and lasted for a fortnight. It was predominantly a festival of orchestral music, varied only by three recitals and two choral performances of Parry's *Judith*. Three of the usual Thursday afternoon symphony concerts fell in the Festival period ; in addition, Sir Henry Wood came down to conduct one concert, and there were two or three concerts which, though they did not contain symphonies in their programmes, included concertos

or other works of symphonic scale. Altogether twenty-four concerts were given, which allowed scope for plenty of variety, of which Sir Dan Godfrey availed himself to the full. By so doing he enabled regular attenders to make interesting comparisons, work out some sums in addition and subtraction, and arrive at a few general conclusions. The classics were conspicuously absent. Bach appeared only at Mr. Samuel's recital (excluding, for the moment, Elgar's arrangement of the C minor Organ Fugue); Brahms only at the recital of Messrs. Sammons and Murdoch; Beethoven was represented only by the *Leonora No. 3* Overture, which at a 'popular' evening concert secured more immediate and enthusiastic applause than any other single work; Mozart came off rather better with one or two arias and the A major Pianoforte Concerto which Mr. Gordon Bryan played at the last concert; Handel had an aria and an Elgarized Overture; Haydn did not appear at all; Wagner was packed into a concert of his own, and did not overflow into many others.

The great German classics were not given at the Festival because they are played all the year round at Bournemouth Winter Gardens, and Sir Dan Godfrey had other plans which he wished to execute. Without turning his concerts into curiosity-shops, he was able to give a very large number of modern English works. On Easter Monday, for instance, a dozen composers were represented, and seven of them were there in person to conduct. Indeed, the chief interest of the Festival lay in the comprehensive survey of British music which it was possible to make. For within fifteen days representative works of every British composer of eminence who has flourished in the last half-century were played, from right-wing composers like Stanford and Elgar, through moderate Liberals like Roger Quilter, Ethel Smyth, and the early Vaughan Williams, to Radicals like Frank Bridge, Mensheviks like Ireland and Bax, and thorough-going Bolsheviks like Eugène Goossens. Most of these works were unmistakably British in feeling, yet it was quite impossible to detect a common British idiom. What did appear very clearly, however, was the tendency of the younger school of composers to turn to Nature rather than human nature for their inspiration. Work after work, from Bantock's *Hebridean Symphony* and Frank Bridge's *The Sea*, to E. J. Moeran's symphonic impression *In a Mountain Country* and S. H. Braithwaite's *Snow Picture*, were purely pictorial, and many other compositions, like Foulds's *Music Pictures* and Goossens's *Four Conceits*, were translations into terms of sound of visual images. On the other hand, Elgar, Parry, and Ethel Smyth are interested not so much in what is observable by the eye as in what may be understood by the insight of a sympathetic mind. There were works intermediate between these two types, Bax's *November Woods*, Ethel Smyth's *The Cliffs of Cornwall*, and Maurice Besly's *Chelsea China Suite*, for example, where the visual picture is not merely set down in full score, but where the imagination sketches in some 'character'—but in these the vision, not the character, is the primary essence of the music. The Britisher, apparently, is essentially an 'extrovert' even in his music. How far the decline in religious enthusiasm and the chaos of contemporary philosophy are responsible for this state of things is an interesting speculation. But it is

certainly curious that our own English renaissance in music springs from an exactly opposite mental outlook to that which gave birth to the great German movement which began before Bach and continued till Brahms.

Another interesting feature of the Festival was the amount of good, light music that Sir Dan has found to balance the musical diet of a holiday resort. I have written at some length on what was *interesting* at the Festival; to that must be added in brief the statement that every concert was enjoyable. Balance in a programme is all-important for enjoyment, and there was one most amusing occasion when Tchaikovsky's *1812 Overture* drastically restored the equilibrium of a stiffish programme to the delight of everybody, including even the horn-spectacled *cognoscenti* who were present. The orchestral playing was excellent throughout, and the great virtue of Sir Dan as a conductor is that whether he likes the music or not he always gives an adequate and faithful performance of it. And it must not be supposed that he likes all the works that he gives. Indeed, perhaps the greatest value of this Festival to Music (with a capital M) is that the processes of natural selection can take place by allowing every kind of new work to be heard for a second or third time. First performances get most newspaper attention, but it is these repetitions of seldom-performed works that are really more important for everyone concerned. Impressions of the Festival that remain vivid after several weeks' interval are: among the less familiar works, Bantock's *Hebridean Symphony* and Braithwaite's *Snow Picture*; among 'effects,' the use of the pianoforte as an orchestral instrument by Howells and Braithwaite, and the use of quarter-tones as a dissolving view between two pictures by Foulds; in the realm of virtuosity, the wonders performed by the two Bournemouth drummers who preside over ten percussion instruments; among great performances, Sir Dan Godfrey's readings of Elgar's *Enigma* Variations and first Symphony; among tortured and ungrateful music—but no, *nil nisi bonum de vivis*.

F. H.

## Occasional Notes

We congratulate *The Gramophone* on the completion of its first volume. The ordinary musical journal covers so much ground and surveys so wide a field, that with the best will in the world it cannot spare the space necessary for full discussion of gramophone matters. Only a journal devoted entirely to the subject can meet the situation, and Mr. Compton Mackenzie's venture does so in a thoroughly live manner. We are asked to state that, owing to the ever-growing calls on its space, it will begin its new volume (June) doubled in size and price (1s. instead of 6d.).

The Archbishop of Canterbury has conferred the degree of Doctor of Music on the Rev. G. R. Woodward. The honour is well-deserved, for Dr. Woodward has done long and valuable service on behalf of Church music. Such collections as *The Cowley Carol Book* and *Songs of Syon* have not only brought to light and into regular use much delightful old poetry and music; they have also played no small part in setting an improved standard in hymnody. The mention of poetry reminds us of



Dr. Woodward's distinguished work as translator of mediæval hymns and carols, and we are glad to hear that he has in the press yet another collection. It will be called *The Cambridge Carol Book*, the bulk of text and music being drawn from Cambridge writers, past and present: Thomas Tussle, Neale, G. H. Palmer, Charles Wood, &c.

The appointment of Sir Edward Elgar to the post of Master of the King's Musick is welcome on two grounds. First, it disposes of the doubts as to the continuance of the ancient office. Music in this country receives so little encouragement from high quarters that the abolition of one of the few State musical posts would have been a real grievance. The post being saved, it could not be bestowed more fittingly than on Sir Edward Elgar. As *The Times* remarked, the office is best regarded as a musical equivalent of the Poet Laureateship, and, this being so, Sir Edward is clearly marked out as our Musical Laureate. With so distinguished a composer as Master, music, and above all, British music, may well receive more consideration at Court than has hitherto been the case.

The broadcasting of the King's speech at Wembley led to an unconsciously amusing article in the *Daily News* by Alicia Adelaide Needham. The heading alone was worth the money:

OCTAVE RANGE  
WOMAN MUSICIAN ANALYSES KING'S  
MUSICAL TONES

Then follows this note with its delightful *non sequitur*:

Mrs. Needham, as a musician, gives below her impression of the musical quality of the King's voice. She is the only woman who has conducted the Irish and Scots Guards bands at the Albert Hall.

Mrs. Needham heard the ceremony as 'one of a silent company of two hundred in a hospitable shop.' Having dropped a bouquet to H.R.H. ('then the Prince spoke, beautiful, clear, refined, and splendid, a wonderful voice to match our wonderful Prince'), she goes on:

Immediately after the King replied. I soon forgot to try to catch his words, as I was absorbed in listening to the music of his voice and jotting down its compass.

Then (in large type, and in the fattest of musical notation, as befits so momentous a pronouncement):

So many people have only three or four notes in the speaking voice, but the King has a splendid octave range. Very often it drops a sixth, sometimes a seventh, finishing afterwards on the key-note:



KING'S VOICE, AS MRS. NEEDHAM HEARD IT.

We heard the King's speech later in the day, and we have also a very good gramophone record of his voice, but it doesn't really sound like Mrs. Needham's chant, which has a strong suggestion of Fate taking an extra good wallop at the door. Still, we know what Mrs. Needham means, though she should have contented herself with merely mentioning the downward drop of the Royal voice. Quite a lot of readers of the *Daily News* know what a drop of a sixth sounds like, without taking the paper to the pianoforte and playing it.

However, now that the *Daily News* shows itself able to spare so much space for one of the things that don't matter, perhaps the Editor may be able to dole out a few more lines for musical criticism and

news. For one reader who was interested in hearing a woman musician's 'analysis' of the King's voice there are dozens who would like to hear a good deal more from the *Daily News's* musical critic.

That excellent body the League of Arts promises three performances of Purcell's *Dido and Æneas* in Hyde Park on the afternoons (Saturdays) of July 5, 12, and 19. Amateur singers or orchestral players who wish to take part should apply for particulars at once to the Secretary, The Guildhouse, 12, Berwick Street, S.W.1. It is hoped that at least five hundred singers and players will be available. The League's fixtures for June are as follows: Sing-Song, led by Geoffrey Shaw and the League Choir (7); a Pageant of Dancing by the Mayfair School of Dancing (14); Folk-Dances by the English Folk-Dance Society, directed by Cecil Sharp (21); and a Song Festival and Display by two thousand Girl Guides, conducted by Martin Shaw (28). All these shows take place in Hyde Park, and will be given twice, at 3 and 7 p.m. Now it's up to the Clerk of the Weather!

The Hereford (Three Choirs) Festival is fixed for September 7, 9, 10, 11, and 12, with an attractive scheme that includes a new work by Edgar Bainton (*The Tower*), the B minor Mass, Brahms's *Requiem* and fourth Symphony, Parry's *Blest Pair of Sirens*, Elgar's *Go, song of mine, Gerontius, The Kingdom*, and the Violoncello Concerto, besides the customary *Elijah* and *The Messiah*. The only item that makes us lift a questioning eyebrow is Rossini's *Stabat Mater*, which will surely sound tawdry than ever in such company. On the purely orchestral side there will be new works by Atkins, Brewer, Reed, and Brent-Smith, and among the songs is Vaughan Williams's *On Wenlock Edge*. The list of soloists is long and strong. Dr. Percy Hull will be conductor.

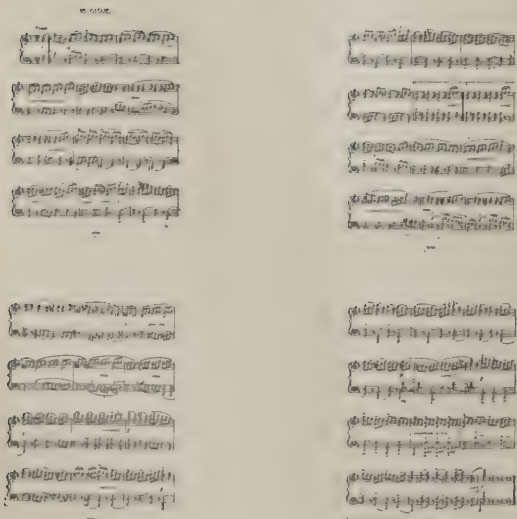
Several interesting musical events will take place in Westminster Abbey during June and July. On June 2, at 8, a recital of unaccompanied Motets by the Special Service Choir will take place. On June 30, at 8, there will be a special evensong at which the music will be chosen entirely from the works of Stanford. This service is one of a series of annual commemorations of great Church composers. It had been intended to make the 1924 service a Croft celebration, but the death of Stanford made a change of plan inevitable. The Abbey Choir will be assisted by the Special Service Choir. Tickets for June 2 and 30 may be had from the Secretary, W.A.S.C., The Song School, Westminster Abbey (stamped, addressed envelope).

A service that should be of unique interest is promised for July 7, at 6, when a programme, mainly unaccompanied, will be sung by a body about five hundred strong, drawn from the choirs of the Abbey, St. Paul's Cathedral, the Chapel Royal, and St. George's Chapel; Canterbury, Chichester, Chelmsford, Ely, Peterborough, Rochester, St. Albans, Southwark, and Winchester Cathedrals; and from various College Chapels of Oxford and Cambridge. Rarely can such a collection of trained boys and men have been got together. The details of the programme are not yet settled, but we understand that it will be illustrative of the main periods of Church music. This notable service is in aid of King Edward's Hospital Fund, and it is hoped that all who apply for tickets will send a generous contribution.

Wembley visitors who examine the Queen's Doll's-House will observe that in the music-room are volumes of music. They may be interested to know that these tiny books (prepared by Messrs. Novello) are the real thing, and not mere covers. Here is a list of this diminutive library :

'Distant Chimes' ... ..	Mackenzie.
'Pavane' ... ..	German.
'The Hardy Tin Soldiers' ... ..	York Bowen.
'Highland Dance' ... ..	McEwen.
'Solemn Melody' ... ..	Walford Davies.
Suite in F ... ..	Parry.
'The Rachray Man' ... ..	Hamilton Harty.
'Crossing the Bar' ... ..	Bridge.
'The Days of Old' ... ..	Holbrooke.
'The Adoration' ... ..	Ireland.
'Madame Noy' ... ..	Bliss.
Four Songs ... ..	Holst.
Three Songs ... ..	Lord Berners.
'Four Conceits' ... ..	Goossens.
'Nereid' ... ..	Bax.
'A Toy Story' ... ..	Stanford.
'Adoration' ... ..	Frank Bridge.
'Fairy Lullaby' ... ..	Quilter.
'Country Dance' ... ..	Bainton.
'The Nightingale' ... ..	Delius.
'Margaret' ... ..	Austin.
'The Talisman' ... ..	Maddison.
'The Dancer' ... ..	Smyth.
'Childhood' ... ..	Cowen.
'The Knight's Leap' ... ..	Parratt.
'Songlets for Children' ... ..	Lady Arthur Hill.
'Nursery Songs' ... ..	Sharp.

We give an illustration of the Parry volume, and a facsimile of the four pages of the *Gigue* therefrom :



A new kind of sight-test for eagle-eyed readers !

## Music in the Foreign Press

A MEMORY OF THE FIRST PERFORMANCE OF  
FRANCK'S VIOLIN SONATA

In *Les Tablettes de la Schola* (March), appeared an obituary by Vincent d'Indy of Madame Bordes-Pène, the gifted pianist whose artistic career was prematurely cut short in 1890 by an attack of paralysis. It was she and Ysaye who gave the first performance of Franck's Violin Sonata.

We all remember that winter afternoon. Night was falling. The hall of the Brussels Musée Moderne, where the concert was taking place, could not be lit up. By the time when the third movement of the Sonata was reached, it had become impossible to read the music. The organizers hesitated awhile. Was the end of the performance to be postponed? But Ysaye rapped his desk with his bow, and shouted, 'Ahead, quick!'—and the two admirable musicians boldly proceeded to play the *Finale*. The darkness was such that they remained invisible even to the first rank of the audience.

### TRIVIALITY IN MUSIC

The March issue of *Der Aufakt* is devoted to various articles on the trivial aspects of music. Dr. Einstein writes on triviality, Dr. Nettl on street-songs, Erwin Schulhoff on drawing-room dance-tunes, Erwin Schul on operetta, and Erwin Hoff (these coincidences are really remarkable!) on public-house music. Paul Hindemith relates little stories of the concert-room. The problem, What is trivial in music, and why? remains unsolved. Dr. Einstein's article, however, provides a few slight clues.

Triviality in music hardly existed before the 19th century, when began to appear the perverted versions of folk-tunes which could crop up only in big cities. Whenever a period of ripeness of expression is reached, banality may ensue. Banality constitutes a recognition of the boundaries of expression, coupled with an incapacity to fill the acknowledged forms with live matter. Triviality is a protest from the proletarian, and there was no proletariat before the 19th century. The one instance of conscious triviality in first-rate music occurs in the final *prestissimo* of Beethoven's *Choral Symphony*.

### MODERN HARMONY

In the same issue a contrast is provided by Bruno Weigl, who deals in grim earnest with questions of modern harmony.

### SMETANA'S CENTENARY

Most of us know very few of Smetana's works, and are in no position to form a sound appraisal of his music. The scarcity of critical literature on the subject of his works renders the articles now appearing in Central Europe on the occasion of the centenary of his birth doubly useful to investigators in other countries. Among these should be mentioned contributions by Dr. E. Rychnowsky in *Die Musik* (March), the *Musikblätter des Anbruch* (March), and *Der Aufakt* (February); by E. Janetschek in the *Zeitschrift für Musik* (March), and Hába's 'Smetana and Modern Music,' in the *Musikblätter des Anbruch* (March).

There is also, for those who can deal with Czech, a special number (March) of the Prag *Hudební Vychova*.



## WELLESZ'S 'ALKESTIS'

The same issue of the *Anbruch* contains an essay by Dr. Alfred Rosenzweig on Wellesz's *Alkestis*, recently performed at Mannheim.

In the April issue, Dr. Hermann Erpf notices the performance, and offers various remarks on points of interest in the work.

## RE-ENTER THE 'NEUE MUSIK ZEITUNG'

On April 1 the *Neue Musik Zeitung* resumed publication. The issue contains hitherto unpublished or only partly published letters from Beethoven, the most important being one to Blöchliger, which refers to Beethoven's nephew Karl, and one to Sir George Smart, of March 6, 1827, printed for the first time in full. Comments are provided by Dr. Max Unger.

The first instalment of an essay on 'Style in Music,' by Dr. Ernst Bücken, should also be mentioned. I shall revert to it after the whole essay has appeared.

## OTHER BEETHOVEN LETTERS

In *Le Ménestrel* (March 28), Jean Chantavoine publishes two letters from Beethoven—one to Rettich, referring to the dispatch of orchestral parts, and the other to Maurice Schlesinger, referring to the payment of eighty gold ducats for the copyright of the Quartets Opp. 132 and 135. It mentions projected quartets and a quintet, which were never written.

## FLORENT SCHMITT

P. O. Ferroud's essay on Florent Schmitt in the *Revue Musicale* (April) is by far the fullest and best ever devoted to this composer's music. The writer defines the idiosyncrasies of this music accurately and fully. He gives sound reasons for his admiration. The appended complete catalogue of this composer's output will surprise most readers, for few people know the amount and variety of Schmitt's published works.

## MÉHUL'S OPERAS

The April *Zeitschrift für Musikwissenschaft* contains a long and interesting essay on 'Méhul's Operas' by Heinrich Strobel. The writer's conclusion is:

Among the French dramatic composers of the post-Gluck period, Méhul stands closest to Gluck. He has exercised a considerable influence on German romantic opera with *Mélidore* and *Ariodant*. His comic-operas cannot stand comparison with Grétry's, Dalayrac's, or even Boieldieu's.

## STRAVINSKY'S 'NOCES' AND THE PUBLIC

In *La Prora* (March), Vittorio Rieti writes:

The story of the genesis of Stravinsky's *Noces* is most strange. The work was written in 1917 for a normal orchestra, then remodelled several times; it ended by being scored for four pianofortes and numerous percussion instruments. But several years elapsed between its completion and the production. Meanwhile, the number of people who admired *The Rite of Spring* had considerably increased. *Noces* was ready; but the chronological order was not followed, and Stravinsky's supporters were given *Mavra* to confront instead. They expected a potent alcohol, and were offered a cup of sweet chocolate with cream. By way of a sop to believers in Stravinsky's 'second manner'—the manner of *The Rite*—Diaghilev eventually produced *Noces*. What the composer thinks of it all is not known.

## MUSICAL JOURNALS OF ITALY

*La Critica Musicale* (delayed December issue) contains a useful list, compiled by Arnaldo Bonaventura, of Italian musical and theatrical periodicals from 1800 to the present day.

M.-D. CALVOCORESSI.

## AN INHERENT DISABILITY OF MUSICAL CRITICISM

BY GEORGE M. COTTON

I.

Granting that musical criticism as we know it possesses a definite value, what warrant have we for assuming that this value is other than extrinsic? That is to say, are we justified in accepting it as being anything greater than a more or less agreeable literature which in fact does not touch in the smallest effective degree upon its chosen subject-matter? It must be admitted that the bulk of present-day musical criticism is simply a literary treatment of matters connected with performance, generally fortified by digression into history, anecdote, reminiscence, and the like. This is, briefly, musical criticism as we know it and as, for the most part, we accept it.

But if we ponder the question for a moment it will be clear that if a living interest in creative musical art is to be propagated, particularly amongst those sections of the musical public for whom attendance at good concerts is not always possible, and if composers are to be encouraged, or, where need be, admonished, by a critical appreciation of their work, musical criticism must become something else than a simple commentary on the qualities of performance. Something more satisfying than the current method will need to be evolved. Whether the present stage of development of the common musical sense is such as will allow of more direct means of conveying, in a literary form, musical ideas rather than ideas concerning music is a question which is perhaps worth considering. But there is a prior question which clamours for attention, namely, Is musical criticism practicable at all?

It is almost an axiom of criticism in its relation to works of art that the earnest critic will seek assiduously to view the subject of his criticism from the standpoint, not of an outsider (the 'consumer's' standpoint); not even the standpoint of a supremely judicial and highly-cultured outsider; but from the standpoint of the creator of the work himself. The complaint heard frequently (and not from composers alone) that criticism is too often merely destructive and almost never constructive, arises from the inability of the particular critic to realise this ideal attitude of mind towards his subject, and to refrain from plying his pen until he has schooled himself to think from *that* side and not from *this* side. The reviewer of a novel will not, if he be truly critical, set down his opinions and feelings as the novel-reader but as the novel-maker—the novel-maker with his prepossessions or dissatisfactions thrown off and wholly divested of his intense personal consciousness of his work. The practical value in the criticism will then, apart from legitimate comment on style, taste, and development—in fact, technique—be found in its detached and unprejudiced regard of the essential achievement of the writer: e.g., the play of character in the persons of the story as they are themselves played upon by and react to environment and incident deliberately created for them by their own creator. The point will not be

so much, 'Has this novel succeeded as the novel of this author?' as 'Has this author succeeded as the author of this novel?'

Similarly the art critic will not say, 'What a tree!' or 'This flock of sheep is very fine!' (I do not suggest that his vocabulary is as poverty-stricken as would seem from these illustrative sentences.) Accepting the jumping-off place of the artist, he will rather ask himself before he writes a word, 'Is this tree reasonable and convincing as I imagine the artist to have seen it?'; and 'Do I correctly catch the vision of the painter when he gave immortality to this flock of sheep?' It is the aim and intention of the artist that count in such criticism, not the desires, prejudices, and predilections of the public. It were easy to elaborate upon the latter as themes, but it requires concentrated effort justly to set a valuation on the former. This is truism, and elementary at that; but for him who would be honestly critical it is truism that may not be disregarded or ignored.

It is worth repeating that far too much of current musical criticism (when it is not glorified reporting) is mere chatter, pleasant or unpleasant, witty, vain, or precious, revolving almost entirely around the details and distractions associated with performance. Accepting again the assistance of analogy (though my conclusion has the effect of annihilating analogy), the reviewer of novels or the critic of pictures who occupied nine-tenths of his available space with a dissertation on the nature of light and its mode of propagation, and who devoted the remaining one-tenth to a hasty and obviously timid sentence or two on the true *corpus vile*, would exhaust himself in less than a week. And the analogy is perfect, since a picture or a book 'performs' itself. It simply hangs on the wall or rests in the hand, and the operation of light-rays does the rest. The picture continues gaily to perform even when there is nobody to look at it, though it ceases with the light. The book starts performing the moment it is opened, provided it be not opened in the absence of light.

Colour, as used in painting, exists only in the presence of white light, but so long as that condition is satisfied the performance of the picture continues, and so continues without human intervention. Colour is not an entity, but is a potentiality, which informs all visible and not perfectly transparent matter, and which perhaps most fully informs the pigments chosen by the painter. Essentially, all that the latter essays is to combine potentialities on a canvas. This being done, they function uniformly in white light and the picture is in being. By the same process is literature 'performed,' though it is a simpler process, since the only relation involved is that between a comparatively light 'colour'—the paper, and a comparatively dark 'colour'—the print. In either case, the success of the performance depends solely upon the intensity of the right kind of light and the efficiency of the observer's or reader's eye, and the point to note is that this performance is automatic and incapable of direct control without prejudicially affecting the value of the work itself. In other words, it has nothing whatever to do with either the merits of the picture as a picture or the merits of the novel as a novel.

In music, however, performance is not automatic (in the first instance at least); it has to be effected by human intervention, and it has to be humanly controlled—fallibly in each case. Musical sound, as we are considering it, does not originate

spontaneously. The waters have to be troubled before the angel will appear. Performance supplies the required agency, and almost inevitably the act of performance forces itself to the front and dominates the mind of the listener to the exclusion of more important considerations. It certainly diverts the attention of the serious critic from the music itself, and when it thrusts itself, as it does, into musical criticism, it is actually an irrelevancy of the first magnitude. For the pure criticism of music it is necessary to eliminate all consciousness of performance; to treat it as 'out of order'; to let the music *per se* remain in possession of the arena, thus reducing the influence of performance to the *nil* which is its value in the cited examples of the picture and the book. The mind is thus left free to regard the stuff itself apart from the mode of its presentation, just as we are, without effort, supremely unaware, when reading a book or gazing at a picture, of the mechanical functioning of the light reflected from their respective surfaces.

## II.

Assuming, then, that musical criticism will endeavour to elude the impact of performance (which may nevertheless form a desirable subject for separate treatment), and to discard the manifold irrelevancies and distractions bound up with performance, what must be the mental state of the ideal critic? If we were to regard music as capable of being pressed into the company of the representative arts, the question here discussed would not arise. If a man write a concert-overture and call it *Somerset*, and if music be truly representative, actually there are two possibilities open to our critic. Should he know nothing of the tunes, topics, and topography of Somersetshire, he may always look up his Shakespeare, and thus 'prepare himself for getting, as he will honestly believe, into the shoes of the composer. If, on the other hand, he cares not a rap for decapitated Dukes, but loves that southern countryside, he may concentrate his mind on his recollections of its tunes and topics, and so make a very good attempt to live up to his understanding of the ideal. What a blow, then, to find later that the composer was all the time thinking of Cornwall—had, in fact, made public confession of his lack of a bump of locality; or that more likely he was simply writing music and was thinking of nothing on earth! How futile the whole proceeding! The labelling of abstract music may help to collect, and for a short time to retain collected, the wandering thoughts of the average audience at our present stage of culture, but it is obviously an obstacle to criticism. What of the listener from Pernambuco or Achnasheen who has never heard of either Duke or dukedom? It would actually seem as if he were, after all, in the more favourable condition for producing criticism, since his mind would at least be unencumbered by historical or topographical entanglements.

But supposing that any such risks have been eliminated by the specific announcement that it is the Duke whom the composer had in mind. Our serious critic is faced with the definite task of, as it were, checking the music in terms of the deceased as he appealed to the composer. But even with the knowledge obtainable of the Duke of Somerset in, say, *Henry VI.*—with, if you wish the easier hypothesis, even an accurate and sympathetic



acquaintance with the countryside denoted by the tree—there is no critic in this universe who will succeed.

We all know what a tree is. We may all check our observation of the painted tree through our recollections of a real tree. We may then try to visualise the tree in the light in which the artist visualised it. Having accomplished so much we may pass on to our reservations and our criticism in approximately the right frame of mind. What we cannot yet do is to verify the musical treatment of a tree, or of a duke, or of a countryside, or of any *thing*—phenomenon or noumenon—so as to be in a position to 'auralise' it in assumed sympathy with the composer.

It is but a short step to the consideration of how the hypothetical critic is to deal with a new symphony—or with an old one for the matter of that—apart from questions of form, orchestration—in fact, technique again. How is he in all conscientiousness to write about the first hearing of a string quartet, confining himself to the quartet and repelling the interpretation given by the particular group of players who happen to be playing it? He has neither the capacity nor the opportunity for stepping into the shoes of the composer. It is a sheer impossibility for him to treat, in accordance with his axiom, of either the one or the other. For before he has dipped his pen he is up against the hitherto impenetrable barrier which separates musical expression from all the things of which he has had palpable or visual experience, or of which he is aware that others have had palpable or visual experience. A symphony can only be criticised in relation to other symphonies; a quartet only in relation to other quartets. But nobody will suggest that a composer writes 'about' other music. The critic in music cannot follow the critic of pictures. However proficient he may be in musical technique and in experience of music, he cannot divest himself of his own predilections and in exchange put on the predilections of the composer. He is mentally incapable of throwing himself overboard and in the same operation installing the composer on the bridge in his own stead. In short, it would appear that musical criticism in a sense analogous to criticism in other branches of art is an impossibility altogether. The *phrase* is verbally intelligible but intellectually inconceivable. The *thing* is neither musical, nor can it be criticism.

### III.

Is this really so? We are unwilling to believe that music is to be placed carefully by itself, far from contact with a literary treatment of it having as its object practical exposition, suggestion, or admonition: argued and not merely opinionative praise or blame. But leaving aside the fact of the poverty of the vocabulary of musical criticism (which is another story), it would certainly appear that at present men cannot treat of music in any way whatsoever without the doubtful assistance of performance. How much more obvious is it then that criticism, which should discuss music in words, is inherently disabled? Placing on one side the inevitable defects bound up with performance, we are driven to the conclusion that no critic of music can adopt the axiom so frequently referred to herein, because the only relation available for his critical sense is the relation between the music which he hears and the music—not some other sounds—which

he has previously heard; and this does not satisfy the requirement. It is as if the painting of a tree could not be criticised without our being subconsciously aware of all—not trees—but paintings of trees, and as if having successfully achieved that position we should be still prevented, by an inescapable and irremovable limitation of the mind, from understanding or attempting to understand how the artist saw the tree when he painted it. The result would appear to be, as already hinted, that there can practically be no such thing as genuine musical criticism; that no musician can hope to learn from our attempted criticism anything of musical value to him in connection with a work which he has not heard performed; and that no composer can hope to read anything truly helpful ('constructive') regarding his ideas, apart from their mode of presentation.

The time may yet come when, eliminating performance altogether and confining our acquaintance with, say, orchestral instruments, to a grounding in their technique and the characters of their various sounds, we shall, instead of trailing to concert-halls, sit comfortably at home by our own firesides, full score in hand, and 'listen' to the latest Elgar Symphony; or pick up a Bax or a Boughton at the bookstall wherewith to wile away the weariness of a railway journey. In the meantime we have to be our own critics as occasion may offer, and hear things for ourselves—but that again is to start off on the same vicious circle once more. We may satisfactorily criticise a conductor or a performer, but when it comes to the music itself likes and dislikes will out; personal feelings, influenced by 'interpretation,' will dominate, and we shall find ourselves as far away as ever from being able to hear, from the composer's end, the *matter* of his music. We may debate the artistic worth of his thematic material; we may determine whether it be original, banal, imitated, or 'cribbed.' We may groan 'Too long,' or sniff 'Too ambitious'; we may sigh 'Too short,' or simply content ourselves with a non-committal 'Too too.' But how much 'forradder' are we? We have no independent standard—that is, nothing independent of other music; there is no recognisable relation to our experience, except again our experience of other music: we cannot tell what the composer had in mind, and it is exceedingly doubtful if he himself could tell us, except that he might admit that he wanted to compose music. The circle closes again and again, and the endeavour to grasp even one loose end of it has always to be abandoned.

### THE CURVES OF CARUSO

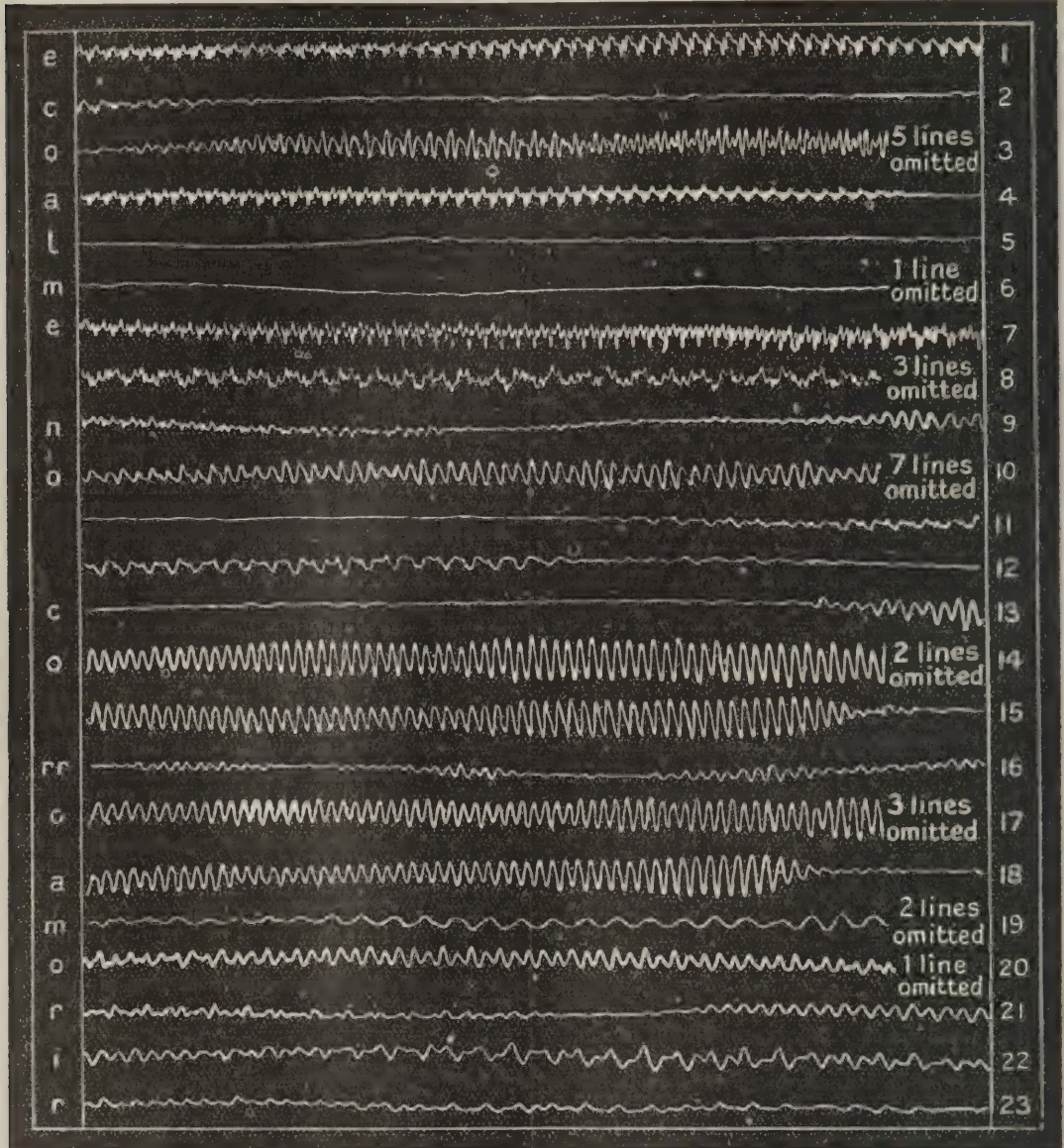
BY PROF. E. W. SCRIPTURE

For many years at Yale University I was engaged in tracing off the curves from gramophone discs and measuring the speech waves. One of these discs contained a record by Caruso of the song 'Di quella pira,' from *Il Trovatore*. The disc was made to rotate with extreme slowness—about once in four hours. The steel needle running in the groove moved a long, very light lever whose point traced the curve with an enlargement of three hundred times on a moving band of smoked paper. A piece of this tracing is shown on the next page. The line runs 'O teco almeno corro a morir!' The top line shows the last half of the *e* of 'teco.' Each of the groups



of waves represents one vibration of the voice ; the small waves give the vocal character. The second line is occupied by  $c (=k)$ . Usually this would be a straight line ; here there are vibrations. All such vibrations represent vibrations from the larynx, that is, a tone of the voice. The usual  $c$  has no laryngeal vibrations. Since this  $c$  of Caruso's has

slackens off the vibrations at the consonants instead of stopping them. Every omnibus driver knows that he should only slacken the speed of his motor when asked to stop, and should not really stop unless forced to do so ; after a full stop it is harder to get up speed again. This is precisely what Caruso did with his larynx. Instead of stopping and starting abruptly



TRACING FROM A GRAMOPHONE RECORD BY ENRICO CARUSO

vibrations we have proof that he voiced this sound. The waves are not very strong, and the voicing is not loud ; nevertheless it is voiced. The same condition is found in the record of  $t$  (not shown in the Figure). These two sounds were sung by Caruso not like the usual unvoiced  $t$  and  $c$ , but as voiced sounds rather inclined toward  $d$  and  $g$ .

Let us consider now what this means as a matter of voice mechanics. In the phrase as usually sung the larynx vibrates during the three vowels and stops during the two consonants. Caruso, however, only

and precisely, he simply slowed down at the consonants. The result was a smooth and pleasing vocal gesture instead of precise but mechanical sounds.

One evening I showed these curves to Caruso and his friends. I tried to explain to him the wonderful perfection of his art that produced such a result. Instead of feeling flattered he became indignant, and declared that he had sung 'O teco' correctly and not something that might sound somewhat like 'O dago.' He seemed to think that I was pointing out flaws in his singing.



Look now at line 14. It is from the first part of the vowel *o*. At the end of line 13 you will find the very beginning of this vowel. Before it there occurs the same *c* that we have just described. Just before this *c* in line 12 there are strong waves as of a vowel; these waves begin in the middle of line 11. There is no vowel here in the text. On carefully listening to the disc you will hear a short indefinite vowel before the *c*. If Caruso had started after a pause to sing a typical *c* with the *k*-sound he would have begun with silence. If you try it yourself you will find that you start with an open mouth and no sound; only at the end of the *c* can anything be heard. Caruso, however, makes this sound audible by putting a minute vowel before it, so minute that you do not really hear it, and yet you get an impression of the whole of the *c*. It was a consummate piece of art of which Caruso himself knew nothing. After my experience with 'O teco,' I did not dare to tell him of it.

Line 8 puzzled me greatly at first. It is not like any curve I have ever seen. According to the text it must be a vowel curve, yet such a curve is an impossibility. It looked like a vowel curve produced with a violent wobbling of the tracing apparatus. I knew that the apparatus could not wobble, or even jar, because it was suspended with as great care as a galvanometer, yet I traced this curve over several times. The result was always the same. On listening carefully to the gramophone disc, I could hear that there was a difference in Caruso's voice at this point. He seemed to be crying. There was a tear in his voice, and this curve is a picture of the tear. How he did it, or how anyone can put a tear into the voice, is beyond imagination—but here is the registration of such a tear.

Lines 15 and 18 give the endings of two vowels. You will notice how the waves become stronger just at the close. This is true of nearly all Caruso's vowels. He does not let them fade away at the end, but snaps them off with an extremely brief but marked increase of intensity.

There are many other such facts about Caruso's voice in the tracings. They may in a good sense be called the tricks of the trade. This means that the true artist does not do his singing in a mechanical manner but in a quite different way. One of these ways I almost hesitate to tell, but I will point it out briefly.

The horizontal length of a wave-group in the tracing depends on the pitch of the voice. A group horizontally long registers a low tone, one horizontally short a high tone. By measuring the length of each group in the song we can calculate the pitch of the voice at each instant. If the waves of any line, say the first, were all of the same horizontal length, the record would show that the vowel was sung on a constant pitch, as is indicated by the note in the music. Measurements of the waves throughout this record show that Caruso's voice never remains at the same pitch for more than an instant, but varies always slightly. He does not sing the exact notes indicated by the music as an organ or other mechanical instrument would. His voice rises and falls and twists around the tones instead of sticking to them. The result is that the song has nothing mechanical about it, but is full of life and emotion. This is the height of perfection in human artistic action. I did not tell Caruso anything about this. He would have suspected that I was intimating that he sang out of tune.

Still another secret of Caruso's voice—perhaps the most important one of all—lies in these curves. The melodious ring of his voice can be heard from the gramophone discs. Since the curves are accurate tracings from one of the discs, this quality lies before our eyes in the peculiar forms of the waves. Yet we cannot understand the peculiarity, because we cannot interpret the waves. They are like the hieroglyphic inscriptions that were quite meaningless until the Rosetta stone was discovered. The only way to interpret the waves is to analyse them by means of fine measurements and mathematical formulas. This is a task of such gigantic magnitude that it has not yet been carried out. When this has been done we shall know more of Caruso's secret.

Not only that. To understand fully Caruso's voice, we must make studies of the voices of other great singers. The peculiarities of the voices of Tamagno, Chaliapin, Farrar, and others must be analysed in the same way. We shall then know the qualities that constitute a great voice.

I spent a jolly evening with Caruso. He had a gramophone, and played negro melodies. He hummed to them like a child, and said they were his favourite music. He did not care to talk about operatic music; it bored him. Indeed, I sometimes had the feeling that he really cared no more for opera than he would have cared for any other trade by which he could have made as good a living. Perhaps he would have been just as happy keeping an *osteria* on the Bay of Naples. This, again, was one of the secrets of his art. His friends told me that he sang his parts on the stage without an effort, even almost carelessly. After an opera he would come off not in the least tired, but ready for a lark of any kind. They pointed out that the other singers went to their dressing-rooms reeking with perspiration. They had been working; Caruso had been playing. One who works with his voice cannot produce the wonderful tone that comes from a care-free soul. Caruso sang as thoughtlessly, as carelessly, and as beautifully as a bird. Perhaps it was just because he never thought about his voice that he sang so well.

The musicians have recorded their opinions of Caruso's way of singing. Richard Strauss once said, 'He sings the soul of the melody.' Leo Blech, the musical director of the State Opera at Berlin, writes, in his *Memories of Caruso*:

In the soulful expression of the melody his genius brought to light the deepest and the minutest elements that it could contain in the way of expression. . . . How could anyone think of all the technical devices? Where were breath control, phrasing, and register? Words, mere words! Here there were no devices; here there was only Art itself! And Art consisted in Expression. He possessed the ability to make one forget that he was singing. . . . He painted human fates in melodies and tones. . . . His singing was more than song; it was always Expression. . . . He was beyond all technique. He simply had a musical soul, which revealed itself in unforgettable dynamic expressions and vocal shadings.

What the musicians have tried to say in their figurative language is exactly the same as what has been stated in scientific prose as the results of the studies of the curves. In brief, there was nothing mechanical about his singing; it was a production of unconscious art of the most beautiful kind.

## New Music

### PIANOFORTE MUSIC

There is so much muddled and pretentious pianoforte writing to-day that clarity and wholesomeness are more than ever welcome. That is the feeling one has after running through Book I of Ernest Austin's *Borrowed Melodies* (Larway). Mr. Austin takes a dozen Scots folk-tunes and makes delightful little pianoforte pieces of them, averaging about a couple of pages in length, and of very moderate difficulty. Not often does a reviewer return again and again to the music he is at work upon, and play it for mere pleasure, as this present reviewer has done with *Borrowed Melodies*. I hope Mr. Austin will borrow lots more, and treat them all as well as he has treated these. (As a matter of fact, he is on the task now, and sets of Swedish and Welsh tunes are promised.)

Thomas Wood's *The Orchard at Hunthay* (Forsyth) has also a folk-song basis, the main theme being in that vein. The treatment is elaborate, and calls for a good pianist. There is real charm here of a wavy, delicate kind, and the writing shows a fine knowledge of keyboard effect.

A dashing bravura solo is Sydney Rosenbloom's *Polonaise in A flat* (Augener). It would not be a polonaise if it did not recall certain famous models here and there, but it is none the worse for that. Its player must have good technique in chords and octaves.

Martin Shaw's *Three Sketches* (Cramer) seem to suggest that the composer is less happy with pianoforte than with voice. He seems to need the stimulus of a poem, and the keyboard writing is not so good as in his song accompaniments.

John Heath's *Reflexions* (Winthrop Rogers) are of the troubled kind that express themselves through almost constant chromaticism and dissonance. There is so much good stuff in them that one wishes the composer could have said his say more simply, and with less of the monotony that is almost inevitable when the tonality is so restless.

Such a title as *From Tudor Times* (Elkin) raises definite expectations. H. Scott-Baker's Suite bearing this label does little to justify it. The first of its three pieces is called *Maggiolata*, is headed by a verse from Browning, and is frankly modern in style; No. 2 is a *Galliard*, with a quotation from Milton, and the main theme suggests an old dance, so we get warmer; No. 3 is called *Aylesbury Fair*, but the only Tudor touch is in the verse quoted from Dowland, 'Fine knacks for ladies,' &c. The music of all three pieces is spirited and well-written, though perhaps *Aylesbury Fair* is a little too long for the interest of its material. Mr. Scott-Baker has a good touch in light music, and shows it here, though to less advantage than in some other works.

Tchaikovsky's B flat minor Concerto has been arranged for two pianofortes by Walter Niemann (Steingraber, Leipzig; Bosworth). Dr. Niemann has prepared this version after careful examination of the edition revised by the composer, and of the marginal notes of his (Dr. Niemann's) father, a famous player of his day. The orchestral part is very conveniently laid out, and presents no undue difficulty, so where there are two pianofortes, and one first-rate player and one moderate ditto, the edition will be welcome.

Of Kaikhosru Sorabji's second Sonata (Curwen) this reviewer can only say what he has said before in dealing with the composer's works. The music is unplayable for all but virtuosi; it is of such complexity that mental hearing of it is impossible save in brief passages; and a painful reading of it at the keyboard is useless, because music so dissonant cannot be judged when played at any but its right speed, when the various conflicting elements fall into their place instead of sticking out. At times Mr. Sorabji appears to ask of the instrument rather more than it can do with clarity, but here again one speaks with diffidence. Perhaps in such passages clarity is not required. After looking at these bewildering pages one can only say that the proper medium for such music is the player-piano. If Mr. Sorabji wishes to write for the ordinary pianoforte, he should express himself in such a way that the ordinary, keen player should be able to tackle the result with at least as much success as he is able to achieve in tackling the classical pianoforte repertory. At present Mr. Sorabji is holding us at arm's length; if he has anything good to say, we want to come in and share it.

H. G.

### VIOLIN MUSIC

Goby Eberhardt's method has been known for some years in Germany, and appreciated, as any such work must be, which considers in a thoughtful and logical manner the problems confronting the student of the violin. For the same reason an English edition would be welcomed in this country, but the edition which has just been issued by Messrs. D. Rahter, of Leipzig, can hardly be described as 'English.' The cover bears the inscription, 'Made in Germany,' and, unfortunately, it is not only the printing that was 'made in Germany.' The merest glance through these pages proves that the directions and instructions intended for use in Anglo-Saxon countries were also 'made in Germany.' Certainly it is not the English of Stratford-atte-Bow, though it may well be the English of Berlin or Leipzig. Oddly enough, the elementary knowledge of notes, time, and accidentals, has been translated into English as if no such matter had ever been whispered in a non-German treatise. But the lengthy discourse on teaching and learning (vol. iv.), which contains the gist of Eberhardt's teaching, is given only in German. As to the translations of the commentary to the studies, these are not only obscure but are often misleading. When we meet 'exercises for broken chords,' not being broken chords ourselves, we shall leave the exercises severely alone—which obviously is not what the author intends us to do. Or, again, when we are told that scales are to be practised in the three 'forms,' we shall vainly turn to the dictionary to find what 'form' means applied to a scale. What is the 'large' swing of the bow-arm, what of the 'lightning movement with rolling of the arm'? No violinist we ever heard 'rolled' his arm, and one wonders how it can be done. Many violinists have an unfortunate habit of pitching and tossing while playing—but to roll only one arm at a time is surely a new accomplishment.

The five volumes of the present edition do not take us very far. The first three are concerned with elementary matter, the fourth is purely letter-press, and the fifth consists of the 'musical part to the studying material'—whatever that may mean. It contains not a single exercise in double stopping nor



in harmonics. But it gives studies in broken thirds—which broken thirds of Goby Eberhardt's appear endowed with an extraordinary personality of their own, for they are not made, but themselves perform extraordinary things, as is shown by the following heading: 'The natural arm movement (rolling) by broken thirds, fourths, and fifths.'

Of reprints, we have received only one this month—Kreutzer's Concerto (No. 18) in E minor, edited by Ries, and published by Augener. There is no need to point out the value of Kreutzer's and Rode's Concerti, which embody the principles of their authors' indispensable 'studies.' Musically, their work is negligible; but surely it might be possible to provide the best of these virtuoso Concerti with a more interesting accompaniment. The experiment may be well worth trying with the most favoured—say Vieuxtemps's in E and F sharp, Beriot's seventh and ninth, and, possibly, Rode's in E.

B. V.

#### ORGAN MUSIC

It seems a long while since Karg-Elert burst upon a delighted organ-world with his *Choral Improvisations*, and a good many of his admirers doubt if he has since done anything better. Yet the issue of a new work from his pen is still something of an event. After all, no other living German is to be compared with him as an organ composer. In his latest work, *Cathedral Windows (Vitreaux Polychromes d'Anciennes Cathédrales)* (Elkin), he leaves the Chorale for Plainsong. The six pieces are founded on a Kyrie, *Resonet in laudibus*, *Lauda Sion*, *Ave Maria* (two), and *Adeste, Fideles*—the last-named surely an intruder (however welcome) in a scheme that calls itself on the title-page 'Gregorian.' The themes are set out in plainsong notation at the beginning—a wise plan, for they are not always evident in the music itself. Karg-Elert makes no attempt to retain either the modal or rhythmical characteristics of the subjects. If he wishes to justify this, he can of course refer us to Bach, who often took the same line. There is, however, an important difference: Bach invariably lets us hear the theme more or less clearly, whereas Karg-Elert treats it fragmentarily, adorns it with gorgeous harmony, and in other ways makes it inconspicuous. This is not necessarily a fault. The proof of the pudding is in the eating, and what matters is not the composer's method, but what he produces by it. There can be no denying the beauty of most of this music. It is open to the charge of over-lusciousness, and there are the usual bizarre registration schemes. But the registration may be simplified with little, if any, loss of effect, and the rather gaudy harmonic colour ceases to bother one when the music is fairly familiar and is played straight through instead of being painfully read. The degree of difficulty is not extreme. A few features are of doubtful value. Thus in *Resonet in laudibus* a bare fourth very high on the manual is directed to be fixed down throughout the piece (alternatively a single note on small manuals); and some of the double pedal-passages, *fff*, in *Lauda Sion*, seem to be merely noisy, and not at all in keeping with the direction *quasi campane*. But the discreet player will not hesitate to modify such passages to suit his instrument and building. In *Adeste, Fideles* we have more than one reminder that in his early days the composer was much influenced by Grieg—

the *Norwegian Bridal Procession* must have been at the back of his mind when he wrote this very frisky Christmas piece. *Cathedral Windows* ought to receive a warm welcome; not a page is without its beauty of some kind, so what matters an occasional extravagance? (By the way, at the double-bar on page 3 the clef in the left-hand part should be changed from treble to bass.)

Book iv. of the Homeyer-Eckardt edition of Bach's organ works has been received (Steingraber, Leipzig; Bosworth). It consists of forty-five Chorale Preludes, arranged in alphabetical order. The plan makes reference easy, but it breaks up Bach's own order. There is everything to be said for keeping the *Little Organ Book* and the Preludes from the *Clavierübung* as Bach left them. Above all, the *Little Organ Book* is a collection that should never be broken. It is hardly too much to say that a player can never fully appreciate the Chorale Preludes unless he knows them in their relationship (a) to one another, and (b) to Bach's life and work as a whole. But if an alphabetical arrangement be adopted, it should be consistent and comprehensive, which the one under notice is not. Thus, only two of the three *In dulci jubilo* Preludes appear, the wonderful canonic one being absent; of the numerous treatments of *Allein Gott* only one is given, and of the two big works on *Valet will ich dir geben* only the one in B flat. Phrasing marks are generally absent; registration marks are few (no fault, this); there are helpful marks for fingering, but none for footing; and the preface includes a brief explanation of ornaments. The print is clear and the form handy. But now that all Bach's organ music may be had in an English edition, with the Chorale Preludes in Bach's order, there seems to be no call for a German version, save for comparison and reference.

A good arrangement of the *Londonderry Air* is that made by J. Stuart Archer (Paxton). Mr. Archer lays it out well, and his harmony is so generally and refreshingly diatonic that one grudges him the few accidentals that he does drop in.

His arrangement of the Bach air from the D major Overture (Paxton) is rather too faithful to the original. There is surely no reason for transferring the string bass literally to the pedal-board; some slight modification would make it easier to play with little or no loss of effect.

Mr. Archer has long since shown himself a good hand at the variation form. His *Six Short Variations on an Irish Air* (Paxton) have all the fluency and musicianship we expect. I am with him all the way through the five variations, but, so far, stick at the *Finale alla Toccata*. It owes rather too much to French models, and a good deal of its brilliance seems somewhat fussy. But the work as a whole is so good that this point (which is a matter of personal taste) need not be pressed. And, after all, if a player doesn't like the *Finale* he can end with the Romance (Var. 5).

*The Old Folks at Home* as a basis for an organ Prelude and Fugue seems a doubtful choice, but of course everything depends on the way it is worked. An effort by E. G. Meers does not convince, though most of the writing is fluent enough. It opens with a kind of chorale prelude treatment of the tune, for diapasens, and then goes on to treat fugally the phrase set to the lines 'For my heart is sad and weary, everywhere I roam.' The chief weakness is in Mr. Meers's too complacent use of

well-worn sequential matter. The pedal solo at the end seems to be hiked in because the composer thought a fugue would not be respectable without it. It says nothing, with tremendous emphasis.

Much the same remarks apply to the composer's *Prelude, Variation, and Fugue on an American Melody*. The Fugue is rather more spirited, however, and there is some point in the pedal solo, though the grace-notes in the latter seem out of place. In the third variation *The Old Folks at Home* is neatly combined with the theme. The character and association of the melodies rule the pieces out for Church purposes; perhaps cinema organists may find extracts from them useful as incidental music in some films dealing with plantation life. But the composer has fallen between the two stools of Church and cinema. If he again tries his hand with plantation melodies, he should go out boldly for the cinema and concert-room, and give his very ordinary fugal writing a rest. The pieces are published by Novello.

Mr. Lemare knows better than to leave us in doubt as to whom he is catering for. His *Encore Series of Transcriptions* (H. W. Gray; Novello) has now reached its thirty-first number, and includes brief treatments of *Home, sweet Home, Swanee River, Bonnie Doon, Old Black Joe, Loch Lomond*, and a host of other favourites. Cinema audiences will enjoy these little pieces. They are not the best Lemare, but they are well adapted for their purpose, and there is no lack of neat touches in construction and registration.

Coleridge-Taylor's orchestral Suite *Othello* has been arranged by Herbert F. Ellingford (Metzler), and will be found useful by concert recitalists, as well as by cinema players who want longish pieces. The music is quite unsuited for Church use. There are five movements—*Dance, Children's Intermezzo, Funeral March, Willow Song, and Military March*. Mr. Ellingford has done his part well, as might be expected, but I wish this care had extended to the letterpress. In the Preface we are told that players 'may modify and amply accordingly'; on the next page is indicated a pedal 'of appropriate (*sic*) weight,' and on p. 26 the word 'preceding' has an extra 'e' thrown in.

Organ music written round hymn-tunes is useful in many ways. One way—sometimes overlooked—is that of making known (and even popularising) fine tunes that are not often sung. For example, think of the thousands of English church folk who have never sung *Wachet auf*, but who yet know and enjoy the tune through Bach's Prelude on it. The fact should make organ composers careful in their choice of tune. With what a thud, for instance, did Karg-Elert come down in writing a piece on the miserable American tune for *Nearer, my God, to Thee* (!) These reflections occur apropos of George Oldroyd's *Three Hymn-Tune Meditations* (Augener). Dr. Oldroyd leads off with a fluently-written piece on Webbe's tune to *Come, Thou Holy Spirit, come*, and then falls from grace in his second and third efforts—Monk's *Abide with me* and Oakeley's *Sun of my soul*. The fall is not so much in regard to choice of tune, but in the fact that his treatment tends to accentuate their somewhat sentimental character. In the former, the harmonization recalls Spohr, and in the latter the ornamentation of the melody is rather too obvious. Lots of players and people will like the pieces, of course; still . . .

H. G.

## CHURCH MUSIC

W. G. Alcock's anthem, *God is our Refuge and Strength* (Novello), composed for the two hundred and seventieth Festival of the Sons of the Clergy, is a work of considerable dimensions occupying close on thirty pages. It is an elaborate affair, containing much eight-part writing, and with an organ part written throughout on three staves. The composer has made use of the Bible version of Psalm xlv., drawing upon the first six and the tenth verses. There is an introduction of about twenty bars, in which the first phrase of the hymn-tune *St. Ann's* fittingly appears in the pedal part. The first chorus is for double-choir, unaccompanied. In the next verse, 'Therefore we will not fear,' the writing is for four voices, with a freely-written organ part. In this and the following verse, 'Though the waters roar,' the harmonic treatment is bold and admirably varied, and there is some highly effective work for both voices and organ. Excellent relief is provided by the following movement for semi-chorus, 'There is a river,' which contains some expressive writing for the voices, mainly unaccompanied. A brief but dramatic treatment of 'The heathen raged,' for tenor and bass, is followed by an eight-part setting for unaccompanied double choir of 'Be still, and know that I am God.' The work concludes with a reference to the opening chorus, during which the first line of *St. Ann's* is again effectively introduced by the organ. Particularly happy is the last simple entry of the organ part during the final *pianissimo* chord of the voices. This anthem is one of the best things Dr. Alcock has so far given us, and choirs capable of singing in eight parts may confidently be recommended to make its acquaintance.

An Easter Anthem, *The day draws on with golden light* (Novello), is a fine, vigorous setting by Geoffrey Shaw of some 5th-century words taken from the *English Hymnal*. Although quite simple, Mr. Shaw's effective writing for the voices, in conjunction with an admirably devised organ part, should easily produce an excellent result.

From Banks & Son, York, come further numbers of their 'York Series' of Church music. Of three settings of the *Magnificat* and *Nunc dimittis*, that by Alec Rowley in A minor attracts by reason of its freshness of treatment and its general avoidance of the commonplace. The writing is straightforward in style, and presents few difficulties. There is a misprint in the organ part in the last bar of page 5. The chord G B in the right hand should apparently be D B.

In his two settings in A and F major, W. Griffith has nothing very new to say. The music, however, is capably written, and flows along easily and tunefully in a style that will probably prove attractive to many.

Alec Rowley's anthem, *When the whole heart of man turns unto God*, is an expressive setting for S.A.T.B. of words by Aiden Clarke. It is quite simple.

A setting of the Communion Service in D by Arthur J. Greenish—also from Banks & Son—may be recommended for use where simple music for this Office is required. It may be sung in unison throughout, but the *Incarnatus* in the *Credo*, the *Sanctus*, *Benedictus qui venit*, *Agnus Dei*, and *Pater noster* are given harmonized, and may be so rendered if preferred. A nine-fold form of the *Kyrie* is included. The music throughout, both for voices and organ, is in the best of taste.



Several numbers from the S.P.C.K. Church Music Series must be briefly considered. Archdeacon Gardner's *Music in Free Rhythms for the Eucharist* and *Magnificat and Nunc Dimittis in Free Rhythms* contain much in the method of treatment that is off the beaten track. The former is written throughout in four vocal parts with no separate organ part. It may be sung in harmony without, or with, the organ, or in unison throughout. The Evening Canticles may also be sung in unison, though occasional opportunities are afforded for singing in harmony. There is a misprint in the last chord of the fifth line on page 2.

*A Simple Te Deum and Benedictus*, by Geoffrey Shaw, is written in free chant form, and is intended for congregational singing. The people's part may be obtained separately, with the tune and words only. A note by the composer points out that the music may be sung in unison throughout by the people alone, or by people and choir in unison with organ accompaniment as written; or it may be sung by the people in unison throughout, with Fauxbourdon verses sung by the choir round the melody, as suggested in the text.

Percy W. Whitlock's *Magnificat and Nunc Dimittis* in G major contains much that is interesting and unconventional. The part-writing is frequently very free. Although quite short, this setting is undoubtedly effective.

Several short anthems, edited and arranged by W. H. Harris and H. G. Ley, should prove exceedingly useful. The former is responsible for *Come, Holy Ghost* (for Whitsuntide or Ember Days, with music attributed to T. Tallis (1515-85), and second verse and Descant supplied by the editor), and *O Strength and Stay* (for Evening, melody composed or adapted by L. Bourgeois for the *Geneva Psalter*, 1543). Those by Dr. Ley include the Evening Anthems, *O God, be with us* (words by P. Herbert, 1566, set to a Bayeux Church melody for four- and five-part unaccompanied voices, with tune sometimes in the tenor), *Round me falls the night* (melody by A. Drese (1620-1701), harmonies by S. S. Wesley, H. G. Ley, and J. S. Bach, for S.A.T.B. unaccompanied), and *Darkening night the land doth cover* (words translated from the Greek by Robert Bridges, melody by L. Bourgeois—sometimes in the tenor—harmonized by Goudimel, with an Amen adapted from Byrd's *Ave Verum*). Two other short evening anthems—*O Gladsome Light, O grace of God the Father's face*, translated from the Greek by Robert Bridges, and *Abide with us, the orb of day doth vanish*—are tunes by L. Bourgeois treated similarly to those above.

Choirs who use 'Wesley in E' may be glad to make the acquaintance of the *Benedictus, Agnus*, and *Gloria* which H. G. Ley has adapted for that Service. The publisher is J. G. Wiblin, 36, Hamilton Road, Oxford.

*Come, O Creator Spirit, come* (Joseph Williams) is a setting for five voices (S.S.A.T.B.) by Walter Gandy of the Mechlin Tune for *Veni, Creator Spiritus*. The first verse is for soprano solo; at verse 2 the second sopranos enter with the melody, while the first sopranos continue with a free part above. At each verse a new part enters below, till at the sixth verse the melody once more appears in the soprano. It is for unaccompanied singing and, needless to say, requires nicely-balanced parts.

From the H.W. Gray Co. come several anthems from their 'Church Music Review' Series. Particularly

interesting to English musicians should be six Motets by Healey Willan. Their titles are: *Hail, Gladdening Light; O how glorious; Very Bread, Good Shepherd tend us; O Sacred Feast; O how sweet, O Lord; and Let us worship and fall down*. These unpretentious little works are tastefully written, and are quite easy to sing. They are intended for unaccompanied voices (S.A.T.B.), and are published separately. The same publishers issue an anthem by Peter Christian Lutkin for Easter or general use, *Thine, O Lord, is the greatness*. This contains an effective treatment of the Easter hymn *The strife is o'er*, and also a well-written fugal section. Some D flats are missing from the organ part on pages 2 and 11. These anthems may be had from Novello.

Two short settings of the Communion Service, *Missa Sancti Benedicti* in the Æolian Mode, by Dom Anselm Hughes, and *Missa Sancti Francisci* in Mode III., by George Oldroyd, may be recommended. They are both published by the Faith Press, and are intended for unaccompanied singing. Neither setting includes the *Credo*.

Under the title *Free-Chant Canticles*, the Faith Press publishes settings of the Canticles, by Sydney H. Nicholson, to free chants from the *Unison Chant Book*. The chants are an extended form of the Anglican Chant. Four sets of double chants are provided for each Canticle, except in the case of the *Nunc Dimittis*, when the single form is used. The whole of the Canticles may be sung in unison, but variety may be obtained by following the suggestions for certain verses to be sung in other ways.

Lastly, from the Faith Press comes an arrangement of Psalm 68, *Exurgat Deus*, set with Fauxbourdons for use in Procession, as sung in Westminster Abbey. G. G.

## The Musician's Bookshelf

*A History of the Royal Academy of Music from 1822 to 1922.* By Frederick Corder.

[Anglo-French Music Co., 7s. 6d.]

This book is the outcome of the researches made by Mr. Corder in connection with the R.A.M. Centenary Celebrations. Although dated 1922, it appears to have been strangely overlooked—perhaps because of the absence of reviews (no copy was received by the *Musical Times* until very recently). Yet it is full of interest, historical and human, and those who know the nimbleness of Mr. Corder's pen will not be surprised to hear that scarcely a page is without its touch of humour. Inevitably the most interesting and amusing part of the book is that dealing with the early days of the Academy. The amount of quotable material is embarrassing. Let us take a glimpse at one point only—that of practice-room accommodation. Mr. Corder gives this extract from the Committee's first Annual Report:

It may, perhaps, be proper to notice a practice which has been introduced into the Academy, and which, being new in this country, has been exposed to much observation. The Committee alludes to that of several of the pupils practising their lessons in the same room at the same time. In justification of this arrangement the Committee might plead that unless every boy and girl had a room to themselves or very nearly so, it could not be otherwise. . . . But the Committee are more anxious to defend the measure than themselves, and have to state that in all the Conservatoires of Italy, from whence the most able

professors have sprung, this is the uniform custom; and so far from being prejudicial, it is universally allowed to be highly beneficial; it forces attention, it prevents the pupil from trusting to his ear [!] and obliges him to attend to his notes. The opponents of the system in this country allow that it makes steady players, but they assert that it is destructive of taste. The answer to this objection is evident. The taste of the Italians is universally acknowledged; and no practice introduced into the seminaries which have produced their greatest masters can be prejudicial to that very quality for which they are pre-eminently distinguished.

The Italian obsession that shows itself here was very much in evidence in the early concerts of the Academy. At the first, for example, given a few months after the opening of the institution, the scheme opened with a Haydn 'Symphonia' (played on two pianofortes, oboe, four violins, and viola, 'cello, and bass, one each), the other items being by Marcello (two), Hummel, Cramer, Boscha (four!), Zingarelli, Viotti, Dussek, Vogt, and Jomelli. Poorish fare, this; as Mr. Corder says, 'Nothing to write home about,' though, he adds, we must remember that none of the performers were over twelve years of age.

Here, in a report in *The Harmonicon* of a performance of *Figaro*, is an early glimpse of a musician who was later to become Principal:

Cherubino, personated by a little boy, was in every way a blot on the piece. Had the memory of the audience not supplied the deficiency the dramatic effect of the Opera must have been utterly demolished.

Hapless youngster! His name was mercifully left blank on the programme, but he turns out to have been William Sterndale Bennett.

Going back to the question of choice of music in the early days of the Academy, it is interesting to find Cipriani Potter protesting in 1835 against the 'bad style of pianoforte music taught by the sub-Professors,'

... trivial Airs with Variations, instead of the Sonatas of Clementi, Dussek, Steibelt, &c.

Were the Sonatas of Haydn, Mozart, and Beethoven among the '&c.'? And Cipriani went on to show himself an optimist by declaring that

... at the next examination it is expected that the students will distinguish themselves by playing from Figured Bases.

'But [says Mr. Corder] they never have, to this day.'

Temptation to quote further must be resisted. The illustrations include portraits of the Founder, Crotch, Sullivan (in his Chapel Royal chorister garb), Potter, Lucas, Bennett, Macfarren, Mackenzie, &c., besides facsimiles of music and documents, and pictures of the old and new Academy buildings.

The book has an interest apart from its subject, for it throws many curious sidelights on the social and musical state of the country a century ago. Every institution should have its history written when it has passed its fiftieth year; the result is bound to be of value. When the historian happens to be a Frederick Corder, it will be entertaining as well.

H. G.

*Volksmusik der Rumänen von Maramuren.* By Béla Bartók.

[Munich: Drei Masken Verlag.]

This invaluable contribution to the study of the musical lore of South-Eastern Europe is the fourth of the *Sammelbände für Vergleichende Musikwissenschaft*, published under the editorship of Carl Stumpf and E. M. von Hornbostel. The songs and tunes it contains were collected in the various

villages of the district visited by Bartók in 1913. Particularly curious and attractive are the 'Hora' songs; their boldness of design and rhythmic ingenuity will be noted with increased interest by students wishful to discover the origin of Bartók's own musical style and idiom, which owes almost as much to Rumanian folk-music as to Hungarian.

The brief but substantial introduction will prove useful to both musicians and students of folk-lore. But it is to musicians especially that it will come as a revelation, because it provides a sound, all-embracing scheme for the study of folk-music as music. The technique needful for this order of study is not yet established—a consequence being that most people who set out to write about folk-music are apt to wander a good deal unless they content themselves with a few safe generalities, statistics, and remarks about scales and rhythms. Others will concentrate upon demonstrating that the music they deal with is or is not reducible to the major-minor or to the pentatonic system.

There have been exceptions, of course. As illustrations of the proper way to deal with folk-music whose texture raises difficult or new problems, Mrs. Lineva's essays on Russian folk-tunes are altogether remarkable. Bartók's comments, as terse as they are apposite, cover the whole range of topics which the scientific examination of folk-tunes should include. The volume is beautifully printed.

M.-D. C.

*Memories and Music.* By Sir Dan Godfrey.

[Hutchinson, 18s.]

An artless volume. But then Sir Dan Godfrey is far from being the first excellent artist who, when it came to writing his reminiscences, thought, good workmanship of no account. We should like to hear Sir Dan's opinion of a concerto or symphony put together on similar lines. British or not British, it would have small chance of a hearing at Bournemouth Winter Gardens.

A sensitive and good fellow, he [Tivadar Nachez] was, being a naturalised Britisher, greatly distressed during the war, and settled for a time in Canada.

Such writing makes it impossible to fulfil the hope of Sir Charles Stanford—expressed in the course of his handsome introductory compliment to Sir Dan—that the public 'will give the same greeting to your book as they have so often given to your stick.' Sir Dan has, of course, had something else to do in life than cultivate a graceful pen. But his readers fairly have a grievance against him for not having called in the aid of some critical friend's blue pencil.

The reminiscences of a man of Sir Dan's gifts and experiences ought to have been material for a capital volume. Through this heavy book the eye lightly roves.

We like the candour of p. 1:

I did not choose music as a profession until I had reached the age of sixteen, and even then this decision was only made because I realised that my father's name would be of value to me in the musical profession, but of little avail in any other calling.

Follows an account of the famous Godfrey family of military bandmasters. Sir Dan's grandfather, Charles, joined the Coldstream Guards as a bassoonist in 1813. Sir Dan's father's first duty as bandmaster of the Grenadier Guards was to play the regiment to barracks on its return from the Crimea. Sir Dan

(Continued on page 532.)



**Fear not, O land**

ANTHEM FOR WHITSUNTIDE OR GENERAL USE FOR FOUR VOICES

Joel ii. 21, 26, 28, 23. (R.V.)

Music by A. HERBERT BREWER

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegro moderato. ♩ = 116*

ORGAN

f

SOPRANO

ALTO

FEAR NOT, O LAND, BE GLAD AND RE-JOICE, FOR THE LORD . . . HATH

TENOR

FEAR NOT, O LAND, BE GLAD AND RE-JOICE, FOR THE LORD . . . HATH

BASS

FEAR NOT, O LAND, BE GLAD AND RE-JOICE, FOR THE LORD . . . HATH

done great things, Fear not, O land, fear not, O land, be

done great things, Fear . . not, O land, fear . . not, be

done great things, Fear not, O land, fear not, O land, be

done great things, Fear . . not, O land, fear . . not, be

cres.

cres.

cres.

cres.

cres.

glad and re - joice, be glad and re - joice, for the Lord . . . hath

glad and re - joice, be glad and re - joice, for the Lord . . . hath

glad and re - joice, be glad and re - joice, for the Lord . . . hath

glad and re - joice, be glad and re - joice, for the Lord . . . hath

*ff*

done great things.

done great things.

done great things.

done great things.

And ye shall

And ye shall

*f* *mf*

praise the name of the Lord your God, that hath dealt wondrously with

praise the name of the Lord your God, that hath dealt . . . wondrously with

*cres.* *cres.* *mf*

( 2 )



dealt wondrous-ly, wondrous-ly with you, wondrous-ly with

dealt . . . wondrous-ly, wondrous-ly with you, . . . wondrous-ly with

you, won - - - drous-ly with

you,

dim. rall. p

Andante

you.

you.

you.

*mp*

And it shall come to pass . . . that I will pour out my

Andante. ♩ = 80

*mp*

And your sons and your daughters shall

And your daughters shall

Spi - rit . . up - on all flesh.

pro - phe - sy, your old men shall dream dreams, . .

pro - phe - sy, your old men shall dream dreams, .

*mp* your old men shall dream dreams, *p* your

*p* your

*pp* your old men shall

*pp* your old men shall

*pp* young men . . shall see vis - ions, shall see . .

*pp* young men . . shall see vis - ions, shall see . .

*p* *pp*

**Animato** *mf* *cres.* dream . . dreams. Be glad then and re -

*mf* *cres.* dream dreams. Be glad then and re -

*mp* *cres.* vis - ions. Be glad then and re - joice, be

*mp* *cres.* vis - ions. Be glad then and re - joice, be

**Animato** *mp* *cres.* *mf* *cres.*



joyce. Praise the Name of the Lord, praise the  
 joyce. Praise the Name of the Lord, praise the  
 glad and re-joyce. Praise the Name of the Lord, praise the  
 glad and re-joyce. Praise the Name of the Lord, praise the

*f* *cres.* *f* *cres.* *f* *cres.* *f* *cres.*

*f* *Voices alone* *cres.*

Name of the Lord. Be glad then and re-joyce.  
 Name of the Lord. Be glad then and re-joyce.  
 Name of the Lord. Be glad then and re-joyce.  
 Name of the Lord. Be glad then and re-joyce.

*rall.* *rall.* *rall.* *rall.*

*ff rall.*

Tempo 1mo.

Fear not, O land, be glad and re-joyce, for the  
 Fear not, O land, be glad and re-joyce, for the  
 Fear not, O land, be glad and re-joyce, for the  
 Fear not, O land, be glad and re-joyce, for the

*f* *f* *f* *f*

*Tempo 1mo.*

*cres.*

Lord hath done great things, Fear not, O

*cres.*

Lord hath done great things, Fear not, O

*cres.*

Lord hath done great things, Fear not, O

*cres.*

land, be glad and re-joice, for the Lord . . . hath

*cres.*

land, . . be glad and re-joice, . . for the Lord hath

*cres.*

land, . . be . . glad and re-joice, . . for the Lord hath

*cres.*

land, . . be glad and re-joice, . . for the Lord hath

*f cres.*

done great things, Fear not, O land, fear not, O land, be

*f cres.*

done great things, Fear . . not, O land, fear . . not, be

*f cres.*

done great things, Fear not, O land, fear not, O land, be

*f cres.*

done great things, Fear . . not, O land, fear . . not, be

*f cres.*



glad and re - joice, be glad and re - joice, for the Lord . . . hath

glad and re - joice, be glad and re - joice, for the Lord . . . hath

glad and re - joice, be glad and re - joice, for the Lord . . . hath

glad and re - joice, be glad and re - joice, for the Lord . . . hath

done great things. . . . .

done great things. . . . .

done great things. . . . .

done great things. . . . .

Largamente

ff

rall.

(Continued from page 524.)

was born in 1868, and in 1885 entered the Royal College of Music, where the clarinet was his principal study. There Stanford, in a bad moment of an orchestral practice, once told him, 'You have no brains for thinking!' The young Godfrey's revenge was to pull up short in a rehearsal of one of Stanford's pieces—the great man had perpetrated an impracticable shake! Chapter 3 is given to South Africa, where Godfrey in 1891-92 conducted a touring opera company, and married. With chapter 4 we arrive at Bournemouth.

The Bournemouth Winter Gardens were built in 1876, failed for years to serve any very useful purpose, and then in 1893 were acquired by the Corporation, following the success in 1892 of a Corporation military band conducted by an Italian, Bertini. The Corporation approached Dan Godfrey, sen., with a view to his conducting at Bournemouth. The elder Dan neglected his correspondence, but the younger answered the letter instead. On Whit Monday, 1893, this younger Dan was established with a band of thirty in the Winter Gardens Pavilion, and an activity which in the following thirty years was to have a real bearing on modern English music was begun.

To start with, this Bournemouth music, which was to have such a name, was modest enough. In 1895 the band was increased to thirty-three. In 1904 Sir August Manns paid a visit, and persuaded the Corporation to grant another viola and double-bass. Tchaikovsky's *Pathetic Symphony* had been performed for the hundredth time on March 1, 1897. Low pitch was adopted in 1909. In 1912 a separate military band was established, relieving the symphony orchestra from playing on the pier.

There is hardly a hint of a grumble from Sir Dan, whose level temper is manifest throughout this book. But our impression is that if Bournemouth's music is famous, Bournemouth itself has done very little to earn that fame. The fame has been the work of Dan Godfrey, and seeing what the value of musical attractiveness has been to that well-to-do and popular resort, its support of its orchestra strikes us as having been somewhat meagre, not to say grudging, if it is considered what subsidies music gets in Continental watering-places of the importance of Bournemouth! Still, as we have said, Sir Dan does not complain. His strength all along has lain in his ability to make the most of things as they are, and if conjurers were found necessary to help keep the symphonies going, he was all for including the conjurers:

Miss Margaret Cooper also appeared at the British Music Concert, and Sir Hubert Parry asked me why on earth I had included her. I replied, 'To give more variety.' But this was not the whole truth. I wanted to make sure of a good audience, for I knew that British music, even in 1910, was not a sure magnet, and that Margaret Cooper's well-merited popularity would guarantee a 'full house' and welcome for our leading composers.

That charming paragraph, which honours Sir Dan's sense as well as his wit, earns forgiveness for many pages less amusing. Among the pages that seem to need some forgiveness are those giving a list of the orchestral instruments with descriptions of their *timbres* and their alleged colour analogies. Is it any use to read that the horn has 'a rich "poo" tone'? The oboe is said to be green. So is the English horn. But the bassoon is both brown and green. Why?

Then compensation is proper for a remark so very like nonsense as this (p. 132):

Handel did little more than, like the industrious German that he was, copy what he found already accepted in this country.

Scattered in the chapters on the musicians he has met are to be found some compensations. What musicians has Sir Dan Godfrey not met? In the last thirty years he has performed the whole corpus of modern British orchestral music, and its authors have nearly all gone down to Bournemouth to hear him do it. In an immense number of cases (Appendix B gives us the statistics) the performance was the first anywhere, and was, anyhow, during most of those thirty years, a rarity. Long before the rest of the country, Bournemouth came to regard it as a normal thing that a British composer should have his work performed and listened to.

Sir Dan's chapter 'Where British Music Stands,' is perhaps not so illuminating as was to be hoped from one with his unparalleled knowledge of the material. We read:

Frederick Delius is another with an individual style, yet one that did not fail to include certain characteristics that were proper . . .

—and go empty away. There is more entertainment in the personal notes. We draw near the great when we read that Mr. Edward German has at last discarded a grey frock-coat in favour of an orthodox morning coat, and that Sir Alexander Mackenzie is seen at his best

. . . attired in a dressing-gown, with a Scottish night-cap on his head and his favourite 'cutty' in his mouth.

Of all the Bournemouth visitors, Sir Edward Elgar alone seems to have left behind no trait to record. 'He is not the kind of man with whom it is easy to get on terms of intimacy.' Sir Landon Ronald, while diffident as to his abilities as a composer, acknowledges that he bought a motor-car from the proceeds of *The Garden of Allah*, and 'his income is probably greater than that of any other conductor in this country.'

Prof. Granville Bantock learnt Persian before composing *Omar Khayyám*. 'His knowledge of the Bible is profound, and he can quote most effectively from it.' Dr. William Wallace during the war urged the Carnegie Trust to publish his ophthalmic treatise rather than a work of music, and when they declined he would not accept their musical award.

Mr. Holbrooke, reminded of an apparent oversight in his attire, lightly replied, 'Oh, I don't wear a collar.' Mr. Rutland Boughton wears a tie—a red one—but when conducting behaves like an autocrat, 'without meaning anything offensive.' Dr. Herbert Brewer is a keen motorist, but Sir Dan mistrusts his skill. Dame Ethel Smyth, after a first rehearsal, accused Sir Dan of having 'let her down.' Sir Dan soothingly assured her that it would be all right on the night, and so it was—luckily for him.

All these pages are amiable. Sir Dan, whose patience and charity must have been so often tried, cannot be detected in a single unkindness. Even when he recommends the composer of a 'Prospero' to apply himself to writing a 'Caliban,' we do not believe he had any double intention. C.



*Handbuch der Orgel-Literatur.* By Franz Sauer.

[Wiener Philharmonischer Verlag.]

This booklet is really little more than a guide to organ music composed or published in Germany. Very few English examples are included, among them being two pieces and an arrangement of Purcell—the Toccata in A, '*Sehr effektiv*,' the Voluntary for double organ, and the Chaconne in F (the last being an arrangement). Then there is the first Sonata of Harwood (*sic*) and that of Hiles, the latter being followed by an approving '*Gut*.' Lemare is represented by five works only—those published by Schott—and Henry Smart is included. Guilmant's Sonatas, Widor's Symphonies, and Saint-Saëns's organ works duly appear, but Vienne is absent; and although Joseph Jongen has yet to be discovered by Herr Sauer, he includes Arthur Honegger (who has written but two tiny pieces) and P. de Maleingreau. It will be seen from this that the book is very patchy. There is a good deal of useful information, however, brief biographical particulars being given in most cases. Critical comment is unevenly spread; sometimes there is quite a lot of it, sometimes none. The taste of the compiler seems to be indicated by the warm approval given to Reger, and by the fact that the Duet-Sonata of Merkel is hailed with a '*Sehr gut*!' (Merkel's solo Sonatas, by the way, are not mentioned). Sections, all too short, are devoted to arrangements—organ music with other instruments, with voices, and books on the organ and its repertory. It is a pity that so important a task should have been merely nibbled at thus. H. G.

*Lettres de Musiciens écrites en français du 15<sup>me</sup> au 20<sup>me</sup> siècles.* Vol. I., 1480-1830. By Julien Tiersot.

[Turin: Bocca Frères, 30 fr.]

These letters, the originals of which are in the library of the Paris Conservatoire and other public collections, will prove interesting to specialists, and may now and then be found to provide good reading for an idle hour. As the compiler remarks, the letters from 15th-, 16th-, and 17th-century musicians refer chiefly to business matters, and it seems as if their chief concern was to collect what small sums of money their work brought in. But considering that sometimes a receipt or some such document is the only available proof of certain old musicians' identity or existence at a certain period, these scraps of information, however slight, are valuable. M. Tiersot's investigations have revealed much that few people knew of. Letters from Gluck, Rameau, Handel, Monteverde, Mozart, Haydn, Grétry, Piccini, Méhul, Cherubini, Lesueur, and Spontini, as well as from many lesser lights, are given. There are many reproductions of the originals, and other illustrations, such as reproductions of old designs, portraits, and medals. Reproductions of engravings and prints are excluded. M.-D. C.

*About Elizabethan Virginal Music and its Composers.* By Margaret H. Glyn.

[W. Reeves, 7s. 6d.]

Elizabethan vocal music nowadays has everywhere the beginnings, at least, of an adequate appreciation. There is more dubiousness about the contemporary instrumental music, which is commonly said to be experimental. This excellent little book—written by one thoroughly knowing her subject, and not simply taken by ephemeral enthusiasm—speaks up for the virginalists' art, not merely as a quaint, historical

curiosity, but a thing of still living beauty. Most of the Virginal music remains still unpublished. Miss Glyn has made herself acquainted with all the available manuscripts. She feels that by ignoring this heritage of ours, English people are missing something that no other music can quite replace:

The English style contains an immense amount, expressively and technically, that has since developed in Continental music, and also features that are new to us now and have never been reproduced elsewhere. In its own period this music was a new style, far ahead of the rest of the world, and it is not the work of mere experimenters; it is that of artists who foreshadowed marvellously the possibilities of modern keyboard development, and whose music seems to demand the expressive pianoforte rather than the unexpressive virginal.

She is, then, all for the use of the virginalists' music as the basis of English students' pianoforte practice. She is not afraid of the false relations so characteristic of the English school. Ears in the 18th and 19th centuries lost sympathy for what Miss Glyn calls the 'inflectional habit,' which, indeed, was obsolescent in the 17th century. But the principle of 'scale inflection' was strong in Elizabethan times. It was a melodic feeling, and gave a scale that was major in rising, and had a flat seventh, sixth, and third in descending:

This is distinct from the harmonic principle, so that a major chord may be accompanied by its own minor-third in a falling scale . . . Once the ear becomes accustomed to the inflectional change, and the false relations frequently involved, this habit appears an essential and altogether natural, and even fascinating, part of the Elizabethan tradition.

Miss Glyn believes that the Lady Nevill Virginal Book was copied from Byrd's own MS., and that the corrections are in Byrd's handwriting:

It is seldom a matter of correcting what is entirely wrong, but of inserting little improvements that only Byrd's brain would have thought of.

Our author has examined in the New York Public Library 'one of the finest Virginal folios, which contains what may be an autograph of Orlando Gibbons'—a folio which only forty years ago was lost to England for the modest sum of ten guineas. The supposed Gibbons MS. consists of eight of the nine *Fantazias in III. Parts* for viols, transcribed for virginals, possibly by the composer himself.

Miss Glyn is very severe on the popular *King's Hunt*, usually ascribed to Bull. She insists that it is by Cosyn, much altered by copyists—'and by no means improved, one might say spoilt, in the process.' This pretty piece she feels to be of little consequence and almost childish. To realise the sort of man Bull was we must go to the *Walsingham Variations*.

Byrd, Bull, and Gibbons are the three heroes of the book. A whole chapter is also given to a lesser man, the delightful Farnaby, in virtue of his gift for melody. And in the last chapter there are notes on Weelkes, Tomkins, and Cosyn. The index gives a list of some six hundred virginal pieces of the best period, with references to their MS. source. C.

*Musik des Südens.* By Walter Dahms.

[Deutsche Verlags Anstalt, Berlin, Stuttgart.]

This is a big collection of essays, aphorisms, rhapsodies, and jottings, very much in the spirit and not a little after the manner of Nietzsche. The writer is full of enthusiasm and self-confidence. The reader will find that his utterances hit or miss the mark

according as they happen to fit in with his own outlook on things musical. To anyone who is not essentially amenable to that order of writing, reading Herr Dahms's book will prove rather trying.

Roughly, the main thesis is that 'music of the South is music in which melody stands as an end in itself, free and care-free; music of the North stands for restraint, spirituality, and order. The function of genius is to merge both principles into one.'

Herr Dahms holds that 'music without tonality amounts to the same thing as painting without design or sculpture without form.' This assertion, occurring as it does in the course of a remarkable disquisition on the 'biology' of music, appears acceptable. The only trouble is that certain readers will take it literally—as the writer himself appears to have done. It is quite true that tonality is 'logic in music.' But what nobody has yet succeeded in demonstrating is whether musical logic must necessarily consist in the observance of certain principles of tonality. So long as people continue to fling assertions at one another, the wisest policy will be—considering the present course of music—to let them carry on their merry game, and seek solace, if need be, in the old, wise saying, *E pur si muove*. M.-D. C.

## Gramophone Notes

By 'DISCUS'

ÆOLIAN VOCALION

Not much instrumental music of importance appears in this month's Vocalion list. Easily the best, and a first-rate record of delightful music, is a 12-in. d.-s. of the *Allegro* and *Andante* from Mozart's Trio No. 7, arranged for violin, viola, and pianoforte by Lionel Tertis, and played by him, Sammons, and Ethel Hobday. I think Mr. Tertis is better employed in making arrangements of this kind than in trying to increase the solo repertory of his instrument by laying predatory hands on violin and violoncello solos. Very few come through the ordeal unscathed; those written for violin lose brightness, and the violoncello solos become less rich with no compensating gain. There must be plenty of more or less neglected trios that bear adaptation well, and which give our incomparable viola player fine opportunities. Moreover, the viola as a solo instrument soon palls on most of us, whereas in works such as this arrangement, it actually gains by the contrasts set up by the other instruments.

Those who think the music of the Gilbert and Sullivan operas worth hearing for its own sake will be glad of a record of H.M. Life Guards Band playing a selection from *The Sorcerer*—a good reproduction of music that, divorced from text and dramatic action, is surely very ordinary stuff.

Good light music is Eric Coates's Suite, *Joyous Youth*, played by the Æolian Orchestra, conducted by the composer (two 12-in. d.-s.). The recording is excellent.

The best of the vocal records appears to be that of Evelyn Scotney's good, clean singing of *Una voce* and Proch's old-fashioned *Theme and Variations*. Kathleen Destournel makes pleasant hearing in Liza Lehmann's *Four Bird Songs* (12-in. d.-s.). Hardy Williamson sings some Flotow and *On with the Motley*, with a tone too hard for my liking (10-in. d.-s.). Watcyn Watcyns is unequal in a couple of songs—*Now sleeps the crimson petal* is handled too heavily; his excellent voice is used far better in Löhr's *Alanna* (10-in. d.-s.).

COLUMBIA

The procession of *The Planets* ends with a really fine record of 'Mercury' ('The Winged Messenger'), easily one of the best of the batch, with the deft scoring coming through well. On the reverse side is an equally good reproduction of the composer's *Marching Song*, an early work in popular style that ought to be heard more often.

A couple of 12-in. d.-s. of the Symphony Orchestra, conducted by Hamilton Harty, playing the *Good Friday Music* and *Tristan's Vision*, strike me as being below the average of orchestral records. It is not easy to say where the fault lies. Apparently the balance is wrong in some passages, but the chief failure is in the matter of clearness.

A 12-in. d.-s. of Mr. Harty and the Hallé Orchestra in some extracts from Strauss's *Le Bourgeois Gentilhomme* is much better, but as the music is poor and commonplace, the actual gain is small.

Another grumble! A month or so ago the Columbia Co. issued a string quartet, complete and uncut, and it seemed that the former policy of snippets was to be discontinued. But here is a backsliding in a record that gives us on one side the *Allegro assai* from Mozart's B flat Quartet, and on the other a mangled version of the *Adagio molto e mesto* from Beethoven's *Rasounovsky* in F. The players are the Léner Quartet, and there is little fault to be found with performance or reproduction.

The Court Symphony Orchestra is recorded in Haydn Wood's *Three Famous Pictures and Evening Song*. The pictures that are supposed to be translated into music are two by Fildes, *The Doctor* and *The Village Wedding*, and Franz Hals's *The Laughing Cavalier*. But as is usual in programme music, the works might well bear dozens of other labels. The rather ordinary music is well played and reproduced.

The 'Easter Hymn' from *Cavalleria*, sung by the Columbia opera chorus (10-in. d.-s.), comes out well. I wish all soprano solo records gave us as clean and musical voices as that of the lady who does the little bit of solo here. Frank Mullings sings two extracts from *Pagliacci* in the sobbing, painful manner that is becoming all too common. I wonder if the public really likes this sort of thing, seeing that all the opinions one hears are against it.

Nor is Charles Hackett happy in Schubert's *Serenade* and *Who is Sylvia?* One would have thought that the latter required above all things clean singing, but Mr. Hackett drags it, and scoops and slithers, and altogether seems less enthusiastic about *Sylvia* than a singer ought to be. The *Serenade* is also laboured. For some obscure reason the original pianoforte accompaniment gives place to a version for string quartet.

H.M.V.

The Centenary of the *Choral Symphony* could not have been celebrated better than by the H.M.V. issue of the complete work. Only a few of us can get to the rare performances of this masterpiece; now we can sit at home and hear it as often as we wish. This record is a real achievement, despite the fact that the choral sections leave something to be desired—an inevitable blemish in the present stage of recording. But the purely instrumental part is first-rate. The players are that vague body known as 'The Symphony' Orchestra, conducted by Albert Coates. The vocal soloists are duly heroic and efficient, but what do the solo-parts matter, anyway?



The real stuff in the *Ninth* is the first movement, the *Scherzo*, and the genesis and development of the great tune in the *Finale*. Give me these, and you may have all the rest of the Symphonies, with a good deal more of Beethoven thrown in.

After this record, one would not have expected anything else in the orchestral line. But this month's parcel contains yet another notable record in a 12-in. d.-s. of two Elgar transcriptions—Bach's beautiful C minor Organ Prelude and the Handel Overture in D minor that has made such a stir wherever it has been played. The performance is by the Albert Hall Orchestra, conducted by Elgar. The recording is fine, especially in the Handel.

A first-rate violin record is a 12-in. d.-s. of Thibaud in a couple of Granados's *Spanish Dances*, arranged by Kreisler and the player himself. Less good, because of the poorer quality of the music, is a 12-in. d.-s. of Marie Hall—Sinding's *Romance* and Sinigaglia's *Capriccio all' antica*.

Liszt's transcription of Schumann's love-song *Dedication* and an arrangement of the 'Serenade' from Mozart's *Don Giovanni* do not make very interesting pianoforte music, but Backhaus's playing of them is very well recorded.

There is a big batch of vocal music. The De Reszke Singers are very effective in four negro 'spirituals'—*Scandalise my Name* is quite dramatic. The tone is too nasal, but whether that be local colour or a matter of production must be left undecided. Tudor Davies sings 'In Native Worth' and 'Love sounds the alarm' (*Acis and Galatea*). The latter seems to suit him best, but even so he makes the alarm rather thin and piercing.

He is over-strenuous, too, when singing with Florence Austral and Bessie Jones in 'What then, Santuzza?' from *Cavalleria*. A good record, though.

Frieda Hempel sings Tchaikovsky's *None but the weary heart* and the old setting of *Phyllis has such charming graces*—not a very good effort, and the words don't come through.

I spoke above of Mullings's sobs, but they are nothing compared with those of Michele Fleta in airs from *Rigoletto* and *Tosca*. O for a few manly tenors, with emotion controlled, and a style that suggests ease instead of tremendous effort!

Joseph Hislop gets nearer the mark in his singing of two extracts from *Rigoletto*, and those who like this type of music will enjoy the record.

Chaliapin's singing of 'Madamina' from *Don Giovanni* is good, and is well reproduced, but I don't think it will rank among the pick of his records.

Finally, here is a really interesting record of a speech by the Right Hon. W. F. Massey, the New Zealand Premier. But when we leave the speech and turn on the New Zealand National Anthem, oh, what a fall is there! Why did somebody allow Mr. J. J. Wood to saddle his country with such a commonplace tune? Our own *God Save the King* rounds off the record. I have never had any doubt about its being a sterling good air, and, hearing it thus, after Mr. Wood's effort, I admire it more than ever.

To mark the centenary of the birth of the famous singer and teacher, Julius Stockhausen (1826-1906), the Town Council of Frankfort will publish his life. The editor (Frau Julia Wirth-Stockhausen, 50, Paul Erlich Strasse, Frankfort) will be grateful for the loan of any letters, programmes, documents, or reminiscences concerning Stockhausen and his parents.

## PURCELL'S CHURCH MUSIC

By H. D. STATHAM

(Concluded from May number, page 420)

The question of the pace at which Purcell's Church music ought to be sung seems to the writer to be of some importance, for it is one that appears to have been constantly misunderstood both by editors and singers. Nearly all the more joyful anthems suffer unless they are taken at a brisk speed. This applies more particularly, though by no means entirely, to those anthems with orchestra, composed for the Chapel Royal. Perhaps modern editors, when suggesting the pace of the music, have been influenced by the fact that they have had to dig the anthems out of solemn folio tomes, and have read into the music a solemnity which is not really present. But 'who drives fat oxen should himself be fat' is a fallacious line of reasoning: nor need that which is found in solemn volumes necessarily be solemn, even though it may have received a prosy blessing from Burney or Hawkins. At any rate an examination of some octavo editions shows the metronome marking to be so slow that, if it is adhered to, the result is depressing in the extreme. More particularly is this so when the music is in triple time. In the following examples the speed suggestion in the octavo editions are given first, the writer's second. If only one speed indication is given it is the writer's:

Ex. 11.

$\text{♩} = 88; \text{♩} = 132.$  From *O Give Thanks*.

and His, &c. and His

and His mer - cy en - dur - eth, His

and His

mer - cy en - dur - eth for

At the faster pace the real meaning of the alto part a few bars later becomes apparent: it is a joyful little shake thrown off as the climax is reached:

Ex. 12.

*mp* *ev* . . . er, His *ff* mer - cy

*ev* . . . er, for *ev* . . . er,

mer - cy en - dur - eth for *ev* - er, His mer - cy

In the phrase 'quicken me,' from *Thy Word is a Lantern*, the absurd effect of the staccato 'O' is avoided if a faster speed is adopted than is customary.

It is marked, and is usually sung, *Andante*. The correct phrasing seems obvious :

Ex. 13. ♩ = 120

quick-en me, quick-en me, quick-en me,  
O O

This passage is not really so trivial as it is commonly made to sound. Purcell evidently intended the voices to blend so well that they should seem like one voice mysteriously endowed with the power of singing in three-part harmony, or in four-part harmony when the phrase comes in the chorus. The Hallelujah at the end of this anthem again calls for a far greater speed than is usually adopted. It is obviously really in a lilting 6-8 rhythm :

Ex. 14.

♩ = 132 (or even faster).

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

The quicker speed emphasises the charming effect of the change of rhythm at the end of this short phrase. Here are a few examples of speed indications taken at random from some of the bigger anthems :

Ex. 15.

♩ = 72 ; ♩ = 96.

My be-lov-ed spake... and said un-to  
me, My be-lov-ed spake... and said un-to me.

Ex. 16.

♩ = 56 ; ♩ = 84.

The fig-tree putteth forth her green  
figs, the fig tree putteth forth her green figs.

Ex. 17.

♩ = 96 ; ♩ = 120.

My be-lov-ed is mine and I am  
His. Hal-le-lu-jah, Hal-le-lu-jah.

Ex. 18.

♩ = 92 ; ♩ = 116.

SOLO.

Sing un-to the Lord all,  
all the whole earth.

Exx. 15, 16, and 17 are from *My beloved spake*, an anthem which should surely be sung at Easter by every Church choir capable of singing it. It is the most spring-like of anthems, full of fresh and beautiful tunes, and it suffers more than most when it is taken slowly and heavily. As to the writer's speed suggestions, they represent, of course, only his personal opinion : it is not possible to know exactly how the music was sung in Purcell's time. But there is no doubt that Elizabethan Church music was sung far too slowly\* by many choirs in the past : and it may well be that this traditional method of singing the music too slowly has been applied to Restoration music as well.

Besides this question of the speed of the music, a pernicious tradition exists that Purcell's Church music is written almost entirely in short sections, and must be treated as though it was a series of separate numbers. Boyce carried this tradition to such length that he wrote instrumental introductions and endings to each of the apparent sections of the *Te Deum* in D, and more or less turned the work into the pattern of a Handel oratorio. Fortunately Sir Frederick Bridge was able to scotch this tradition to a certain extent when he published his fine edition of the *Te Deum*. An examination of the verses and choruses in the anthems shows clearly that, according to the sense of the words, a verse with a chorus following it is nearly always one complete number, even though a double-bar divide the two. In the anthem *Thy Word is a Lantern*, the verse 'quicken me' is repeated by the chorus ; and at the end of the anthem are the words 'They are the very joy of my heart. Hallelujah.' The chorus sings 'Hallelujah,' the soloists the rest of the sentence. In both places the soloists come to a full close, and there is a double-bar. In performance the tendency is for the soloists to *rallentando*, and for a distinct break in the time to be made before the chorus begins. The result is that the continuity of the work goes. Instead of a sort of antiphony between soloists and chorus, there is substituted a succession of short phrases, each drawing heavily to its conclusion. This may seem a small thing to cavil at, but these constant and irritating *rallentandi* check the flow of the music altogether. Listening to a choir that sings thus is like riding in a motor-car with a driver who is continually changing gear. It is an obvious weakness of Restoration composers to be constantly coming to a full close, but it is

\* A well-known lecturer illustrates this traditional method of slow singing amusingly on the gramophone by putting on a record of Byrd's *Short Service* in the proper key and at the proper speed, and then reducing the speed of the disc till the music is transposed down a minor third, when the traditional 'Cathedral' way of singing the music is given.



TO THE ENGLISH SINGERS

## BUSHES AND BRIARS

ESSEX FOLK-SONG FREELY ARRANGED FOR UNACCOMPANIED CHORUS (OR SOLO VOICES)

BY

R. VAUGHAN WILLIAMS

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY, CO., SOLE AGENTS FOR THE U.S.A.

2nd SOPRANOS AND CONTRALTOS  
Lento

(For practice only)

*p*

hear the small birds sing, And the lambs to . . skip and

1st SOPRANOS

*pp*

Ah (half-closed) \* (close lips gradually)

play.  
TENORS

*pp*

Ah (half-closed) \* (close lips gradually)

BARITONES AND BASSES

*pp*

Ah (half-closed) \* (close lips gradually)

\* Not an open "Ah" but the short "u," as in the word "but."

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# BUSHES AND BRIARS

(p)

(lips closed)

*mp*

I o - ver - heard my own true love, Her voice it was so . . clear, "Long

(lips closed)

(lips closed)

*pp*

Ah (half closed)

time I . . have been wait - ing for The com - ing . . of my

*pp*

Ah (half closed)

Ah (half closed)

*pp*

(close lips gradually)

(lips closed)

dear. . . . . Some-times I am un -

*pp*

(close lips gradually) (lips closed)

(close lips gradually) (lips closed)



# BUSHES AND BRIARS

(7)

*pp*  
Ah (half closed)

- ea - sy, And troubled in my mind, Some - times I . . think I'll go to my

*pp*  
Ah (half closed)

love And tell to . . him my mind ; . . And if I should go

*pp*  
Ah (half closed)

*pp*  
Ah (half closed)

*cres.* *f* *dim.*

*cres.* Ah (open) *f* *dim.*  
to my love, My love he will say nay ; If I show to him my

*cres.* *f* *dim.*  
Ah (open)

*p* *cres.* *f* *dim.*  
Ah (open, BARITONES only.)

*cres.* *f* *dim.*

# BUSHES AND BRIARS

*pp rall.* *a tempo*  
*pp*  
 (close lips gradually) (lips closed)  
*rall.* *a tempo*  
*pp*  
 bold - - - ness, He'll ne'er love . . me a - gain."  
*rall.* *a tempo*  
*pp*  
 (close lips gradually)  
*pp* *rall.* *a tempo*  
 (BASS) (close lips gradually)

*molto rit.* *ppp*  
*molto rit.* *pp* *ppp*  
 (lips closed) *molto rit.* *ppp*  
*pp* *molto rit.* *ppp*  
 (BASS AND BARITONE lips closed)  
*molto rit.* *ppp*



one which might well be passed over lightly instead of being emphasised at every opportunity. If this treatment is unsatisfactory in a short anthem, it is disastrous in one of the large anthems with orchestral accompaniment. The splendid anthem *Praise the Lord, O my soul* is an example of the continuous use of the chorus and soloists with responsive (rather than contrasted) orchestral interludes. To make a *rallentando*\* whenever the chorus or orchestra comes to a full close is to ruin the unity of the anthem. The whole first chorus, with its orchestral introduction, is one continuous movement laid out on very big lines; chorus and orchestra are not combatants in opposition, but friends. The end of the last movement suffers particularly if any *rallentando* is made. After some antiphonal *decani* and *cantoris* passages the voices finish thus:

Ex. 19.

Praise thou the Lord, O . . . my . . .

soul, (Orchestra.)

ff

and the orchestra bursts in at once with a passage overflowing with joy, taking the rhythm of the words 'Praise the Lord' from the first chorus. A double bar is placed at the end of this orchestral flourish, but it is vandalism to make any pause. The impetus of the music demands that the chorus should come in straightway with the ringing phrase in four-part harmony which seems to gather up the whole of what has gone before and drive it home:

Ex. 20.

Praise thou the Lord, O my soul, praise the Lord, O my

soul, praise the Lord.

(A corresponding phrase brings a conclusion in F major.) There is real ecstasy about this, and sung with fire and conviction it carries one off his feet. Incidentally this last phrase seems to require a big *rubato*.)

\* In Sir Frederick Bridge's edition of this anthem hardly any *rallentandi* are marked; but other editors of other anthems have not been so reticent.

In looking through Purcell's anthems one cannot fail to be struck by the number of dramatic recitatives for the bass. The best of these give splendid opportunities to a singer who can enter into the spirit of the music. They demand a very loose treatment, a generous expansiveness, and a free use of *rubato* and occasionally *portamenti*. Some idea of their spaciousness, and of the way that music and words move together as one, may be gathered from the following quotations:

Ex. 21.

(a)

Mine en - e - mies are dai - ly in hand to swal - low me

up: for there be ma - ny that fight . . . against me, O . . .

(b)

Thou most . . . High - est.

(c)

For look how high the Heav'n is in compar - i - son of the earth, so great . . . is His mer - cy toward them that fear Him.

Purcell's Church music is sometimes accused of being too secular in its rhythms for Church use. Sir Hubert Parry, in the chapter on Restoration music in the *Oxford History of Music*, wrote, ' . . . one of his pitfalls [in writing Church music] was an overfondness for a lilting rhythm of shorts and longs,' and he considers that this rhythm is a secular one, and therefore out of place in Church music. But it is just this rhythm which is used almost continuously in the latter part of the *Evening Hymn*; yet it would be difficult to find many thinking musicians who would bring a charge of secularity against this exquisite work. In its Blake-like simplicity it is one of the most truly religious compositions that have ever been penned. Besides, can a definite line be drawn between sacred and secular music? Surely the chief requirements in Church music are that it should be vital as music, and that it should enhance the meaning of the words to which it is set. It is difficult to find any Church music of Purcell's that does not fulfil these requirements. Much music is even now sung by Cathedral choirs which is sentimental and meretricious, or academic and dull. Purcell's music is none of these things; whatever he wrote, even in his least inspired moments, has a touch of fire and steel about it. His rhythms may be too joyous and high-spirited for every occasion; but if joy and vitality have a place in religion, then Purcell's music is entitled to its place in English Church music. The Purcell repertoire of Cathedral choirs comprises usually three or four only of the less-inspired anthems. Organists should throw their net wider. Such masterpieces as *Praise the Lord, O Jerusalem*; \**Praise the Lord, O my soul*, and all; *My beloved spake*; *O ye people, clap your hands*; *Jehova quam multi*; and the *Evening Hymn* (and there can be few things more moving than to hear this sung by half-a-dozen well-trained boys) should be heard, and heard frequently, in every Church where there is a choir

\* There are two anthems beginning *Praise the Lord, O my soul*.

capable of singing them. Of course there is the difficulty of having an orchestra, or not having one: but a good organist on a good organ can make the orchestral interludes thoroughly effective. Orchestra or no orchestra, musicians, and all who care for Church music, should have the opportunity for hearing this music. In these articles reference has been made only to those anthems published in octavo editions, and not by any means to all of them. Purcell wrote many anthems more in the Cathedral style than the above; but for this very reason they have probably been more constantly performed—and more adequately performed—than the spirited and joyous anthems. But while a certain amount of Purcell's Church music is too experimental for Church performance to-day, there yet remains a large proportion which should be sung but which remains unheard either because it is considered unsuitable (too dreary or too frivolous or too long) or else because there are no copies from which to sing it. It has been the object of these articles to try to show, in a necessarily sketchy way, that the music is not too long or too dreary, although it has often been made to appear so. Nor is it frivolous—call it rather gay and gallant. As to the copies from which the choirs are to sing, those, it is to be hoped, will come before long. A striking proof of the neglect into which Purcell's Church music has fallen can be seen in the recently published *Manual of English Church Music* by Archdeacon Gardner and Mr. Nicholson. In the list of Church music here given as being suitable for cathedrals, three only of Purcell's anthems are included, and two of these are, in the writer's opinion, to be numbered among his feeble productions. It should be understood that this list is not intended to be a comprehensive one including all music suitable for cathedrals; but even so, to allot to Purcell but three of his hundred anthems seems inadequate. Byrd is given fifteen, and as many might have been given to Purcell. Only we have not yet discovered Purcell the Church musician as we have discovered Byrd the Church musician.

## Church and Organ Music

### AN EDUCATIONAL BASIS FOR ORGAN RECITAL PROGRAMMES

By C. F. WATERS

Diverse indeed are the views concerning the construction of organ recital programmes. Some would have the items arranged in chronological order; others would insist on a relationship of keys; while many would decline to submit to any restrictions. Where recitals are infrequent there is much to be said in favour of a varied and comprehensive programme. There are, on the other hand, many places where recitals are given at regular intervals—once a week, or even oftener—and to substantially the same audience. With such an audience, familiar with, and interested in, organ music, the opportunity may be grasped for adopting a policy, such as is outlined below, which will have an instructive motive, and will aim at variety as between recitals rather than within each programme.

In the arrangement of a series of organ recitals, it should be possible to assign to each a definite subject for examination, be it the work of one composer, a 'school' or period, or some particular phase of organ composition. Bach recitals are now by no means uncommon, and while admitting the ample justification for recitals devoted to the works of so great a master, it will be well worth considering whether some other writer cannot be treated in the same way. The centenary or other anniversary of the birth or death of a composer

will present an opportunity for interesting people in him, and the occasion will impress upon their minds the period and significance of his work. It is just this kind of impression which is so valuable, for a proper appreciation of music, or indeed any art, so largely depends upon a true historical conception. Among those writers whose work may reasonably be taken as a subject for a recital may be numbered Rheinberger, César Franck, Guilmant, and Parry. A note on the composer and his work, with special reference to the examples to be played, should appear on the programme, preferably at the beginning, in order to ensure closer examination than is normally invited by a foot-note. Such a note will stimulate the more enthusiastic among the audience to seek further information for themselves. The recitalist himself will gain by a concentrated study of one composer, assuming that one player is undertaking a series of recitals on various 'subjects.' Where different recitalists are contributing to a series, each may be invited to choose a subject in which his interest mainly lies—one may be a Bach exponent, another may be partial to Rheinberger, a third may be a César Franck devotee, and so on.

It is, however, only a small number of composers whose work alone would provide adequate material for a recital, and it will be necessary, therefore, to look for another 'subject.' The recital exclusively devoted to one composer may find a contrasted successor in a programme drawn from a school or period, such as the modern French school. Of a recent recital by one of this school, consisting of his own compositions, it was stated that it 'lacked verve and energy—there was too much of the *pastorale, cantabile* style.' The inclusion of some movements by other composers of the same school would have removed the feeling of monotony, while at the same time attention would have been confined to one 'school.' Other groups of composers and other periods will present themselves to the mind.

Greater variety may result from a programme not restricted to one composer, one school, or one period, but chosen to illustrate the development of one particular form. No form is more susceptible to treatment in this way than the chorale prelude. From Pachelbel to Karg-Elert is a long journey—with many stopping-places between! It will be impossible to choose one programme which will do justice to this form; more than one programme could be given to the Bach Chorale Preludes alone. And it will be equally impossible to give, within the limits of a paragraph, any but the most meagre account of the history and development of this form, so beloved of great masters of various times. Space may be found to indicate the methods adopted by Bach—the plain statement of the chorale with embellishments at the end of each line, the fugal treatment of the opening notes of each line, the contrapuntal accompaniment of the melody in long notes, or the construction of a movement taking some point in the chorale as a motive but with little direct allusion to the chorale. It may be recorded that in turning their thoughts to the instrument some of the great masters adopted this form. Brahms at the end of his life wrote some beautiful Preludes, and Parry left two invaluable sets of seven. Three or perhaps four well-chosen Bach Preludes, two by Brahms, two contrasted Preludes of Parry's, such as *Martyrdom* and *Croft's 136th*, and two by living composers, will constitute an interesting and informative programme.

The growth of the sonata may similarly be taken as the subject of a recital. One of the delightful Trio-Sonatas of Bach may take first place on the programme, attention being drawn to the binary form of the several movements—the precursor of the design developed by Beethoven in his Symphonies and Sonatas. It may be observed how frequently have Chorales been utilised in organ sonatas, and such an example as Mendelssohn's Sixth may suitably follow the Bach Trio-Sonata. The scheme would be incomplete without one of the twenty Rheinberger Sonatas. In the case of some, attention may be drawn to the use of sonata form with its exposition of two subjects, development, and recapitulation, by no means common in organ sonatas, while as regards others no doubt opportunity will be found to comment upon the combination of fugue with sonata form. A modern sonata will provide a fitting conclusion.



If the Harwood C sharp minor Sonata be selected, the explanatory paragraph will not fail to call attention to the use of an old hymn melody, first appearing disguised in the development section of the first movement, then used in conjunction with the fugue in the third movement, and finally in a plain statement as a conclusion to the whole work.

Other 'subjects' will occur to the thoughtful recitalist—the 'ground-bass' or the variation form in organ music, the influence of plainsong in organ composition, 'Pastorale' movements, music inspired by the Psalms, and so on. The audience to be found, for example, at the lunch-hour recitals at a City church requires something more than passing enjoyment. It has that desire for knowledge, that spirit of inquiry, which we venture to think is so prevalent in these days of the wireless, the gramophone, and the pianola. We organists, by presenting our goodly heritage in a definitely instructive manner, can do much to satisfy that desire and to quicken that spirit of inquiry.

#### THE ORGANISTS' BENEVOLENT LEAGUE

The fourteenth Annual Report has been issued. We are glad to note that this excellent organization continues to grow steadily. The year's receipts show an increase both in regard to donations and organ recital collections. The increase from recitals should, however, be larger, for, as the Report points out, 'the basis on which the League rests is an appeal to organists to give recitals; and that donations are only a subsidiary method of contributing.' A pathetic interest attaches to the Report, in that it gives verbatim the speech of Sir Frederick Bridge at the meeting of the League on February 20—one of the last speeches he made. We can hear the familiar voice, and feel the gusto, as we read such passages as these:

'If there is one thing for which I shall always be thankful it will be that I helped to found this Fund; it makes me happy when I think about it. . . . We have got the money now, and we ought to relieve all the cases we can which come before us. Our successors must look after the cases which come before them. I do not believe in making a fetish of a large sum, or of saving up money and doing nothing with it. If you do, some Government will come along and confiscate the lot! . . . I should like to place on record my special thanks to Mr. Shindler, because he does a great deal of work really, and he knows the people. He has a legal mind, which enables him to investigate the cases, and not to be humbugged. They would humbug me like a shot!

We hope this Report, containing as it does one of the last public utterances of the League's President, will bring in a very large number of new supporters.

#### PRIEST-ORGANISTS

At a meeting of the Association of Organists held recently at Bournemouth, with Dr. W. Prendergast, organist of Winchester Cathedral, in the chair, the following resolution was carried: 'That this Association strongly protests against the growing practice of appointing clergy to fill the position of organist and choirmaster.' It was pointed out (1) that three cathedrals have priest-organists; (2) that it is scarcely consistent with ordination vows for a priest to devote his time to the study and practice of music; (3) that the serious shortage of ordinands does not justify a priest's taking up work which a layman could do. At the same meeting the Archdeacon of Cheltenham, the Ven. George Gardner, gave a helpful address on 'Music in Worship,' pointing out that the first step towards better things was the improvement of public taste.

Bach's *St. John Passion* was sung twice during Holy Week at St. Andrew's, Plymouth; by the choir of the Church, eighty strong (St. Andrew's is reputed to have the largest parish church choir in the county). There was a professional orchestra, Mr. H. Moreton conducted, and Dr. Ernest Bullock was at the organ. The Church was filled to overflowing on both occasions.

#### MEMORIAL TO JOHN VARLEY ROBERTS

A memorial to the late organist of Magdalen College, Dr. John Varley Roberts, has been placed, by permission of the President and Fellows, in the College Chapel, by his daughter, Mrs. Wynn-Cuthbert. It consists of a plaque in bronze repoussé, affixed to the wall of the archway which supports the organ-loft. The inscription, in raised lettering, is as follows:

1882—1918.

To the glory of God, and the pious memory of John Varley Roberts, Doctor of Music, Hon. M.A., Organist of the College and Informator of the Choristers, and the life-long friend of both.

Then follow the first three bars of the music and the opening words of Dr. Roberts's anthem, *Seek ye the Lord while He may be found.*

Dr. Alcock, organist of Salisbury Cathedral, and Lady Mary Trefusis, hon. secretary of the Church-Music Society, were the chief guests at the annual dinner of the Exeter and District Organists' Association, on April 22, Dr. Ernest Bullock presiding. Dr. Harold Rhodes, president of the Torquay Association, was also present, and pointed out that the two objects of the Association were the promotion of fellowship and the improvement of the status of the organist. Dr. Alcock urged that organists should not only be players of the organ, but also authorities on music and musical advisers. They must realise that the Church was not built round the organ, but was of first importance. He also urged the elimination of all unworthy music, even if the small quantity remaining had to be performed over and over again. Lady Mary Trefusis thought the future of Church music was full of hope, and a good sign was that the musical members of the congregation were being considered more than in the past, though both clergy and organist should realise more the necessity for this. Mr. Constable, organist of Rangoon Cathedral, gave an interesting contrast between Cathedral music in the West and in the East.

Mr. Philip Miles gave a Rheinberger recital at St. Stephen's, Bow, recently. He played the B flat minor Sonata, the *Cantilène* from the D minor, the first movement of the A flat, the Fugue from the *Pastoral*, the *Marcia Religiosa* and Fugue from the E flat minor, the Introduction and *Passacaglia* from the E minor, and the Monologues in D and D flat. It is a good plan to draw thus on a number of Sonatas in order to achieve variety, though we hope players who give programmes devoted to Rheinberger will realise that contrast is even more easily obtained by drawing liberally on the various short pieces. Perhaps the ideal scheme would open and close with a group of well-contrasted miscellaneous pieces, with a complete Sonata as the central item.

The new organ at Bangor Abbey, co. Down, was dedicated on April 23, Dr. E. Norman Hay giving the opening recital. His programme included Bach's Prelude on *In Thee is joy*, the *St. Anne* Fugue, and the *Scherzo* from Guilman's fifth Sonata. The organ is a two-manual, with seventeen stops on the manuals and three on the pedals, built by Messrs. Evans & Barr, of Belfast.

At Purley Congregational Church, on May 8, a new organ was dedicated—a three-manual of thirty-four stops, built by Messrs. Henry Willis & Sons and Lewis & Co. Mr. Reginald Goss-Custard gave the opening recital, playing the first movement of Widor's sixth Symphony, Bach's Prelude and Fugue in A minor, Mendelssohn's Overture for a military band, &c.

On the Monday in Holy Week Charles Wood's *Passion according to St. Mark* was sung in Booterstown Parish Church, Dublin, by the combined choirs of St. Mary's, Donnybrook, and of the Church, under the direction of Mr. F. C. J. Swanton. This was the first performance of the work at Dublin. A very large congregation was present.

Mr. H. V. Spanner will give a recital at the National Institute for the Blind, Great Portland Street, on June 4, at 3. His programme will include the pieces set for the next F.R.C.O. examination.

On April 30 Mr. G. D. Cunningham made his first appearance as the Birmingham City organist. He gave a mid-day recital, and the Town Hall was filled to overflowing. His programme, which included works by Bach, Widor, Vienne, and Wagner, was given entirely from memory. A recital the following week drew an audience of at least equal dimensions.

Bach's *Jesu, Priceless Treasure* and selections from Dvorák's *Stabat Mater* were sung at Alnwick Parish Church on Good Friday, conducted by Mr. George C. Gray. Mr. Harry Pearly sang the tenor solos, and Mr. J. Burn was at the organ. A congregation of over a thousand was present.

The annual Festival of the London Sunday School Choir will take place at the Crystal Palace on June 7. At 2 p.m. the junior choir of five thousand will sing, and at 6, the adults will give a programme drawn from Bach, Handel, Mendelssohn, Wagner, &c.

A selection from *Parsifal*, consisting of the Prelude, Transformation Music, the Grail Scene from Act I, and the Good Friday Music, was given at High Pavement Chapel, Nottingham, on April 17. Mr. C. E. Blyton Dobson was the organist.

Bach's *St. Matthew Passion* (abridged) was sung in Malvern Priory Church on Good Friday. The soprano solos were sung by the Priory Choristers, the other soloists being Miss Millicent Russell, Mr. E. Howell, and Mr. Henry Brown.

Mr. Sydney H. Nicholson has been elected President of the Organists' Benevolent League, in succession to the founder, the late Sir Frederick Bridge.

#### ORGAN RECITALS

- Mr. Herbert F. Ellingford, St. Paul's, Portman Square—Adagio and Allegro (Sonata No. 2), *Bach*; Passacaglia, *Bach*; 'The Mastersingers' Overture; Overture, 'Lustspiel,' *Smetana*.
- Mr. Stanley Curtis, St. Paul's, Portman Square—Prelude and Fugue in C major, *Bach*; Three Chorale Preludes, *Parry*; Légende and Postlude, *Vienne*.
- Dr. F. H. Wood, Blackpool Parish Church—Marche Solennelle, *E. H. Lemare*; Nocturne in D flat, *Baird*; Suite for orchestra, 'Simon de Montfort,' *F. H. Wood*.
- Mr. Ernest F. Mather, St. Dunstan-in-the-East—Prelude in C minor, *Bach*; 'A rose breaks into bloom,' *Brahms*; 'Petites Litanies de Jésus,' *Groveles*; Psalm-Prelude No. 1, *Howells*.
- Mr. Norman Trafford, Town Hall, Leeds—Alla breve and Fugue in G, *Bach*; Divertissement, *Vienne*; Caprice Héroïque, *Bonnet*; Symphony No. 6, *Widor*.
- Mr. W. J. Lancaster, Bolton Parish Church—Pièce Héroïque, *Franck*; Sonata No. 1, *Mendelssohn*; Nocturne in B flat, *Baird*; Prelude and Fugue in B minor, *Bach*.
- Mr. G. Bernard Gilbert, Town Hall, Stratford—Overture to 'Occasional' Oratorio; Sonata No. 5 (slow movement), *Rheinberger*; Bourrée in E flat, *Bach*; March in B flat, *E. Silas*.
- Mr. Douglas Austen Dick, St. Cuthbert's United Free Church, Edinburgh—Scherzo in B flat, *Wolstenholme*; Imperial March, *Elgar*; Pax Vobiscum, *Karg-Elert*; Chorale Prelude on 'Darwell's 148th,' *Darke*.
- Mr. Gatty Sellars, Kingsway Hall, Kingsway—Rondino in D flat, *Wolstenholme*; Toccata and Fugue in D minor, *Bach*; Sonata No. 1, *Mendelssohn*.
- Dr. Thomas Keighley, Manchester Cathedral—Prelude and Fugue in G, *Bach*; Fantasia, *Franck*; Toccata in D minor, Intermezzo in D, and Toccata in A minor, *Reger*; 'The Pilgrim's Progress' (part 5), *Ernest Austin*.
- Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury—Kieff Processional, *Moussorgsky*; Prelude on 'Winchester New,' *John E. West*; Homage Hymn, *Alec Rowley*.
- Mr. Richard B. Hamilton, All Saints, Hoole—Toccata and Fugue in D minor, *Bach*; Legend, *Harvey Grace*; Festal Prelude, *Alec Rowley*.
- Dr. R. Walker Robson, Christ Church, Crouch End—'Chant de Mai,' *Jongen*; Prelude in E minor, *Bach*; Passacaglia in D minor, *Reger*.

- Mr. C. E. Blyton Dobson, High Pavement Chapel, Nottingham—Fugue (Pastoral Sonata), *Rheinberger*; 'Moonlight,' *Lemare*; Pavane in A, *Johnson*; Concert Toccata, *Holloway*.
- Mr. G. W. Harris Sellick, St. Mary Magdalene, Ashton-upon-Mersey—Sonata No. 5, *Mendelssohn*; Sketch in F minor, *Schumann*; Fugue in E flat and Passacaglia, *Bach*.
- Mr. G. A. Birch, Wincanton Parish Church—Imperial March, *Elgar*; Finale (Sonata No. 6), *Mendelssohn*; Toccata in F, *Bach*.
- Mr. J. Albert Sowerbutts, St. Lawrence Jewry—Prelude and Fugue in B minor, *Stanford*; Trio in G, on 'To God on High,' *Bach*; Sonata No. 11 (first movement), *Rheinberger*; Fantasia on 'Forty days and forty nights,' *J. E. Wallace*; Adagio and Finale (Symphony No. 3), *Widor*.
- Mr. Albert Orton, St. Anne's, Soho—A *Bach* programme (one of a series): Concerto No. 4; Trio, 'Lord Jesus Christ unto us turn'; Sonata in D minor; Prelude and Fugue in E minor; Prelude and Fugue in G; Chorale Preludes.
- Mr. A. P. Porter, St. Matthias', Richmond—Three Preludes on Psalm-Tunes, *Charles Wood*; Sonata No. 5, *Mendelssohn*; Fantasia in G minor, *Alan Gray*; 'Grande Pièce Symphonique,' *Franck*; Finale (Sonata No. 5), *Rheinberger*; Introduction, Passacaglia, and Fugue, *Willan*; Psalm-Prelude No. 2, *Howells*.
- Mr. W. Hunt, St. George's Parish Church, Belfast—Sonata No. 20, *Rheinberger*; Andante (String Quartet), *Debussy*; 'Villanelle,' *Ireland*.
- Mr. Frederick Mewton, St. Andrew's Cathedral, Sydney—Sonata in F minor, *Stanford*; Sonata in E minor, *Merkel*; Pæan, *Harwood*; Sonata, *Elgar*; Scherzo in A flat, *Baird*; Introduction, Passacaglia, and Fugue, *Willan*.
- Mr. W. Greenhouse Allt, St. Giles's Cathedral—'Chant de Printemps,' *Bonnet*; 'Pilgrim's Progress' (parts 1 and 2), *Ernest Austin*; Scherzo, *Harvey Grace*; 'Verdun,' *Stanford*.
- Mr. R. J. Pitcher, Cheriton Baptist Church, Folkestone—Prelude and Fugue in D minor, *Mendelssohn*; Sonata, *Morandi*; Finale (Symphony No. 4), *Widor*; Study in C, 'Ride of the Valkyries,' *Pitcher*.
- Mr. Stanley Lucas, Christ Church, Westminster—Sonata No. 6, *Mendelssohn*; Two Chorale Preludes, *Parry*; Symphony in C minor, *Holloway*.
- Mr. H. Moreton, Westminster Cathedral—Overture in C, *Adams*; Elegiac Romance, *H. Moreton*; Fugue in G, ('The Wanderer'), *Parry*; 'Paulus,' *Malling*; Allegro Moderato ('Verdun'), *Stanford*.
- Mr. W. W. Thompson, St. Margaret Pattens, Eastcheap—'Laud Deo,' *Harvey Grace*; Suite Ancienne, *Holloway*; Pæan, *Julius Harrison*.
- Mr. A. M. Hawkins, St. Andrew's, Ashley Place, S.W.—'Visione,' *Rheinberger*; Pastorale, *Bonnet*; 'In Modo Dorico,' *Stanford*.
- Mr. Herbert Hodge, St. Stephen's Walbrook—Prelude and Fugue in E minor ('The Wedge'), *Bach*; Allegro con brio (Sonata No. 4), *Mendelssohn*; Prelude on 'St. Michael,' *West*; Allegro in A minor, *Gade*; 'Solemn Festival,' *Rheinberger*.
- Mr. Philip Miles, St. Stephen's, Bow—Chorale No. 3, Pastorale, and Andantino in G minor, *Franck*; 'Chant de Mai,' *Jongen*; Slow movement (String Quartet), *Debussy*; Sonata No. 9, *Rheinberger*; Diptych, *Harwood*; Rhapsody No. 1, *Herbert Howells*; Three Preludes on Welsh Hymn-Tunes, *Vaughan Williams*.
- Mr. Harry Wall, St. Dunstan-in-the-East—Preludes on 'Jesus Christ, our Redeemer,' *Bach*, and 'What God doth,' *Karg-Elert*; Réverie on 'University,' *Harvey Grace*; Prelude on 'Shining Shore,' *Shippén Barnes*; Madrigal and Cortège, *Vienne*.
- Dr. Chastey Hector, Brighton Parish Church—Fugue in G, *Krebs*; 'Good Friday Music' ('Parsifal'), Fantasia and Toccata, and Allegretto (Sonata, Op. 149), *Stanford*.
- Mr. Harold M. Dawber, Bradford Cathedral—Three movements from 'Water Music,' *Handel*; Fugue, 'Ad nos, ad salutarem undam,' *Liszt*; Prelude on 'St. Mary's,' *Charles Wood*; Study, *Goodhart*; Caprice, *Harvey Grace*.



Mr. C. H. Trevor, St. Michael-at-the-North-Gate, Oxford—Choral Study in D minor, *Karg-Elert*; Prelude, 'Gott des Himmels,' *Reger*; Intermezzo and Scherzoso (Sonata No. 6), *Rheinberger*; Epilogue, *Willan*; Prelude, Fugue, and Variation, *Franck*; Prelude on 'Martyrs,' *Harvey Grace*; Thème Varié, *Ropartz*; Selection from 'Grande Pièce Symphonique,' *Franck*; Two Pieces founded on Plainsong Melodies, *Dupré*.

## APPOINTMENT

Mr. Henry Poole, organist and choirmaster, St. Mary the Virgin, Sunbury-on-Thames.

## Letters to the Editor

### NEGLECT OF HANDEL

SIR,—Mr. Claude W. Parnell writes very severely in your May issue of me and of my letter, but although he states his case with much force and perspicuity, I really cannot see that he has done more than express a different opinion upon the matter, and I venture to think he has not by any means refuted or falsified the argument I advanced. In many respects, indeed, he seems seriously to have misinterpreted my letter, but as he (somewhat ungraciously, I think) declares himself doubtful whether my text means anything at all, it may possibly be that I did not well express myself, despite the 'rhetoric' which he states characterises my communication.

I suggested, and still maintain, that the reaction against Handel which the last thirty years have witnessed is the result of the abuse and misrepresentation which his music suffered at the hands of the religiosity-mongers of the 19th century. I quite fail to see therefore that my censure of the mischievous and inartistic practice of wedding his operatic melodies to sacred verses was other than germane to the issue, and I consider Mr. Parnell's remarks in this respect to be entirely unjustifiable. Certainly the last thing I intended to imply was that Handel was responsible for this or for any other of the lamentable abuses of his music. Moreover I cannot follow the reasoning which, from the assertion that the last century disguised a sublime genius as a local preacher, draws the inference that the genius in question is being disparaged as a hypocrite.

I can assure Mr. Parnell that, although it may perhaps be my misfortune to possess less intellectual capacity than the 'merest child,' I am thoroughly familiar with the life and music of Handel, and that I yield to none in my affection and admiration for the composer. But the impression which I derive from the study of Handel is that his music, like his character, was essentially heroic, and that he was no rapt pietist or industrious purveyor of religious propaganda. With the possible exception of *The Messiah*, the religious element is the merest background for the great and gorgeous dramas that are Handel's oratorios. It is idle to assert, as Rockstro and others have done, that Handel preaches musical sermons, and those who pretend to discern in his compositions an evangelical purpose can only do so, if at all, by a wilful and violent distortion and misapprehension of them. Handel certainly did not 'discourse of divine things with his tongue in his cheek,' but he systematically subordinated the religious element in his oratorios to the dramatic, poetic, and pictorial elements, and I suggest that this is palpably manifest throughout the superb pages of *Samson*, *Belshazzar*, *Solomon*, *Deborah*, *Susannah*, and the rest. If Handel's purpose had been didactic, if he had sought to popularise Christianity, he would not, I apprehend, have painted his heathen in such glowing colours, or depicted his pagans so vividly and so convincingly, that they frequently quite outshine his Christians. In *The Messiah*, I agree, the dramatic element is in part eliminated, and this oratorio is, in fact, altogether *sui generis*, but nevertheless, with profound deference to Mr. Parnell, my conception of *The Messiah* is as a supreme work of art and a triumph of imaginative power, not by any means as an exposition of the Christian faith or a disquisition upon the merits and

rewards of godliness. Whether such a conception is as absurd and unwarrantable as Mr. Parnell would appear to suggest is, of course, entirely a matter for the 'taste and fancy' of the individual. I advanced the suggestion in my last letter for what it was worth, and because I think *The Messiah*, regarded in that aspect, would secure a much more genuine and less perfunctory appreciation than it enjoys in its conventional character.

Handel resorted definitely to the composition of oratorio after he had been broken in health and pocket by the intrigues of the theatre, the petty tyrannies of operatic 'stars,' and the infinite *tracasserie* of theatrical management. He was not impelled to compose oratorios from motives of religious fervour, and Edward FitzGerald believed that it was with great reluctance that he 'tied himself down to orthodoxy.' Opera abandoned, however, he selected a form which was then both fashionable and popular, comparatively remunerative, and well-suited to his colossal powers.

Whatever Handel's religious belief may have been, it was unquestionably of the kind which sensible men entertain but do not talk about. Himself a lover of toleration in these matters (*vide* Hawkins), he never sought to thrust piety or moral lessons down the public throat. Not in the least do I presume to impute insincerity to Handel, as Mr. Parnell suggests. If Handel were indeed the self-righteous psalm-smiter he has been represented to be, such an accusation would lie, but as he assuredly was *not*, no such charge can be preferred. The insincerity is all on the part of those who have so grossly misrepresented him. For, as I have endeavoured all along to demonstrate, there is nought amiss with Handel, but there is everything amiss with the unctuous Sunday-school atmosphere in which he was steeped by the century which succeeded his.

In conclusion, I would ask Mr. Parnell to credit his humble opponent with a little of that sincerity which he so justly commends. However heretical and abhorrent this view of Handel may seem to him, he is himself, I think, wrong in implying that I, and those whose views may coincide with mine, must necessarily be 'clever cynics who believe in nothing and in nobody.' At any rate, we do believe most intensely in Handel, but it is in the heroic and magnanimous Handel whom his works reveal, not in the smug and sanctimonious Handel whom the 'unco' guid' of a past era have falsely set up!—Yours, &c.,

Deal, Kent.

HERBERT S. BROWN.

May 1, 1924.

SIR,—It seems to me that Mr. Parnell reads into Mr. Brown's letter something that is not there. Mr. Brown would not speak of 'the wondrous poetry and supreme imaginative power of *The Messiah*' if he thought that Handel 'discoursed in music of Divine things with his tongue in his cheek.' The real weakness of Mr. Brown's position lies surely in his lament over Handel's fate in being 'adopted' by religious bodies, and in the 19th century insistence on his oratorios at the expense of his secular works, vocal and instrumental. Without this 'dire and cruel calamity' (as Mr. Brown calls it) Handel would have been almost entirely neglected. The real 'calamity' lies at the door of instrumentalists and opera-producers. Now that Germany has started reviving the operas, perhaps something will be done here. Meanwhile, it is illogical to blame for neglecting Handel the very people who have been most active in keeping alive at least one department of his work. It is hard to resist an impression that Mr. Brown is anti-Church rather than pro-Handel!

As to those adaptations, which both correspondents condemn: Handel himself had no scruples about adapting his own (or even other composers') secular music to Biblical words. Bach did even more daring things in this direction. Seeing, for example, how many of the sublimest pages of the B minor Mass are drawn from secular sources, can we seriously describe such adaptations as 'unholy and unnatural,' or as showing 'a hopeless lack of musical sense and of innate reverence'? And it must not be forgotten that some of the finest of the Lutheran Chorales—including *O Sacred Head*—were originally secular songs. So where are we?—Yours, &c.,

Bowes Park, N.

'HANDELIAN.'

# THE FINGERING OF SCALES ON THE PIANOFORTE

SIR,—Mr. Alan Dickinson's interesting article on the above subject is very opportune.

With regard to learning by heart the fingering of the usual scales, there would appear to be no difficulty whatever, provided the following points be observed :

- (1.) Play the hands separately for one octave, using the thumb instead of the little finger.
- (2.) Use the same finger on the tonic for the lowest and highest note of each scale.
- (3.) Always play the fourth (the ring) finger on a black note (except, of course, in the scale of C major).

The above apply to the major and the harmonic minor forms of scale. The melodic minor scales require a little more thought. The following example of fingering some of the last-named scales is interesting. Thus :

L. H. C, F, G, B flat.  
Ascending 2 1 4 3 2 1 3 2  
2 1 3 2 1 4 3 2 Descending.

—Yours, &c.,  
May, 1924.

ROBERT SWABY.

SIR,—Mr. Dickinson's article on this all-important subject, which appeared in your May issue, must have been of interest to many teachers of the pianoforte, but I venture to think that the system by which he attempts to solve the difficulty can scarcely prove successful.

His combination of the old system and the new only provides a third method no easier to master, and no better technically than its 'parents.' The attraction of the scheme is, I gather, that one set of fingering disposes of C, D, G, A, B in the right hand ascending, and C, B flat, A flat, F, E flat, D flat in the left hand descending. This plan might be useful if the remaining scales were similarly classified, though it still leaves much to be desired when the 'both hands together' stage is reached. With regard to the remaining scales, I see no advantage whatever in arranging them as Mr. Dickinson shows. For example, supposing the student intends to practise the scale of E, both hands together, he must select the right hand from one group, the left from another totally different, and having reversed the latter fingering, combine the two rules. I submit that the average pupil would shrink from memorising this complicated system, and much prefer the old plan of one fingering for each case. Moreover, in Mr. Dickinson's system, this old method of 'the best fingering in each case' still suffers from modification.

I think it is agreed that the old method is far and away the best, and cannot be improved upon. But if we can simplify it without altering its principles, well and good. I have before me a plan which effects this simplification as easily and naturally as could be desired. It has been evolved by Mr. B. Vine Westbrook, a well-known teacher of many years' experience, and I am confident that it will be considered simplicity itself.

Mr. Westbrook founds his scheme on the principle of scale classification, and here lies the only real solution of the problem. No doubt Mr. Dickinson set out with the same intention, but he has only half succeeded in carrying it out. This is the outline of Mr. Westbrook's scheme :

First we take the scales in their usual order, C, G, D, A, E, B, G flat, D flat, A flat, E flat, B flat, F, then we divide them into four classes without disturbing the order :

- Class 1.—C, G, D, A, E.
- Class 2.—B, G flat, D flat.
- Class 3.—A flat, E flat, B flat.
- Class 4.—F.

It will now be seen from the fingering of the old method that one rule will suffice for each class, in both hands. Let us present Mr. Westbrook's chart in its entirety :

- Class 1...C, G, D, A, E...1231234† ; right hand ascending, left hand descending.
- Class 2...B, G, D† ...4 over for three black notes.  
3 over for two black notes.  
1 on white notes.
- Class 3...A†, E†, B† ...1 on C and F in the right hand.  
Begin 3 and 4 over in the left hand.
- Class 4...F ...1 on C and F in both hands.

The rules are simple, and though there are only four, they are sufficient for all purposes. I know from experience that pupils of all ages have no difficulty in memorising this system and afterwards applying it. (This system, and many other aids to technical study, are fully explained in Mr. Westbrook's wonderful little book, *Scales and Chords*, published by William Reeves, 2s. 6d.)—Yours, &c.,

5, Manor Court,  
Forest Hill, S.E. 23.

CLIFTON PARKER.

SIR,—The method of fingering scales described by Mr. Dickinson in the May issue seems to derive from Mr. H. T. Leftwich (*Musical Opinion*, January, 1883). Mr. R. Dixon redescribed it (April, 1906), apparently thinking it new, and saying he had taught it successfully. I referred to it recently in an article on organ pedalling (*Musical Opinion*, September, 1920). I thought it was original till a haunting memory led me to look it up. I can hardly think Mr. Leftwich was the first to work the system out; there may well have been one logical teacher of the pianoforte before 1883.

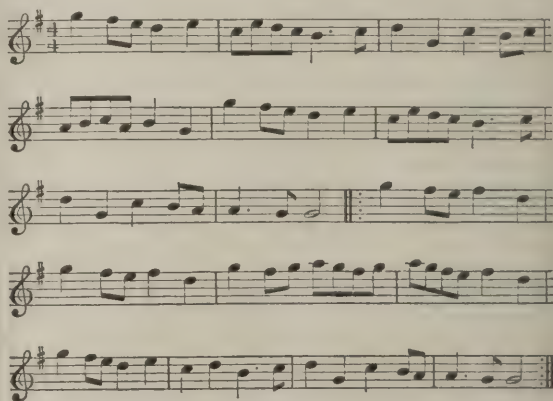
May I digress? Pedal scales are ever so much more chaotic; and I have not found one method in which any sort of system or logical design is apparent. The fingering is very simple in practice. Thumbs naturally come on one of B, C, and one of E, F. All you have to remember is, 'Thumbs to the left in sharp, and to the right in flat keys.' In practice there is no trouble whatever in fingering all major-scale passages. Mr. Leftwich deals with the minor too. In pedalling as I worked it out, the main rule is, G always left heel, A always right heel, middle D left heel rising, right heel falling. A scale with any number of sharps is looking-glassed for the same number of flats. The scales are planned on the assumption that in actual music all runs do not begin and end on the key-note. Though most recitalists pedal beautifully without any particular system, the average organist often gets tangled, and plays consecutive naturals with one toe. There is far more need of some logical system for the pedals than for the manuals.—Yours, &c.,

J. SWINBURNE.

[Mr. G. Norman also writes (too late for publication) drawing attention to Mr. Vine Westbrook's book.—EDITOR.]

## 'THE VICAR OF BRAY'

SIR,—I found this tune in Röntgen's collection of Dutch folk-tunes, arranged by him for violin and pianoforte, entitled *T<sup>e</sup> Waallonitje*:



I had always believed, probably in common with many other people, that our *Vicar of Bray* was entirely English, but if this is an unadulterated folk-tune, and there seems no reason to doubt it, our jovial vicar was a Dutchman.—Yours, &c.,

N. C. UNDERHILL.

16, Wellington Square,  
Oxford.



## 'RECOVERY OF THE LOST VOICE'

SIR,—Your correspondent, Miss Ethel Aubrey, speaks of the prevalence of throat troubles among singers. This is certainly quite as much due to impurities in the blood consequent on the consumption of the actively pernicious and physiologically worthless refuse that forms the diet of ninety-nine out of a hundred singers (as of every one else), as on misuse of the throat.

A singer's throat, having naturally considerable use, is stimulated, and the circulation of blood in it is much increased. If the blood is laden with uneliminated waste, impurities, and toxic matter, this will tend to deposit in the throat, arising from time to time what doctors and dietitians of the most modern views upon the relation of food and disease call an 'eliminative crisis,' which manifests itself as nasal or bronchial catarrh, sore throat, laryngitis, hoarseness, loss of voice, and so on—the respiratory tract, which includes the entire apparatus of breathing, from the nose and upper air-passages to the lungs, being one of the channels whereby toxic waste is eliminated from the system.

When in addition to ordinary erroneous feeding is added the notorious gluttony of singers, of whom certain, after eating a substantial meal an hour or an hour and a-half before a performance, will then stuff meat sandwiches which they wash down with copious libations of whisky and soda, or other fluid, small wonder is it that they suffer so much from catarrhal conditions, due to over-repletion, and are finished as singers before they reach the age at which they should be at their zenith.

The researches of eminent authorities such as Drs. Knaggs, Rabagliati, Robert Bell, Webb-Johnson, Hereward Carrington, and many others have shown that *all* forms of disease—catarrhal conditions among them—are due to the retention and excess of poisonous residual matter or toxins in the blood-stream and tissues, which excess they show is caused by bad food, wrong food, wrong combinations of food, and too much of it.—Yours, &c.,

May 4, 1924.

KAIKHOSRU SORABJI.

## THE ACT OF TOUCH

SIR,—In a recently-published interview with Mr. Matthey, he is quoted as saying that his teaching of pianoforte technique is not a 'method.' He claims to elucidate the 'laws' which govern pianoforte playing, and dismisses so-called 'methods' as 'more or less fads supposed to be effective.'

One cannot contest the right of an individual to have faith in himself, but it is only fair to point out that Mr. Matthey's claims are not universally admitted, nor are they invulnerable when exposed to the attacks of criticism.

If we detect flaws in his arguments it does not mean that we ignore the value of his careful and minute analysis of pianoforte technique. At the same time the matter is of such interest and importance to teachers and players of the instrument that we must, for the sake of truth, look critically at his conclusions and state boldly where we differ from him.

(1.) The use of the word *leverage*. Of the three main methods of actuating the key—from the knuckle, from the wrist, and by arm-weight, the first two are described as acts of *leverage*. This discrimination is presumably due to the insufficiency of the weight of the finger and hand to do the work required. In the case of the arm there is weight enough and to spare. Arm-weight, therefore, is to be defined as the release of weight in a *downward* direction. In knuckle and wrist touches, leverage is employed, the recoil of the exertion which depresses the key being upwards against the hand and forearm respectively, and as the wrist and elbow are always retained in a mobile condition, that is, ready to be moved, the result is the movement of weight in an *upward* direction. The mechanism which effects this is the downward curving of the knuckle and wrist joints in excess of the distance permitted by the fall of the key, thereby causing a rise in the adjacent portions of the limb. Now this particular raising of weight is not in reality an act of *leverage*. It is true all movements of joints other than those due to relaxation are caused by muscular power transmitted from joint to joint on the principle of a lever, and the changes of

shape are the result of various acts of leverage causing bending of the joints concerned. But in the conditions prescribed for the movements necessary in producing pianoforte tone, the implement concerned, be it finger or hand, lacks one essential component of a lever, namely, *it has no fulcrum*.

Although the principle of the lever is probably familiar, it will be well to recall some of its details. In the case of the balance, or pair of scales, we see the three forces at work which constitute the necessary elements of lever action, at the two pans and at the point of suspension of the lever bar. Any divergence in the weight of the pans causes movement of the bar round the point of suspension, and this point is the axis of revolution, or fulcrum. In other forms of lever, the fulcrum may be at either end of the bar. Thus when we lift a weight from the ground by bending the elbow, the lever bar is the forearm and hand. The fulcrum is at the elbow; power is applied to the forearm through the muscles, and the other end of the lever raises the weight. We could at the same time raise the fulcrum of this lever (the elbow), by actuating another lever with the shoulder as fulcrum, and if we simultaneously rise from a stooping position, yet another leverage system will raise this fulcrum (shoulder) to a higher level, and the fulcrum of this latter system will be the *feet*. However composite the system of different lever actions may be, there must ultimately be a stationary fulcrum to fulfil the requirements of the machine. If we are unable to lift the weight it will be either because the power we exert is insufficient, or because the feet sink into the ground. In the latter case the weight then becomes the fulcrum, and the work done is the compression of the ground.

Leverage then consists of the combined action of three mechanical forces, one of which is stationary (potential) and the other two moving (kinetic). Movements which do not depend on a force acting at the axis of revolution are gyratory, pendulous, and such like. Thus a pendulum of a clock or the fly-wheel of an engine are not machines in themselves; they serve as regulators of the acting machine to which they belong. The lever is a machine.

Now in Mr. Matthey's act of leverage, he stipulates that when the finger-tip has depressed the key the act is complete. The finger-tip is, therefore, not the fulcrum, as it is in motion throughout the act. Similarly the knuckle or wrist are kept mobile, and therefore are not the fulcrum, or otherwise these joints would be supported from a rigid basis. The fulcrum is clearly not between these extremities. Where then is the fulcrum? Not at the elbow or shoulder, for any rigidity of these joints would affect the mobility of the wrist. The only point that satisfies the requirements is the seat the player occupies, together with the support derived from his feet on the floor. This, I believe, is not claimed to be the case. Therefore Mr. Matthey's action of key depression from knuckle or wrist is not leverage at all.

(2.) *Rotary exertion*. This term indicates the presumed exertion needed to change what is held to be the natural position of the forearm and hand into the position required for pianoforte playing. It implies that the natural position is that required by harp-players, the thumb being uppermost, with the palm nearer the perpendicular than the horizontal plane. To gain the position in which the palm is facing downwards requires what is called 'Rotary Exertion.' It is not difficult to demonstrate the error of this statement. The natural position of any joint is scarcely capable of scientific definition. What, for instance, is the natural position of the legs, say, during sleep, or when sitting? We must at all events regard complete relaxation of the muscles as a necessary condition, since any instinctive or purposive control of the muscles will produce a special position of the joints. We must also eliminate any external cause which may modify their position, such as friction or support derived from contact with other surfaces. The natural position of a joint can then only be regarded as that which it assumes in circumstances of *free suspension* with no force affecting it except the strain of gravitational attraction. Now if we allow the arm to hang in this condition at the side of the body, the thumb will be directed forwards, the palm facing inwards. While it is in this condition Mr. Matthey raises the arm, and rests it on the knee, where he finds it still maintains the relative position,

namely, the palm facing inwards, although the thumb now points upwards. He still calls this the natural position, in spite of having introduced a set of new and extraneous conditions. In the first place, the limb is now supported by the thigh, and its position is secured by friction of the surfaces in contact. In the second place, the hand is occupying the position due to its equilibrium, since the centre of gravity will be nearer the little finger than the thumb, causing the thumb to remain uppermost. From this attitude he raises the limb into the position required above the keyboard, and claims that an exertion of the rotary muscle is needed to allow the palm to face downwards. Now to raise the limb from its position of rest on the knee requires the use of the hinge joint of the elbow, the rotary muscle being still in a state of relaxation. The wrist too is not concerned with this action, and will also remain relaxed. The consequent result of the elbow action will therefore be that the unsupported hand will droop, the fingers will hang down and cause rotation of the fore-arm since the rotary muscles are relaxed, and the hand will find its natural position with the axis of the wrist joint in a horizontal line—that is, in the position required for pianoforte playing. It is clear that Mr. Matthay when bending the elbow, exerted the rotary muscle to prevent rotation of the fore-arm, or fixed the wrist joint to prevent the hand from drooping, or perhaps both. When, therefore, he states that rotary exertion is needed to put the hand in the necessary position over the keys, it is because he has unnecessarily introduced exertions which prevent its taking that position.

There are many other matters in Mr. Matthay's 'laws' which do not bear criticism, but as, comparatively, they are details, it is not of primary importance to draw attention to them.—Yours, &c.,

PERCY RIDEOUT.

55, Dora Road,  
Wimbledon Park, S.W.  
May, 1924.

#### THE *DOH*-MINOR—A WARNING

SIR,—As this controversy has become interesting to others besides the protagonists, may I venture to ask the advocates of *Doh*-minor on what grounds they claim that that notational method is superior to the Tonic Sol-fa notation, which has successfully stood the test of more than half a century of practical use, and follows—as the *Doh*-minor notation does not—the much older practice of the Staff Notation in dealing with the minor mode? This is a point on which both your correspondents have shirked answering Mr. Harrison's challenge; but they cannot escape from the logical conclusion that if Tonic Sol-fa uses a wrong minor notation, so also does the Staff. And this raises a practical difficulty, which it would be interesting to know how they overcome; How do they teach their pupils to find the place of *Doh* on the Staff? The Sol-faist has a simple rule which is applicable in all cases; but with *Doh*-minor methods it would seem to be necessary to know first whether the music is major or minor—and how is the young student to find that out?

Your lady correspondent's anecdote about her pupil doubtless suffers from the compression needful in press correspondence, but, as it stands, the most obvious inference is that her 'explanation' left a good deal to be desired. This inference receives collateral support from her remark that 'the *Lah*-minor does not and never can appeal to the intelligence of the student'—a statement which is highly suggestive regarding its author's mental attitude to the subject. As to her question ('What can be simpler . . .?') the answer is, firstly, that her device is not a modulator, and secondly that the Tonic Sol-fa scale chart is both simpler and more intelligible.

The root fallacy of the *Doh*-minor position seems to lie in regarding *Doh* and *tonic* as synonymous terms; whereas the former is a name implying relationship to other notes of the diatonic scale, and the latter is a title of office or function performed in a particular composition. To take an analogy from family life, *Doh*, *ray*, *me*, &c., are like father, son, uncle, &c., in expressing fixed internal relationships; A, B, C, &c., express absolute identity like John, Robert, Henry; while *tonic* might be likened to such a

functional title as host. When the family circle meets at my father's home, he is our host; but when we visit my uncle I do not call him 'father' because he has become the host—our blood relationships remain unchanged though our social relation alters. In the same way, the inter-relationships of *lah*, *doh*, *me*, &c., remain unchanged whether they meet (so to speak) at Major House where *Doh* is their host or tonic, or at Minor Villa where *Lah* acts in that capacity, or for that matter at Dorian Cottage, where *Ray* fulfils a similar function.

It is the *relative* major and minor that are modes of the same diatonic scale—that belong to the same family circle; *tonic* major and minor are different modes of different scales, as is shown in Staff Notation by their different signatures. This has always been recognised by both Staff and Tonic Sol-fa notations; and a system that runs counter to it is psychologically unsound. What, then, is the motive for introducing *Doh*-minor? What evidence is there that Tonic Sol-fa fails to provide adequately for the minor mode?—Yours &c.,

J. GILBERT WIBLIN.

36, Hamilton Road, Oxford.

April, 1924.

#### INSTRUMENTAL ECONOMY

SIR,—In the broadest sense orchestral balance is achieved if, in the *ff tutti*, no one tone-colour predominates excessively over the others. It consists in a proper mixing of the colours, and in the correct proportioning of them.

The concert orchestra in its present form may be said to approach very closely to a state of perfection in the matter of balance: but the question arises, Does it attain this end with the greatest possible instrumental economy?

Orchestral concerts in this country do not pay, and in consequence there are too few of them. Furthermore, there is no permanent concert orchestra in existence. That is to say, no executive musician is able to obtain, in connection with concert work, a permanent engagement which will provide him with a settled salary.

It would obviously be a great help if the cost of orchestral concerts could be reduced without lowering their artistic standard; yet modern composers are steadily increasing the number of instruments for which they score their works. Musically the gain is small; financially the loss is great; therefore it would be better if composers, with whom the final decision must rest, would study to reduce the size of the orchestra rather than to augment it.

Orchestras should, of course, contain all the colours, but in less profusion than at present. It would surely be possible, for example, to cut down the string strength while maintaining the wood-wind department as at present constituted.

Rimsky-Korsakov gives the following string strengths:

	GRAND ORCHESTRE.	MOYEN ORCHESTRE.	PETIT ORCHESTRE
Violini I. ... ..	16	12	8
„ II. ... ..	14	10	6
Viole ... ..	12	8	4
Violoncelli ... ..	10	6	3
Contrabassi ... ..	8-10	4-6	2-3

Now if the 'Petit Orchestre' be taken as a basis, and wood-wind be added in pairs—two flutes, two oboes, two clarinets, and two bassoons; and if the brass and percussion be added according to the demands of the composition to be played, an orchestra will be formed which contains all the primary colours, and which requires but forty to forty-five executants.

Increasing this number can do no more than heighten effects of climax.

Bearing in mind the disadvantages of the very large orchestra from the financial point of view, clearly it is at present better to make more use of the small orchestra and to concentrate upon gaining perfection of execution rather than startlingly powerful *tutti*s—Yours, &c.,

17, Trafalgar Road,  
Twickenham.

OLIVER STEWART.



## FREE COUNTERPOINT

SIR,—I should not have thought it necessary to take much notice of Mr. Claude Landi's communication in the May issue if it were not for the fact that he has asked me a question, and possibly some of your readers may be awaiting an answer.

In view of my advocacy of strict counterpoint as a means of acquiring fluency in polyphonic writing, I am asked to explain the criticism of the R.C.O. examiners, that candidates who are good in strict counterpoint often produce poor results in fugue and free counterpoint. The question seems fair, and at first sight the examiners' report appears to deal the case for strict counterpoint a pretty considerable blow. If those who teach it were in the habit of regarding the study of it as the only thing necessary in order to compose, they would obviously be compelled to alter their views on the subject.

The reason, however, why one who is skilful at strict counterpoint fails so often to compose good fugues, lies in the fact that his musical education is lamentably incomplete and one-sided. It is a regrettable thing that so many students (possibly their teachers are really to blame) do not realise that they must acquire what I will describe as the ability to 'hear with the mind.' Without this, composition is impossible. Many candidates are incapable of harmonizing a melody effectively, either because they are unable to hear in their mind the underlying harmony, or because of their incapacity to transfer their ideas to paper: yet, after all, this is only the first step in the acquisition of the capability of expressing oneself in the language of music.

Given the conscientious candidate who possesses the ability to hear mentally, it is unlikely that it will be reported of him that although his strict counterpoint is good, his fugal writing is poor; rather will it be possible to maintain that his studies in strict counterpoint have gone a long way towards enabling him to acquire the 'capability of writing in a flowing, polyphonic style.'—Yours, &c., ARTHUR G. CLAYPOLE.

## OLD VILLAGE CHURCH MUSICIANS

SIR,—The reviewer of *Sussex Church Music in the Past* in the May number of the *Musical Times*, aptly remarks that 'the collection and publication of local records is a pious work that merits all possible encouragement.' This is true, and I would like to suggest that the history of Church Music from about 1660 to 1860, the period roughly covered by my book, be undertaken for every county by some musical antiquary. The chief sources of information on the subject are the old MS. books and printed Psalmodies, and the ancient instruments still extant; and the very old men and women whose forbears were the singers and minstrels of former days. Unfortunately neglect and the kitchen fire are destroying one class of these sources, and death is claiming the other. It is therefore urgent that so interesting a period of Church music should find its historian without delay. A few writers have touched upon the subject in fiction (as Thomas Hardy in *Under the Greenwood Tree*), and some, like Canon Galpin, have dealt with it in fact, but not with reference to a whole county; and I believe my book is the first historic record of Church Music in the Past concerning a complete county. I have tried to persuade Dr. Bridge, of Chester, to undertake Cheshire; but who will be the historians of other counties? I will willingly advise anyone who will carry out the congenial task as to the best method of procedure, and assist in any way I can.—Yours, &c., K. H. MACDERMOTT.  
Selsey Rectory, Chichester.  
May, 1924.

## ROYALTY SONGS

SIR,—Will you permit me to put before those of your readers who are undecided as to the advisability of 'royalty songs,' having read the remarks, and views of 'Feste' in the May issue?

If two songs, equally good, and equally effective and suitable to the vocaliste's taste and requirements, were put before her (one of the best singers), she would naturally choose the song that gave her a royalty upon copies sold, rather than the song devoid of such an offer.

E

The first and most popular vocalistes have many songs submitted to them, which they pass by for want of time and opportunity to consider them. Would not a singer, naturally 'gloss' through the 'royalty songs' in the first place, and finding a song exactly to her wishes, requirements, and taste, she would look no further, the non-royalty songs having their last 'resting place' in the W.P.B.

Thanking you for finding me a 'corner.'—Yours, &c.,

Overbury, Furze Lane, G. HUBI-NEWCOTTE.  
Purley, Surrey.

May, 1924.

## HOFFMANN AND AMERICA

SIR,—Apropos of the critical notice in your April issue of Josef Hoffmann, signed 'G. Y.,' we in America are comforted to hear that your critic finds Hoffmann's musical reputation is not founded entirely on American press boosting, but has substantial basis. He says, indeed, that one would hardly think Hoffmann had even been 'across the herring pond' (!)

We suspect some humour here. As real swank it is almost too good to be true.

But without taking 'G. Y.' too seriously in this, we would express our relief. Hoffmann and we are partially vindicated.

It would be too bad if we had really had a devastating effect upon him, because we really think he has a liking for us. And this is not unnatural, for you know, strange to say, despite our deplorable 'boosting' proclivities, we are, I think, to a large extent credited with checking the undue exploitation of his early precocious talent, and making possible its proper and natural development.

But artists who tarry long 'on this side the herring pond,' or who can point to American popularity (they are fairly numerous), had better beware. In England they are suspect. (By the way, I am so glad to meet once more that dear old phrase 'herring pond'—it is still extant, I see—truly some British institutions show permanence, despite unhappy war changes.)

However, 'G. Y.' must have his fling at us, for note his hint that certain defects he discovers in Hoffmann's art may be due to the abnormal size of American concert-halls. It is rather ungenerous in him to let this slur remain after finding subsequently that he heard the artist with entire satisfaction in the Albert Hall, which I believe is somewhat larger even than our own Carnegie. There is some humour in that also, but I fear it is of the unconscious sort.

—Yours, &c.,

STEWART A. TRENCH.

New York,

April 12, 1924.

## 'THE TRAVELLER' AGAIN

SIR,—Judging from remarks and comments on my letter to you in the *Musical Times*, I seem to be unique in my opinions of music.

Classical musicians and others have had such a lot to say about bad, rubbishy music (as they term it), that they would be astounded, in all probability, that I have discovered a new theme in opposition. I would like to explain more fully this theme, which is causing quite a stir in the musical world. For the sake of argument I will give this subject the heading of 'Classical *versus* Ordinary Music.' You will observe I have used the word 'ordinary,' because I have been told by yourself, through your paper, that classical music is popular. Now, as educated men and musicians have, without fear, termed ordinary music trash, slushy, &c., I am going to say that classic music is, to me, all humbug.

'Nonsense!' did you say? Well, I can at least give a reason why I think it is humbug.

For instance, performers of the classics (nearly all, at any rate) use a foreign name, which, by the way, seems to degrade English talent. Now, there is a reason for this. It may be to hypnotise the public, or to be above the commoner. When a performer makes weird noises on an instrument the audience bubbles with emotion, because they have been told it is simply grand. Why, I would rather hear the rhythm of the L. & N.W. Railway, as it speeds over the joints of its 60-ft. rails.

It is surprising how the public are influenced, without thinking for themselves. But it matters little to me what the public like; what I am mostly concerned about is that classic music is gradually encroaching in places such as cinemas, bandstands, and the like. However, I leave this hard subject for more educated minds to tackle.—Yours, &c.,

'THE TRAVELLER.'

26, Londesboro' Road, N.16.

May 8, 1924.

P.S.—I must thank you for your fairness in publishing my last letter, and trust that you will publish this one, so that your readers may commend or lecture me. I might add that these letters are candid and straightforward, and not intended for joking purposes.

## Sixty Years Ago

From the *Musical Times*, June, 1864:

MEYERBEER

So full of life are the latest works of this world-renowned composer, that the news of his death during the past month, although occurring at the age of seventy-three, was received with as much surprise as if it had taken place in middle life. The long career of an artist so thoroughly true to himself, and so earnest in his endeavour to found a style of operatic composition which should be stamped with his own individuality, marks an epoch in the history of art almost as important as that of Gluck, who may indeed be called the originator of the true school of operatic writing. Educated first as a pianist, it was some time before Meyerbeer developed his genius as a composer; and even then the intoxicating effect of Rossini's music obscured his better judgment, and led him to produce some weak imitations of this composer's style, which are now, like most imitations, utterly forgotten. Although his *Crociato* proved to the world that his real strength did not lie in the pure Italian school, it was not until the production of *Robert le Diable* at Paris, in the year 1831, that he gave that unquestionable indication of the great dramatic faculty which reached its highest development in *Les Huguenots*. In *Robert* we have every character so exquisitely coloured by the music that the diversity of style may be forgiven; and regarding this work as a brilliant specimen of that transition age when his genius was rapidly advancing to a consciousness of its own power, we are inclined to believe that it will continue to maintain its reputation as one of the best operas of the romantic school. *Les Huguenots*, produced in 1836, stands at the head of his works; and were it not for that unapproachable dramatic genius Weber, would unquestionably occupy the highest place as a grand musical romance. Into this opera Meyerbeer has thrown all his matured power, and so skilfully contrasted the music that, although a work of great length, it never causes weariness; and indeed is not only the best, but the most popular of all his operas. *Le Prophète* and *L'Etoile du Nord*, although containing music of a high class, will never occupy the same place in public estimation as *Les Huguenots*; but his last work, *Le Pardon de Ploermel*, started at once into favour, and is, we think, destined to take a prominent position amongst his contributions to the operatic stage. Whether we may hear his long-promised work, *L'Africaine*, is, we believe, doubtful; for whispers are abroad that he has forbidden its representation. We know how sensitive he was—how keenly he felt the impossibility of adequately realising his dramatic conceptions, and how age stealthily crept upon him whilst he was vainly seeking for a heroine for his last new work. Although spared long enough to reach the consummation of his genius, we feel that he has departed too soon. Paris has mourned his loss with the true instinctive feeling of reverence for greatness; but London reads his death in the daily obituary, and only wonders whether he has provided for his family. Let us hope, however, that this absence of any demonstration of feeling may not be indicative of apathy; and that our earnest appreciation of the great works he has left us may be regarded as the English garland of *immortelles* to be placed with public honours upon his coffin.

## Sharps and Flats

It has been the commercial cleverness of the 'Group of Six' to claim the honour of fighting as the advance guard of contemporary musicians. Their strength lay in popularising the legend that they represented the newest and the most daring tendencies in art to-day. Excellent strategy.—*Emile Vuillermoz*.

At four-and-three-quarter hours of Wagnerian opera recently I did not hear a semblance of real tone.—*Whitney Tew*.

Chords of the seventh and ninth are used with liberality, but they are not introduced for the sake of eccentricity. . . .—*Wilson G. Smith*.

The indulgence of the audience was asked because of the accident to his ankle, which prevented him from appearing last week. In the circumstances it is not fair to say anything about his singing.—*Crescendo in the Star*.

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Amateur orchestra has vacancies for all instruments. Sundays, 11 a.m.—Thomas Lane Mission Room, Egerton Street, Sheffield.

Violinist (gentleman) wanted to join 'cellist and pianist for practice of classical trios. West London district.—R., 64, Wallingford Avenue, W.10.

Lady pianist wishes to meet violinist for practice of classical violin and pianoforte sonatas. N.W. London district.—F. G. F., *c/o Musical Times*.

'Cellist (gentleman) wishes to meet pianist or other instrumentalists for practice, Kensington district.—F. G., 52, West Cromwell Road, S.W.5.

Young lady wishes to join musical club. Also wishes to meet pianist for duets and pianoforte duos.—I. M. B., 12, Eaton Rise, Ealing, W.5.

Putney Brotherhood Orchestra. Violin, viola, and 'cello players, with some orchestral experience, are invited to call at Wesleyan Church, Upper Richmond Road, Mondays, 8 p.m.

Pianist (gentleman) wishes to accompany vocalist or instrumentalist, for mutual practice.—B. E. DENNIS, 65, London Wall, E.C.

Tenor and baritone vocalists wish to meet pianist (vocalist preferred) for mutual practice.—LEONARD ASCHÉ, 50, Heygate Street, S.E.17.

## ROYAL ACADEMY OF MUSIC

Despite the fact that the summer term is the last term of the academical year, there was an exceptionally large entry of new pupils, some coming from places so far as New Zealand, Japan, South Africa, and the United States. Sir Alexander Mackenzie having withdrawn from active direction of affairs, the training of the orchestra is now entirely in the hands of Sir Henry Wood, who conducts both the Tuesday and Friday rehearsals.

A course of four lectures on 'The History of Music' is being given by Dr. Frederick G. Shinn in Duke's Hall on Wednesday afternoons. The subjects are as follow: Brahms and his Chamber Music—As a Song Composer; Dvorák and his Chamber Music; Spain and its Music. The illustrations include chamber music and pianoforte and vocal solos.

The Sterndale Bennett Scholarship (for any branch of music) has been awarded to Frederic M. Jackson (pianoforte). The adjudicators were Messrs. Frederick Keel, Philip Cathie, and Stewart Macpherson (chairman).

Dr. Markham Lee has been appointed Lecturer in Music at University College, Leicester. He will, however, continue to reside in London, as the duties of the post will not preclude the carrying out of his other work.



## ROYAL COLLEGE OF MUSIC

The College reassembled for the summer term on Monday, May 5, when the Director, Sir Hugh Allen, in delivering his terminal address to the students, took the opportunity to pay tribute, in the name of the College, to the memory of the three great Professors recently passed away—Sir Walter Parratt, Sir Charles Stanford, and Sir Frederick Bridge.

Though the term is still young it has been found advisable, in view of the fact that a heavy list of fixtures looms ahead, to begin the concerts early, and it was found possible to arrange for three concerts and a Patron's Fund Rehearsal in May. Coming arrangements include, besides the regular chamber, orchestral, and informal concerts, students' recitals and Patron's Fund Rehearsals, some performances by the Ballet Class, and the production of Vaughan Williams's *Hugh the Drover*, by the Operatic Class.

The prizes in the Cobbett competition for performances of chamber music, mentioned in last month's issue, were duly distributed on May 7, in the presence of a large assembly of students. The donor himself, Mr. W. W. Cobbett, presented the prizes, and gave an interesting address on chamber music, with special reference to British composers. Mr. H. C. Colles gave a short lecture—or, rather, ten minutes' conversation—on the subject of chamber music, emphasising its very special place in the scheme of music, owing to the conditions under which it was composed and performed. The Director, in thanking Mr. Colles and Mr. Cobbett, was able to make the gratifying announcement that Mr. Cobbett was taking steps to enable this competition to be an annual institution.

## TRINITY COLLEGE OF MUSIC

The inaugural address delivered to the College students and friends by Dr. J. C. Bridge (a vice-president of the College) proved most interesting and informing. The subject was 'Dr. Burney.' After the address, prizes were presented to a number of successful students, and a performance of a short programme of music followed.

A pianoforte and vocal recital given by Miss Maud Agnes Winter and Mr. John Savile, teachers at the College, was well attended and much enthusiasm was shown.

Two public functions held in connection with the distribution of certificates gained at the local examinations attracted much attention. That held at Chester (Chester centre) was presided over by Dr. Bridge, who in his address urged that it was the duty of parents to encourage their children to take up the playing of stringed instruments to a larger extent than prevailed. The second distribution was held at Central Hall, Westminster (London centre), where Princess Helena Victoria presented the prizes and certificates. Sir Wilfrid Collet (Governor of British Guiana), in moving a vote of thanks to the Princess, mentioned that he was a student of the College in 1878.

The second beautiful set of two memorial stained-glass windows has now been placed in position on the staircase leading to the second floor of the College buildings. These windows commemorate the 'wisdom, foresight, and disinterested labour' of the Founders of Trinity.

Owing to the illness of Dr. C. W. Pearce, Mr. J. Warriner has been appointed acting director of studies till the end of the present term. The many friends of Dr. Pearce will be glad to know that he is benefiting by the rest and change he is now taking.

It has been decided to make considerable alterations to the College library, including improved cases for the music and musical literature, a memorial window to the late Sir Frederick Bridge, and a general re-arrangement. When so altered the library will be known as the 'Bridge memorial library.'

Dr. E. Barrett Lane (the first gold medallist of the College, 1880) has been appointed Grand Organist of the United Grand Lodge of Freemasons of England for the ensuing year.

Mr. Walter Wilson Cobbett has received the diploma of F.T.C.L., *honoris causa*.

## THE NEW RICHARD STRAUSS BALLET

BY PAUL BECHERT

The much-heralded new ballet by Richard Strauss entitled *Schlagobers*, or *Whipped Cream*, has at last had its première at the Vienna Staatsoper, under the personal supervision and musical direction of Richard Strauss. This long-deferred production had been preceded by endless discussions of the most varied nature. There had been many who found it 'beneath a man of Strauss's status' to indulge in the composition of a work which in the nature of things could at best be only superficial and amusing; others who had been alarmed by rumours of the alleged political, in fact reactionary, tendency of the story; and others still who felt that it was, to say the least, superfluous for the Vienna State opera-house to produce so innocent and insignificant a piece in an ambitious and lavishly mounted style. The ultimate production of the ballet has now set all such discussions at rest.

Did I say 'at rest'? The fact is that the realisation of the plan, so far from pouring oil on the waves, marked the beginning of a new campaign against the latest Straussian work from all three groups referred to above. Strange to say, all were right—and at the same time all three groups were utterly wrong. In refuting the various charges raised against its composer, the first is that which concerns us most, and at the same time that whose falsity may most easily be proved. *Schlagobers* has been almost unanimously condemned by the musical critics, and most prominently so by those who had up to its production counted among Richard Strauss's most unconditional admirers. In fact, the new piece has been least disappointing to those who, like the writer, had long ago recognised Strauss in his true importance and mission. To these, *Schlagobers* is the logical, indeed the inevitable, outcome of the checkered and purely eclectic career of Strauss, true type that he is of the 20th-century composer. The day is gone by when Strauss's life-work admitted of any illusion or self-deception. His was a development which had its rise in the romantic school of a Mendelssohn (as may be seen in his early chamber-music works), and later, in *Guntram* and *Feuersnot*, exhausted the possibilities of the Wagner idiom, turning to new fields in *Salome* and *Elektra*—his supreme artistic efforts. *Der Rosenkavalier*, Strauss's next operatic work, marked his first decisive step towards what the German language, in an intranslatable term, describes as *Artistik*. In it are contained preponderance of form over content, of means over matter, of dexterity and trifling playfulness over seriousness of purpose—indeed over purpose itself. Yet here there was still the old Straussian force and mastery, as even in *Ariadne auf Naxos* which followed—although the element of *Artistik* became forcibly evident for the first time in this work. Its mixture of *opera seria* and *opera buffa* is too clearly a matter of pure and indeed dazzling deftness, and the stylistic jest which it serves to introduce virtually drowns whatever seriousness the plot either calls for or permits. Such shortcomings are most obviously demonstrated in the second version (the so-called Viennese version) of *Ariadne auf Naxos*, which was especially composed for the Vienna Opera, and served to usher in the so-called 'Viennese period' of Strauss's life-work, which was destined to become so deleterious to his future artistic career. It is not an accident, perhaps, that his leaning towards trifling playfulness first manifested itself in *Rosenkavalier*—the first Straussian work to possess a Viennese flavour. Vienna, its atmosphere tinged with the sensuousness and the joy of living, had proved a fertilising and stimulating influence in the lives of a Beethoven or a Brahms, whose Teutonic ruggedness and rigidity were mellowed here, and their soul imbued with new and tender sentiment. But the superficial Vienna of to-day is not the city of several decades ago, and Strauss is not a North German. His eclectic genius quickly reacted to subtle and latent influences. Having passed through his romantic and Wagnerian periods he responded to the influence of Johann Strauss in *Rosenkavalier* and to that of the old Viennese baroque opera in *Die Frau ohne Schatten*. All the elements of trifling and playfulness which had heretofore been at work in him are now concentrated in his new ballet, *Schlagobers*.



But behold the mentality of the German intellectual who applies his intellectualism even to that most elusive and least intellectual of arts, Music. Even the most insincere and palpably artificial of Strauss's music had readily been accepted, even acclaimed, for the sake of its alleged 'ethical' and psychological meaning, for its false profundities and pseudo-philosophic scope. Even the *Legend of Joseph*, purely ballet music—and mediocre ballet music—that it is, was proclaimed a manifestation of genius, and invested with a deep psychological significance. It remained for his new ballet seriously to endanger Strauss's firmly fixed position in the affections of his Central European public—and very unjustly so.

To sum up, *Schlagobers* is the logical sequence of all that has preceded it in Strauss's career; indeed in some respects it must be ranked higher than all his recent products—including the ill-fated *Alpine Symphony*—as a 'human document' in the true sense of the word. In *Schlagobers*, the real Strauss as he is to-day is manifested openly and frankly for the first time. True, it is a deplorable coincidence that the première of this ballet synchronised almost exactly with Strauss's sixtieth birthday, for it is not the work that one would hope for from a towering genius who stands at the threshold of old age. Wagner's last work was *Parsifal*, weaker perhaps than his early, great creations, but still the product of a mature genius soaring high above the little vanities of his day. But how unreasonable to expect such a work of Richard Strauss, who had ever loved to play upon melodies and had seldom cared about ethical or æsthetic aspects! What a fine pose for the old wizard now to lift the mask, to throw all pretensions to the wind, and frankly to reveal himself as he really is—a playful, un-literary, un-intellectual *Musikant*!

The fact is that *Schlagobers* is a delightful and charming little work. No more than its name implies, it is light, foamy, airy stuff, satiating but not nourishing, and palatable only when served as a sweet dessert. And those who now bewail Strauss's 'debasement' are reminded that, so far from marking a departure from the customary Strauss idiom, it is in fact the Strauss idiom of his later period, properly applied for the very first time. Those who object to Strauss's stooping to ballet should recall that a Beethoven wrote his *Men of Prometheus*, and that a Mozart composed numerous jocular canons and songs of a flippant, even frivolous, sort. (True, he wrote them heedlessly, unconsciously of their musical value, while Strauss's equally innocent ballet was produced, on a large scale, and at his own behest, by an important Continental opera-house in which he occupies the responsible post of director. But comparisons are odious.)

The scenario of *Schlagobers* is Strauss's own work. It is simple and unassuming beyond description, notwithstanding certain rather obvious political associations—but it is the very simplicity, even childishness, of the book which makes Strauss's art all the more remarkable for being palatable through his music. The first scene takes us to a Vienna pastry shop in the Biedermeier period—charmingly characterised by a simple little G major melody of Haydn-like homeliness, which later assumes the character of a *leitmotiv*—where boys and girls, after indulging in the appetising whipped cream, execute a little 'Ländler,' reminiscent of a scene from the first Act of *Ariadne*. Meanwhile, one small boy, who is destined to become the 'hero' of the entire ballet, is seen to suffer from the discomforting consequences of his excessive appetite. The scene changes to the kitchen of the confectionery, where various sorts of pastries execute warlike dances to a strongly rhythmical *Presto* movement; whether or not their military exercises possess a certain vein of political parody we are left to decide for ourselves. The next scene introduces Tea, Coffee, Cocoa, and Sugar as acting—and dancing—persons. Princess Tea, springing from a huge box, dances to a charmingly exotic 5/8 rhythm which conjures up memories of Salome's dance as well as of the Unveiled Girls from the *Legend of Joseph*. It is one of the happiest numbers not only of the present work, but of any that Strauss has ever written. Prince Coffee enters to the strains of a Brazilian Tango, and is charmed by a lovely vision of a girl, while the orchestra performs a passionate *Träumerei*, with a long cadenza for the solo violin. In this scene the rasping sound of a coffee-roaster

constitutes Strauss's latest addition to the contemporary orchestral ensemble. Prince Cocoa follows with a grotesque dance, and gives place to Don Zuckero (Sugar), who woos in turn Tea, Coffee, and Cocoa, and dances off to make way to what was apparently intended as the scenic *pièce de résistance* of the entire performance; a huge automaton in the garb of a cook is seen beating whipped cream, and the fruits of his endeavour assume the shape of forty-eight charming young girls who pour forth from the huge copper charger to execute a whirling dance which closes Act 1. This 'Whipped Cream Waltz,' scenically excellent, is one of the weaker musical numbers of the ballet. Act 2 leads us into the home of the little whipped-cream glutton, who is seen in his sick-bed as a result of his excessive appetite, attended by his mother and a kind old physician. The orchestra paints his woes with distorted and parodistic reminiscences of the 'Whipped Cream Waltz'—a realistic scene which does more credit to Strauss's descriptive dexterity than to his taste, although it does not very far deviate from his earlier feats when even more intimate physical functions were described in his *Sinfonia domestica*. The feverish visions of the little boy constitute the plot of the remaining scenes. We are transferred to the court of Princess Pralinée—the good fairy of the pastry shop—who performs a charming little waltz (a duplicate of the *Rosenkavalier* waltz, with its intermittent pauses), and is followed by the little Chocolate boys, who execute a dance to a Bavarian national tune and to elaborate variations based on its rhythmically interesting melody. In the next scene, Mlle. Marianne Chartreuse, impersonating France, springs from a big bottle, and is in turn courted by Ladislav Slivovitz (representing Poland) and Boris Wutki, the Russian. What follows is a drastically painted revolution of the minor, or proletarian, pastries who are instigated by the Mazes (the Jewish Passover bread!)—impersonated by five Oriental Magi, descendants of the five Jews from *Salome*—and finally appeased by Tea, Coffee, Cocoa, and especially by Munich Beer. Whereupon all are peacefully united at the court of Princess Pralinée. The revolution is illustrated musically by a big and excellently constructed *Pasacaglia*, where the motives of the various pastries, as they enter, are contrasted with the obstinate bass theme which symbolises the upheaval. It is one of the strongest and most dramatic numbers which Strauss has ever written, and the *Riot Polka* of this scene is almost uncanny in its weird grotesqueness.

The scenario, it will be seen, consists of a number of arbitrarily compiled scenes loosely linked, musically, by the groanings of the poor little patient, but otherwise lacking in logic, and devoid of even a semblance of plot, action, or meaning. The music of the ballet, however, is amusing without ever becoming trivial, and graceful without being too light in weight. It is ballet music, of course, and as such steers clear of the pseudo-philosophy and pseudo-ethics which so many have attempted to ascribe to Strauss's earlier works, including even the *Legend of Joseph*. *Schlagobers* is genuinely Straussian in its harmonies—the certain progressions of 3rds and 6ths being again in evidence—but it is genuinely Straussian also in its widely-flung melodic arches and brilliant and subtle orchestral colouring. Reminiscences from *Rosenkavalier*, *Ariadne*, and *The Legend of Joseph*, even from *Salome*, are quite frequent. But for once these essentially primitive melodic elements are thoroughly in place in a ballet which does not pretend to be more than a pleasing piece of music, sans ethics, psychology, philosophy, and literary ambition.

At Brantford (Ontario) the Brantford Oratorio Society of a hundred and twenty voices, assisted by the Brantford Symphony Orchestra of forty performers, gave its fifteenth concert before a crowded and enthusiastic audience, at the Grand Opera House, on May 1. In the first part of the programme the orchestra played Sydney Raynes's Overture, *Endure to Conquer*, and H. J. Taylor's *Serenade for strings*; the choir sang Sullivan's unaccompanied part-song, *The long day closes*, Stephenson's *Ships that pass in the night*, and Barnby's *Sing a joyous roundelay*. The second part of the programme consisted of the performance, for the first time in Canada, of Hubert Bath's *The Legend of Nerbudda*. Dr. Frederick C. Thomas conducted.

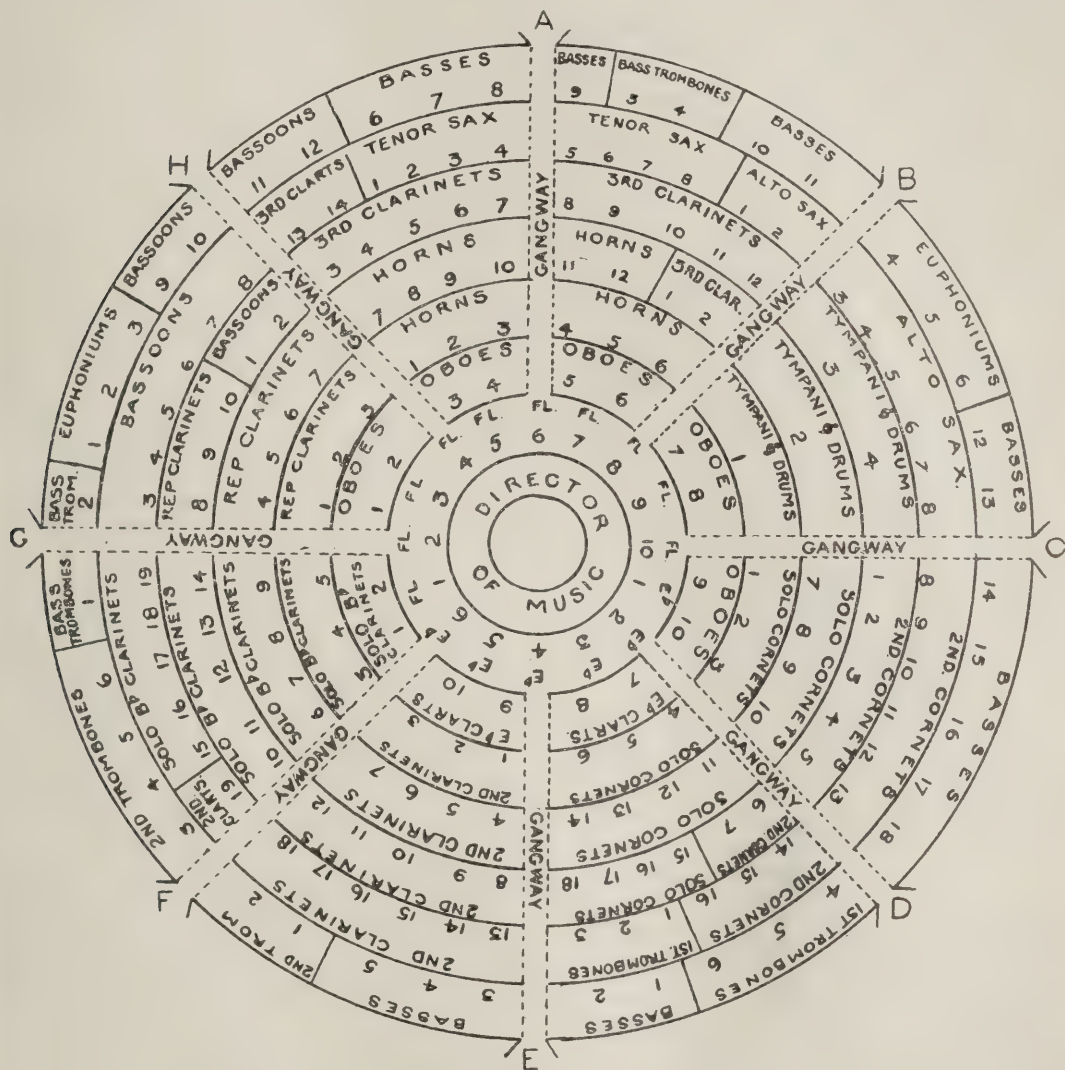


## MILITARY BANDS AT WEMBLEY: IMPRESSIONS AT REHEARSAL

(Owing to the date of Empire Day we are unable to describe the massed band performances at Wembley in the present issue. We give below an impression of one of the rehearsals. The diagram is copied from an instruction paper that was issued to every performer. In most cases a position marked represents three or four players.)

A warm welcome, a most infectious spirit of enthusiasm, and an extraordinary degree of proficiency in technique and interpretation—these are but three of the impressions of a visit to one of the rehearsals which were being held at Hounslow Barracks in preparation for the massed bands concerts in Wembley Stadium. Years ago I remember

different tone-colours, the end in view being that the audience should obtain as nearly as possible the same effect from all parts of the Stadium. This involves not only a somewhat new technique in conducting—we can imagine, for instance, the steadiness of head required to give a series of leads to instruments happening to be



being thrilled by an impromptu competition between the Besses-o'-the-Barn Band, in the gardens at Bath, and a passing Great Western Railway train, in which the honours were overwhelmingly with the band. If a normal-sized band were capable of such a volume of sound, what, I felt, would be the effect of this vast body? I was prepared for something quite overpowering, and, incidentally, somewhat unwieldy. So far, however, from realising my anticipations, I was even more forcibly struck with the delicacy and precision of the playing than with the big effects which were obtained where necessary—but always with that satisfying feeling of a reserve of power yet untapped.

The band was seated in a complete circle, with the conductor on a platform (perilously small!) in the centre, the various groups of instruments being disposed with a view to general ensemble rather than to individualising the

situation, say, clockwise round the platform!—but also the necessity for memorising all the scores. Lieut. Adkins and the other musical directors have made themselves extraordinarily proficient in the quick memorising of the details of the scores, even to the position of rehearsal letters, which is but one instance of the enthusiasm to which I have referred above. Amongst other things, I heard rehearsed a Bach Prelude and Fugue (G minor) and 'Mars' and 'Jupiter' from Holst's *Planets*—no easy task to memorise in detail even after many rehearsals, which, owing to the large amount of music to be studied in a short time, they had not had. In fact, I was told that little more than sectional rehearsals had been possible, and that the band was practically reading *en masse*.

On the level parade-ground where the rehearsals were held the sound tended to be more dispersed than in the Stadium; but it was remarkable how very little detail was

slurred or lost, in spite of the opposition from various parts of the barracks by bugle and fife-and-drum practices and parades—somewhat irritating, but unavoidable. A feature which I found particularly interesting was the strange resemblance between the massed wood-wind tone in the open air and that of the strings in a concert-hall. It was even more striking than the more-expected similarity between saxophones and 'celli.

The whole experience was a revelation to me. Here undoubtedly is a new field for composers which they are only beginning to explore, with opportunities for tone-contrasts and combinations possibly even greater than in the modern concert-hall orchestra, and a mass of enthusiasts, both directors and players, to offer every encouragement and justify every effort. From glimpses obtained in 'Jupiter,' I believe there are great and fascinating possibilities even for the most 'atmospheric' and elusive music, which, on the face of it, might easily be imagined unsuited to a martial medium. There are most certainly almost infinite opportunities undreamed of by the mechanics who had until recently practically held the field in 'military band arrangements.'

One last word. Military training would seem to be a most valuable factor. These 'unwieldy' hundreds could be stopped at any moment and started again, with not even a suspicion of stragglers. What a contrast to some orchestral rehearsals one remembers!

GERRARD WILLIAMS.

### THE BOURNVILLE CARILLON

The completion of the Bournville Carillon was celebrated on May 1, when M. Antoine Nauwelaerts, of Bruges, gave two recitals, each lasting nearly an hour.

The carillon, which is situated in the belfry of the school, has three separate mechanisms in the tower:

- (1.) The carillon of bells in the belfry;
- (2.) The playing mechanism or clavier;
- (3.) The clock and its chime-barrel.

It was first erected in 1906, when it consisted of twenty-two bells, cast by Messrs. Taylor, of Loughborough. In its completed form the carillon consists of thirty-seven bells—three full chromatic octaves, and a new clavier with the most up-to-date mechanism has been installed. There are also two chime-barrels operated by the carillon machine on which eight different tunes can be played.

M. Antoine Nauwelaerts, whose family has been connected with carillon-playing for more than a century, brought expert ability to a programme which included a Bach Prelude, Schubert's *Ave Maria* and *Serenade*, and pieces by Van Hoey and Van den Gheyn.

The evening was fine, and the two programmes given were listened to by a large audience.

G. W.

### THE BALANCE OF EXPRESSION AND DESIGN IN MUSIC

On March 25 Sir Henry Hadow completed his series of three lectures on this subject to the Musical Association. He remarked that he found two difficulties in criticising contemporary music, one inherent in the works themselves, and the other inherent in himself. In the case of a classic, the whole of his compositions were available. It was otherwise with contemporaries. Their works were growing, and therefore any judgment about them must be delivered with a certain degree of tentativeness. When it was realised what enormous changes took place—always gradually, but very large in the long run—in the development of the great masters, it made us cautious about the present and even more about the future of any contemporary work. The idiom of music had altered much and rapidly in the last few years, and to understand what some of the younger people would be at, required an effort like that of learning a new language. This alteration in the idiom of music affected not only its texture and style but to some extent its emotional content also. If you expressed yourself as emotionally affected by music, it did not necessarily mean that a particular piece of music conveyed to you a particular kind of emotion, or indicated a particular emotional side of your own nature. It did not mean that a certain piece of music was sad because you were sad in listening to it, or that it was merry because you were merry in listening to it.

That did not impugn the fact that the greatest music had immense emotional effect. Music had got behind the specific representation of the other arts, and it did not follow that if you did not admire a piece of music, you were not emotionally affected by it. Discussing polytonality and atonality, Sir Henry asked, What were the limits that could be allowed; were any two notes or any two keys to be employed simultaneously? The question was more important to-day than in any three or four previous generations, because the direction of music had become vertical instead of horizontal. In Bach, for example, the essential point in musical composition was polyphony, and almost all the music of the 18th and 19th centuries, however it might seem to consist of harmonic blocks, was really built up on a woof of polyphonic texture; but to-day if we looked at a modern score, we would see that the essential idea of polyphonic parts had gone into the background. It was of importance that we should clearly see our way in estimating how far our present-day composers were successful in building their music on a scheme which hitherto had been regarded as discordant or incongruous. The test was whether the discordant combination had any meaning or not. If it had meaning, then no combination was inconceivable or not allowable; if not, if it had no significance, then clearly it must be altogether discarded. The question was whether we were going to apply that test of inner significance, whether this modern music justified itself, explained itself, reached its ideal of beauty, communicated its ideal of beauty or not. In music the audience counted for something. It was sometimes held that a composer could legitimately write for himself alone, but he ought not to be isolated, for all art was a manifestation of sympathy, and the audience might be fit though few. People might not see the point of the composer's message, but the idea of beauty which he had got to display must be communicated in some sense. Taking the musical work of the present day, composed by people who were talked about and seemed to count, we might divide the composers into three classes. First, there were those whose presence at the footlights rather bewildered us; we did not understand how they came to be there, or account for their vogue. Secondly, we had what must be in every age, but particularly in the present age of radio electricity, the grammarian sort of composer. Thirdly, there was the real man of genius who was helping advancement in a new medium. Many composers were losing sight of beauty, partly from fear of mere prettiness, which was a good kind of fear, and partly also because in music as in all other arts at the present day, many were trying above all to be impressive, to say something which would startle. It did not follow that every piece of music should be played with the utmost emotion any more than that every spoken sentence should be uttered at the top of the voice. A good deal of music struck the listener as a kind of profane swearing. The essence of swearing was disproportion; it was the saying of something which was more emphatic than the occasion demanded. Were not our ears getting a little bit dulled by over-chromaticism, by over-colouring, and especially by over-emphasis in the music which we heard? If we could sum up in a single formula the general tendencies of musical art at the present day, it would be right and fair to say that it was moving in the direction of design for its own sake rather than in the direction of the expression of any particular emotion, or in the depiction of any object or scene. There was, certainly, a good deal of 'programme' music still, but it was much less than a generation ago. The old romantic basis of music was definitely *démolé* to-day. It was impossible to define with absolute precision the boundaries of expression and design, because there must be a certain proportion between them. In each generation there was a pendulum swing, a certain oscillation of emphasis, and at present the oscillation was tending to experimenting in forms and in schemes of colour. That was hopeful for the future, because it was preparing for some great artist who would breathe a new spirit, a new kind of poetry into the medium prepared for his hand. The function it had to carry out was that of still further perfecting the instrument in its present form, which had only recently come into our hands, and with which we were still engaged in experimenting.



## 'HIAWATHA' AS A SPECTACLE

*Hiawatha* presents, on the face of it, so many obstacles to adaptation for the stage, that the impression produced by the recent performances given 'in operatic form' in aid of the National Institute for the Blind was surprisingly telling. True, the story is picturesquely set, its issues momentous. But it is related in narrative form, in the past tense, practically throughout by chorus, while to more than one of the principal characters no single utterance is allotted. Clearly the most that could be done was to turn it into a spectacle, with operatic trappings. That it was made effective as such is very largely due to the producer, Mr. Thomas Fairbairn, having brought perspicacity and imagination to his task.

It was probably by no accident that Longfellow wrote his epic in the literary form that fits it to a marvel. Authors have proclaimed before now—and they should know—that their themes are apt to take over control from them, so that they become, in effect, the very humble human servants of their own ideas. Race, its surroundings and destiny, were Longfellow's chief concern. Inevitably, if perhaps insensibly, they became that of the musician who was to mate note to word with extraordinarily illustrative fidelity, but with little or no eye for dramatic possibilities not then to be envisaged.

Probably some reflections of this kind were responsible for the adroit turning to account of the special conditions prevailing at the Albert Hall, and nowhere else. The crowd must become the sympathetic link with the audience—and here it could be done.

To claim the whole vast arena as well as the platform for stage, and to place at a remote distance, and masking the organ, the back-scene of snow-clad mountains, pine forest, and wigwam, was at one stroke to bring the drama of race to close quarters. Subtly the surrounding audience—or at all events those in the stalls and adjacent—were made to feel of the stage crowd, bound up with their fate.

To this, largely, was the success of the spectacle due; part also to the skilful and artistic management of the lighting, of which the singularly complete illusion of falling snow at the opening of the second 'Act' is a happy instance; part also to the grouping. The sea of hundreds of faces, of braves and squaws, with waving arms by way of foam-crests, raised to greet *Hiawatha* and *Minnehaha*, was a sight not soon to be forgotten. Far less was due to textual adaptations.

The present tense had been substituted for the narrative past in the version of the words printed, but—at all events on the first night—the Royal Choral Society's contingent of five hundred ignored the change in favour of words well-known to them. Pau-Puk-Keewis and Iagoo, in default of words to sing, mimed with passable credibility. A ballet was introduced in the scene of the Wedding-Feast. By such devices action was carried along between the isolated dramatic episodes. When these came, to afford the principals a chance—as, for example, *Hiawatha*, *Minnehaha*, and *Nokomis*, in the scene of *Minnehaha's* death—we had a glimpse of something altogether more vital.

The music was sufficiently well done to be taken for granted. Mr. Eugène Goossens is certainly to be congratulated on maintaining control in difficult circumstances, of which the only one where the production impinged detrimentally occurred at the first entrance of the chorus, with whoops that completely masked the Overture. The chorus not only sang tunelessly and with careful gradation, but kept up a wonderful flow of appropriate action. The music for the interpolated ballet, arranged by Madame Lydia Kyasht, and most gracefully danced by a corps of a hundred led by herself, was drawn from Coleridge-Taylor's *Three Dream Dances* and unpublished works, and was conducted by his son, Mr. H. Coleridge-Taylor.

The cast was varied during the week, among those taking leading rôles being Miss Ruth Vincent, Miss Kathleen Destournel, Miss Elizabeth Mellor, Miss Olive Jenkin, Mr. Horace Stevens, Mr. Harold Williams, Mr. Webster Millar, and Mr. Frank Mullings.

H. F.

## Competition Festival Record

We have received and read with much interest the programme of the competition at Marlborough College. The classes were for house glees, solo singing (broken voices), ditto for unbroken voices, duets for two pianofortes, pianoforte sight-reading, solos for pianoforte, organ, stringed, wood-wind, and brass instruments, chamber music, and composition. Apparently the competitors chose their own pieces, and the choice generally showed excellent taste. It is worth noting that of the five brass soloists three elected to play the cornet, the pieces chosen being *Softly awakes my heart*, Schubert's *Adieu*, and (an ambitious youth this!) *The Prize Song*. The scheme gives an excellent idea of the fine musical work now being done in public schools.

GLASGOW (April 26-May 10) was better than ever—and even a little bigger, though any addition to the size of so huge a Festival must be regarded by the promoters as a doubtful blessing. Mere figures often signify little, but it should be recorded that the Festival ran for thirteen full days, with over sixty sessions, and that about a hundred and sixty choirs took part, the total number of competitors in all classes being round the twelve thousand mark. The full significance of these facts is realised only when it is added that no prizes are given. Very successful new classes were those for Scots folk-dancing, singing-games, and orchestras. In the last-named seven full orchestras and four stringed entered—large bands of about fifty to sixty players—and gave surprisingly good performances of the *Don Giovanni* Overture and Mozart's *Serenade in G* (complete). Audiences were large, the organization as usual first-rate—nothing forgotten, yet with no rigidity in the working—and the Festival wound up gloriously with a packed St. Andrew's Hall singing metrical psalms under the magnetic direction of Sir Walford Davies.—FALKIRK (May 13-17) reported a falling-off in choral classes, due chiefly to economic strain. Excellent work was done by junior choirs, the final day of the Festival being given up mainly to schools. The public interest was shown in large, keen audiences.—The Border Festival (May 16-24) was this year divided between HAWICK and GALASHIELS. Here again the strength was on the juvenile side, some first-rate school choirs being heard. Instrumental classes, moderate in size, produced some really promising young players.—At KENDAL, on April 30-May 2, the Westmorland Festival was held according to the long-standing plan now more and more widely adopted at younger festivals, which gives combined performance of great works precedence over competition. The Hallé Orchestra, under Mr. Adrian C. Boult, was engaged, and the large choir, formed of many local choirs, gave five movements from Brahms's *Requiem*, Bach's *Gottes Zeit*, Byrd's *O praise the Lord*, Parry's *Never weather-beaten sail*, and Brahms's *All's well*. These works formed part of two programmes. The instrumental works included Schumann's D minor Symphony and Debussy's *Petite Suite*. The music for competition included Vaughan Williams's *The Lover's Ghost*, Byrd's *Though Amaryllis dance in green*, and Weelkes's *Nightingale*. The music of Brahms's *Requiem* was sung in memory of the late Mrs. Argles, who was a sister of the founder of the Festival, Miss Mary Wakefield, and succeeded her as president.—A very successful four-days' competition was held at GAINSBOROUGH—the West Lindsey Musical Competition—on April 30 to May 3, the last day being devoted to folk-dancing. A sword-dance by a group of unemployed miners from Yorkshire was one of the features of the Festival.—The thirty-third Manx Festival at DOUGLAS was held during the last week of April, and was in every way a success. It is due to this well-organized Festival that the Isle of Man ranks high as a centre of music. Not many days after the Festival was over a printed twenty-page pamphlet was issued (copied from the *Isle of Man Weekly Times*) giving, for sixpence, a full report of the entries, results, and adjudicators' remarks. Other festivals might take note of this business-like and useful proceeding.

In Ireland the most important of numerous competitive festivals is the 'Feis Ceoil' at DUBLIN, held on May 12-17, with over nine hundred entries. Before this the 'FATHER

Mathew Feis' had been held at Dublin for a week. A pianoforte scholarship, providing a year's free tuition, went to Miss Myra Jephson. The list of Irish Festivals includes that of PORTADOWN (April 28-May 2), BALLYMENA Feis (May 5-9), and DUNGANNON Musical Festival (May 6-9).

We regret that the pressure on our space and the growth of the competition movement compel us to pass over with summary mention such Festivals as those of STRATFORD and the PEOPLE'S PALACE in East London, both institutions that achieve an almost monotonous regularity of success and good work; and, of a different character, the PETERSFIELD Festival, which produces wonderful performances of Bach from village choirs. The list of coming festivals which we issued last month is an indication of the impossibility of giving adequate record. The great BIRMINGHAM Festival is in progress as we go to press.

## London Concerts

### AN ORCHESTRAL BALLAD

Though its bearer is seventy years of age, the name of Leos Janáček is practically a new one to the international world of music, revealed by the recent success of his opera, *Jenufa*. His orchestral ballad, *The Fiddler's Child* (Queen's Hall, May 3) contains internal evidence in support of his operatic prowess, for it deals with its subject in the manner of the theatre, and perhaps even the cinema, in its quaint literalness. It contains much that is musically good, arranged and combined according to dictates which are not themselves strictly musical. But this Moravian tone-poet has an idiom of his own, influenced though he may be by geographical currents. It has been said that the East begins not far from Vienna. Why not at Brünn? It is not difficult to discern a quasi-Eastern tinge to his Slavonic colour and rhythm. Moiseiwitsch's playing of the Tchaikovsky Concerto was at once impressive and disillusioning, being brilliant but, on the whole, intellectually shallow. (World-tours do not agree with him.) Mozart's *Haffner* Symphony and Strauss's *Till Eulenspiegel* prevailed over rival attractions, thanks to Sir Henry Wood.

E. E.

### BEATRICE HARRISON AND HARRIET COHEN

Kodály's Sonata for 'cello (unaccompanied), and Bax's for 'cello and pianoforte, have both been discussed on the occasion of their first performance, the former by Beatrice Harrison at a meeting of the Contemporary Music Centre, the latter by the same 'cellist and Harriet Cohen at a joint recital they gave in February. A second hearing (Æolian Hall, May 8) shows that Kodály's *tour de force* improves on acquaintance. It may be urged that it relies to some extent on technical 'stunts.' Of course it does. For that matter, so does Bach's *Chaconne*! But it is also musical, charged with significance, and far superior to the same composer's work for violin and 'cello. Miss Harrison's grip of it has also improved. She makes it live more effectively than on the first occasion, and it is no small feat of 'cellistic virtuosity. A second hearing confirms rather than deepens the first impression of the Bax work, and especially of its rich slow movement. Miss Cohen's solos were a group of Bax, Ireland, and Goossens, which she gave with her usual poetic sensitiveness. Altogether an enjoyable and interesting recital.

E. E.

### A RAVEL CONCERT

It is always delightful, for reasons of human interest, to see Maurice Ravel on the platform, though he is invariably the least spectacular figure at a Ravel concert. On this occasion (Æolian Hall, April 26) the novelty was *Tzigane*, for violin and pianoforte, completed a few days previously, and played with a mastery that was—in the circumstances—surprising, by Jelly d'Aranyi with Henri Gil-Marchex. It is one of those amiable performances by which Ravel proves, from time to time, that there are no monopolies in music. This idiom, with its strong emotional appeal, has hitherto been regarded as a Hungarian reserve—or, rather, since Hungarians will have

it so, a gipsy perquisite. But Ravel, using the same idiom and the same technical means, achieves the same appeal to a degree which tricked some critics into declaring it the most 'inspired' piece of music he has written. It is a striking corroboration of a certain professor of composition who declares that inspiration, in the popular sense, is only another word for skill, not to say cunning. The piece bristles with technical difficulties, which Miss d'Aranyi surmounted with the most enviable aplomb. M. Gil-Marchex gave fine performances of the *Couperin* and *Gaspard de la Nuit* cycles, and Mlle. Marcelle Gérard, despite an exiguous voice, illustrated that incisiveness of Latin song-rendering to which some of our singers aspire, but rarely with convincing success. One new song, *Ronsard à son Ame*, was repeated. At the opening MM. Ravel and Gil-Marchex joined in the original duet version of *Mother Goose*, which at least one critic afterwards described as an arrangement. I wonder sometimes what would happen to me if I fell into the same error regarding some older work of no greater importance or charm. E. E.

### THE BACH CHOIR

The Bach Choir's performance of the Mass in B minor, on May 13, at Westminster Central Hall, was the first the Choir had given of this work under Dr. Vaughan Williams. There was a very nearly full audience, for nowadays in London a choral society can offer nothing so attractive as one of the major works of Bach. The soloists were the Misses Flora Mann and Lillian Berger, and Messrs. John Adams, Arthur Cranmer, and Joseph Farrington. The organ and pianoforte, which were allotted an exceptionally important rôle in 'filling-in,' were played by Mr. Thalben Ball and Mr. G. T. Lofthouse.

We mean no disparagement to the performance if we say that it made the effect, in great part, of being experimental. The conductor and his choir with him were not applying a conventional formula to the music. They seemed to have approached it with fresh eyes, and to be singing it in obliviousness of any tradition. It resulted that, although technically the performance did not attain to faultlessness or great splendour, it possessed a peculiar spiritual interest. Again and again we were sharply reminded that this B minor Mass was taken by Dr. Vaughan Williams to be a Mass indeed. The work is perhaps most often rendered in, so to speak, a Renaissance spirit—grand, solid, proud in its unasailable science, proportions, and pomp. This time there was more of the spontaneous and instinctive Gothic feeling. Many things did not 'come off,' but we never felt any of Dr. Vaughan Williams's unconventionalities to be merely whimsical. The good reason for them could either be guessed at, or would, we felt, emerge next time.

What was unfortunately inadequate to the demands of the music was the solo singing, for though the singers were all earnest and good in their way, those tremendous arias simply will not tolerate merely well-meaning handling. The style was generally wrong, attempts being made to propitiate the stern spirit of the music by personal expressiveness, whereas a sublime style transcending mere personality as much as does the instrumental *obbligato* is proper. The pastoral baritone aria *Et in Spiritum Sanctum*, which is no doubt easier than the others, was certainly well sung by Mr. Cranmer, though still with undue traces of a romantic personal expression. C.

### HAROLD SAMUEL

Mr. Harold Samuel's Bach week (May 12-17, at Æolian Hall) deserves an essay. In the want of proper space, the least that can be given is a passing note of admiration. This may for once voice the feelings of a concert-worn critic. In the yearly round nothing palls so much as the pianoforte recital. The multitude of mediocre recitals takes away the savour of the good ones, and the act of attendance is accompanied by a mental protest, however good the performer and however willing the critic is to be open-minded. Mr. Samuel's Bach recitals remove all this preliminary. They are an antidote to pianoforte recitals. No need here for reasoned praise of Bach's keyboard works, or of Mr. Samuel's playing except to say that it is one with the music. At the first recital this writer found all



the artistic enjoyments that pianoforte-playing can give concentrated into one programme. The mental protest came later, when the remainder of the series was denied him.

M.

## NOVELLO CHOIR

The better the singing, the more regret we felt! That was an unusual experience at Bishopsgate Institute on May 1, when the Novello Choir performed a long and varied programme of old and modern English music. The explanation of the paradox lies in the announcement of this as the last concert of the Choir, which now, after eighteen years of active and useful life, goes out of existence. It was founded by the late Dr. McNaught in 1905, and he conducted it until his death in 1918. Then Mr. Harold Brooke took up the direction, and now, owing to a variety of causes (including London's somewhat insufficient support of choral music), it comes to an end. The Choir always performed the best music, and performed it worthily, and whoever writes its epitaph can be laudatory and honest at the same time—which is not always possible.

The programme on this farewell occasion consisted of nine madrigals and twelve other choral pieces, with some solo songs interspersed by Miss Dorothy Robson. The occasion is historic, and the chief items of the programme are subjoined, so that members in years to come may be able to look back and recall their death-bed deeds:

## Madrigals—

'Hark! Hear you not a heavenly harmony?'	Thomas Bateson
'Sister, awake!'	Thomas Bateson
'In going to my lonely bed'	Richard Edwards
'Sweet honey-sucking bees'	John Wilbye
'Weep, O mine eyes'	John Wilbye
'Ah! dear heart'	Orlando Gibbons
'Weep no more'	Thomas Tomkins
'Lady, your eye'	Thomas Weelkes
'All creatures now are merry-minded'	John Benet

## Part-Songs—

Five part-songs from the Greek Anthology	Elgar
'Woodmen, shepherds, come away'	John E. West
'Proud Maisie'	John Pointer
'Corydon, arise'	C. V. Stanford
'Fain would I change that note'	John Ireland
'Who would true valour see'	Geoffrey Shaw
'When Allen-a-Dale'	R. L. de Pearsall
'Let me the canakin clink'	J. B. McEwen

The attack was firm, the balance better than for some time past, and, indeed, very good, the tone-quality satisfying, the expression refined. We felt that every member of the Choir was wide awake and keen, and though the conductor was on this evening evidently playing for safety rather than for surprises (rehearsals, it was said, had been interrupted by the bus strike), he made everything effective.

Why need good things come to an end? Somehow they do! And eighteen years, as things go, is not such a short lifetime for a musical body. Which prompts the question that could be asked nowhere so appropriately, or with so good an expectation of a prompt answer, as in these pages, Which is the oldest choral society in the country?

P. A. S.

## SOME SINGERS OF THE MONTH

Miss Evelyn Scotney, who sang at the Albert Hall, was the best of the sopranos recently come from overseas. Her voice was bright and had flexibility. This latter gift made for some excellent *coloratura* singing, and Miss Scotney is to be congratulated on avoiding affectations in her style. Her one serious fault was a habit of 'pinching' detached high notes, so that the effect of them withered and died untimely. Notes that seemed destined to crown a scale or to be the shining centre of a vocal curve were, after all, rather bashfully uttered, lacking the support of wide-open throat-walls. Miss Scotney paid homage to good music by choosing examples of Liszt, Hugo Wolf, and Rachmaninov, but did not leave the other sort unrecognised.

She however ventured on nothing quite so unpretentiously familiar as *O sole mio*, one of the offerings of the baritone, Umberto Urbano, a singer whose Rigoletto was recently admired at Covent Garden. A wandering minstrel I would have been more appropriate—for Signor Urbano as he sang perambulated the platform from end to end.

In Verdi's *Eri tu* there was a full opportunity to admire this singer's admirable art. The tonal colour was dark, and the character of the voice generally such as responds most readily to the deeper emotions. He differed from the average Italian baritone in laying store not so much by lingual brilliance or lively resonance as by calculated effects of tonal depth and rich wording. He used his breath sparingly, but made full play with his palatal resources. Uncommon singer as he is, he was all the same a little disappointing at the Albert Hall to those who had known what he could do in opera.

From Madame Croiza, a French mezzo-soprano, at Wigmore Hall, we had some of the best of recent concert singing. She seemed to have the gift of hearing herself as others heard her. She was not stumbling in the dark, but took every step with dainty decisiveness and calm intention. Her programme, an 'anthology of French melodies,' was made up of familiar and charming things of Duparc, Fauré, and Debussy, and less familiar and rather less charming ones of Bréville, Roussel, and Séverac. There was much in her technics to admire—how, for instance, cutting off the ends of her phrases with throat open, she caught a noiseless breath and, without any sense of effort, continued steadily intensifying her tone. It was in character a lightly poised, forward voice, but it was not rigidly placed, and acquired beauty from the deeper resonances.

Another French singer, Mlle. Marcelle Gérard, who appeared at M. Ravel's concert, became very attractive when she had overcome her nervousness. Her singing was small, and leant towards speech rather than effusive songfulness. The beauty of it, a sufficient beauty, lay in the diction. This was not heavily sculptured, but was almost colloquial at times. At all times it was just what was wanted by Ravel's neat, witty music.

Miss Radiana Pazmor, at Wigmore Hall, used a good voice with fair skill. The tone flowed freely, the singer's scale was even. But the more we heard of her the more we were disconcerted by a manner and feeling impartially associated with very different composers. Bach and Beethoven to Fauré and Peter Warlock—all found a common denominator in this singer's style, which, in the long run, had to be accused of being mechanically monotonous.

Mr. Peter Dawson, who is principally known by his ballad-singing, showed us at Wigmore Hall that he knows lots of better music, and can sing it well too. No need for a programme when Mr. Dawson sang—his diction was superlative. His 'ee' vowel, in particular, was effectively bright, and his consonants were all clear and smart. Then there was a bold, rich tone and sensitive shading. A capital singer!

Mr. Percival Driver, who sang at Wigmore Hall, was not afraid of the sound of his own voice. His natural quality was heavy, and sometimes he overstepped reasonable limits in his efforts to storm us. But his confidence and assurance of purpose were uncommon attributes in a new singer. He has good material on which to base a career, but his singing needs a considerable refining. Too much work was done by the back of the tongue. He seldom attempted a *mezza-voce*, and his phrasing was too little elegant. The programme was mixed, but contained good things of Handel, Wolf, and Holst.

Madame Elena Gerhardt was at her best in her recital of Schumann and Strauss at Queen's Hall. Her singing of *Wer machte dich so krank* of the former was exemplary. She reached the very heart of the poem. Her least satisfactory singing was in the *Provençal Song*, which was marred by some hard notes.

Miss Ivy Phillips sang at Wigmore Hall with a mezzo-soprano voice of admirable quality, but she does not yet use it with any great skill. Between good top and bottom notes there was a weaker patch, and here she showed a disposition to 'clutch' her vowels with inappropriate muscles.

Miss Phillips furthermore often missed chances on open vowels of adding depth and variety to her tone. Much should be possible to this singer when she has exploited her resources more artistically. At its best her voice was big, free, and warm. She sang good music of Dowland, Monteverdi, and Gluck.

Miss Evelyn Tierney's singing at the same hall was small but ingeniously sweet. This quality captivated us at first, though after a time we felt the lack of variety. Her *coloratur* singing was flexible and pure, if not very brilliant. Miss Tierney sang Loewe's *Niemand hat's gesehen* in the right tripping way, and we liked her phrasing of Schumann's *Nut-Tree*.

An Australian dramatic soprano, Miss Gladys Cole, sang at Queen's Hall with orchestra. She essayed a series of great arias of Beethoven, Weber, and Wagner. It was a severe test, and it was passed, if not quite triumphantly, at least honourably well. The tone was round and firm, if not quite as resonant as it might have been. We liked the invigorating, open-air feeling in this singing. Miss Cole attacked her phrases with an open throat, and she skilfully linked her lyric and dramatic style. Her platform manner was exemplary.

Miss Olivia Hilder's singing at Wigmore Hall suffered too often from a sentimental depression expressed in a series of exaggerated slurs. In one song twenty such faults were counted. But the voice was of winning quality, and notwithstanding its full volume was uncommonly flexible. Her English, Italian, and German were better than the French. H. J. K.

#### ROYAL OPERA, COVENT GARDEN

As the Royal Opera Syndicate has denied us, and other musical papers, facilities for attending its present season of opera at Covent Garden, we are compelled to deny our readers any consideration of the works and performances.

## Music in the Provinces

ABERYSTWYTH.—On May 14 the Ceredigion Choral Festival was inaugurated, and it is hoped that it will become an annual event like the Harlech Festival. A choir of eight hundred voices with the Welsh Symphony Orchestra performed *The Messiah*, and Dr. de Lloyd's arrangement of *Llwyn On*. The Orchestra played a movement from Schubert's seventh Symphony, two movements from Elgar's *Wand of Youth*, and a movement from the Symphony, *From the New World*. The conductors were Mr. J. T. Rees, Mr. Hubert Davies, and Sir Walford Davies.

BARNSTAPLE.—At a concert given by members of the Musical Society in aid of the funds, the choir sang Wesley's *The Wilderness* and Elgar's *My love dwelt in a Northern Land*, under Dr. H. J. Edwards, who joined Miss Anne Blackburne in Grieg's Violin Sonata in F.

BATH.—Bristol Symphony Orchestra visited the Cinema Hall of the Assembly Rooms, on April 18. Mr. Maurice Alexander conducted the 'Good Friday Music' from *Parafal* and the *Pathetic Symphony*. Madame Lily Payling was the singer.

BIRMINGHAM.—Mr. Appleby Matthews's Good Friday performance of Bach's *St. Matthew Passion* has become an institution in the town, and this year the audience reached embarrassing dimensions. There was a special rush for the cheaper seats, a thousand of which were available at ninepence each. The solos were sung by Miss Dorothy Silk, Miss Constance Taylor, Dr. Tom Goodey, and Mr. Keith Falconer.—On the same evening Gounod's *Redemption* was given by the Midland Musical Society. Mr. Cotton was the conductor, and the soloists were Miss Rebe Hillier, Miss Isobel Tebbs, and Messrs. Frank Lester, Leslie Bennett, and Geoffrey Dams.—On May 1, the Birmingham Catholic Choir gave Palestrina's *Stabat Mater* and Elgar's *The Music-Makers*. For a new organization the choir sang remarkably well.

Miss Doris Lawton sang very beautifully in the solo part of the Elgar work. Elgar's Sonata for violin and pianoforte was played by Mr. Paul Beard and Mr. Michael Mullinar. At the organ Mr. Cunningham gave an admirable idea of Elgar's orchestration.

BRAUNTON.—Walthew's *The Pied Piper of Hamelin* was given with orchestral accompaniment on April 23 by the Choral Society, under Miss Ivy Pugsley.

BRISTOL.—Rimsky-Korsakov's *The Snow Maiden* was performed by the Operatic School in Colston Hall Theatre throughout the week beginning May 5.—A series of Saturday concerts opened in Central Hall on May 10, and Messrs. Fry & Sons' choir and orchestra, conducted by Mr. Charles Read, gave a programme which included *O Gladsome Light, Hail, bright abode, My love dwelt in a northern land*, and German's *Henry VIII. Dances*.

BUDLEIGH SALTERTON.—*The Revenge* and part-songs comprised the spring concert of the Choral Society on April 29, Mr. Hugh Fowler conducting.

CARDIFF.—The Tabernacle Choir, conducted by Mr. E. J. Richards, sang Bach's *Jesu, Priceless Treasure*, on April 13, with Mr. F. J. Dalrymple at the organ.—At the College Concert on May 2 Brahms's Pianoforte Quartet was played by Sir Walford Davies, Mr. Hubert Davies, Mr. Kenneth Harding, and Mr. Arthur Williams. The College Orchestra played a Handel Overture.

CARLISLE.—The Choral Society, conducted by Dr. F. W. Wadely, concluded its season's work with a miscellaneous concert on May 1. The programme included *The Music-Makers* and the *Coriolanus* Overture.

CASTLE CARY, SOMERSET.—The Choral Society concluded its season on May 1 with creditable performances of *A Tale of Old Japan* and Parry's *Pied Piper of Hamelin*, under the direction of Mr. D. J. Gass.

DEAL AND WALMER.—At the fourth of Lieut. Walton O'Donnell's series of Symphony concerts, on May 1, the *Pathetic Symphony* was played. The programme also included Stanford's *Irish Rhapsody* and Lieut. O'Donnell's own *Theme and Variations*.

EASINGWOLD.—Barnby's sacred idyll, *Rebekah*, was performed at the Town Hall on April 23, by the Easingwold and District Musical Society. A choral Fantasia on *Tannhäuser* formed part of the same programme, which was given under Mr. John Groves.

EXETER.—Bach's Concerto in C minor for two violins and pianoforte, Elgar's choral songs *From the Bavarian Highlands*, and pianoforte music by Byrd and Brahms were given at the April meeting of the Chamber Music Club.—At its annual concert on April 25, the Male Choir showed marked progress in choice of music and manner of performance. The choir sang two of Vaughan Williams's folk-songs (*Bushes and Briars* and *The Turtle Dove*), *Beauty was lying* (C. H. Lloyd), Bishop's *What shall he have that killed the deer?* and Dowland's *Now, O now I needs must part*, arranged for A.T.T.B. by the conductor, Mr. W. J. Cotton.—Exeter String Orchestra played a Prelude by Julius Harrison for pianoforte and strings on May 8. Mr. Reginald Rudd was the soloist, and Mr. A. J. James conducted.

EXMOUTH.—*Faust* was performed by the Choral Society on April 23, with orchestra. Mr. Raymond Wilmot conducted, and the principal singers were Miss Rosa de Rayon, Miss Phyllis Rowsell, Mr. Arthur Cox, Mr. Leslie Wilmot, and Mr. Walter Belgrove.

GATESHEAD.—A new male choir has been formed, with Mr. G. W. Danskin as conductor.

LIVERPOOL.—A large number of London artists assisted on April 12 at a complimentary concert to Mr. Sam Vickers in recognition of the value of his efforts in providing music for the people. The programme was mainly operatic.—The Philharmonic Society, on April 15, gave a second performance this season of Bach's Mass in B minor. Sir Henry Wood conducted, and the solo singers were Miss Carrie Tubb, Miss Margaret Balfour, Mr. John Adams, and Mr. Horace Stevens.



**MONTGOMERY.**—At the fourth musical Festival in connection with the Montgomeryshire Recreation Association, on May 15, Sir Walford Davies and Mr. J. Morgan Nicholas (musical director) were the conductors. *The Messiah*, Bach's *God's time is the best*, and Parry's *Blest Pair of Sirens* were performed, the Welsh Symphony Orchestra taking part.

**NEWCASTLE.**—The Bach Choir sang the *St. John Passion* on April 15 in King's Hall, Armstrong College. Dr. Whittaker conducted. On May 1, Mendelssohn's *To the Sons of Art* was sung by the Glee and Madrigal Society, in memory of three great musicians recently deceased. Some pleasant madrigal singing was also given, Mr. R. W. Clark conducting. Newcastle saw the first performance in England, on May 2, of Isidore de Lara's highly-coloured romantic opera, *The Three Musketeers*, which has already achieved success on the Continent for several years.

**NEWTOWN (MONTGOMERY).**—The fourth annual County Musical Festival was held at the Pavilion, Newtown, on May 15. At two concerts the choir sang *The Messiah*, *Blest Pair of Sirens*, and *Amser Duw goreu yw*, which last is Bach's *God's time is the best*. The instrumental works were movements from Symphonies by Schubert (C major) and Dvorák (*New World*), and from Rachmaninov's C minor Pianoforte Concerto. Sir Walford Davies conducted.

**OXFORD.**—St. Aldates Choral Society performed the *St. Matthew Passion* on April 18, with the help of a string band. West Oxford Choral Society, conducted by Dr. W. H. Harris, sang Bach's *God's time is the best* and Mozart's *Ave Verum* on April 18, with Dr. Ley at the organ. At the close a cheque was presented to the conductor as a mark of regard, and in view of his approaching visit to Canada.

**PLYMOUTH.**—The Plymouth Corporation has just terminated a highly satisfactory concert season. Many notable vocalists and instrumentalists appeared during the sixty concerts that have been given since October last. These concerts form the principal regular musical entertainment of the town, and have done much to raise the taste for high-class music. They are under the direction of the Borough organist, Mr. H. Moreton, who has already given over two thousand eight hundred concerts and organ recitals. One notable programme supplied by members of the string band of the Royal Marines included Schumann and Svendsen Octets and a Mozart Quintet.

**SIDMOUTH.**—The Choral Society, with full orchestra, performed Barnett's *The Ancient Mariner* and Hubert Bath's *The Wake of O'Connor* on April 29, under Mr. J. A. Bellamy's direction.

**SOUTHAMPTON.**—The Philharmonic Society's programme on April 30 was as follows: *A Sea Symphony*, Vaughan Williams; Symphony in C minor, Beethoven; *The Revenge*, Stanford; and Overture, *Die Meistersinger*. Under Mr. George Leake everything was well performed, and the Society's ambition was justified in its results. The solo singers were Miss Dorothy Silk and Mr. Herbert Heyner.

**STOURTON.**—An excellent programme given in St. Andrew's Church, Stourton, on May 11, by the Leeds XXV. String Orchestra, included movements from Parry's *English Suite* and Holst's *St. Paul's Suite*.

**STRATFORD-ON-AVON.**—In connection with the Shakespeare Festival a choir of about forty boys from Bolingbroke L.C.C. School, London, gave a concert of the songs in Shakespeare's plays, on May 13. An interesting feature of the performance was the singing of different settings of the same song. The boys had been trained and were conducted by Mr. Maskell Hardy.

**TORQUAY.**—At the Symphony Concert conducted by Mr. G. W. Goss, on May 1, in the Pavilion, Mozart's Symphony in G minor, a Suite of *Gipsy Pictures* by Hugh Mallory, and a tone-poem, *The Dying Swan*, by J. C. Ames, were played. Miss Phyllis Lett was the singer.

**WOBURN.**—On April 30, the choral societies of Woburn, Fenny Stratford, Bletchley, Amphill, and neighbouring villages combined to hold their first musical Festival at St. Mary's Church, Woburn. The principal work chosen was *The Hymn of Praise*. Two performances were given, of an excellence that was a tribute to the training given by the conductor, Mr. J. Charles Williams, who is organist of the Church. An orchestra assisted in the accompaniments, and also played Schubert's *Unfinished Symphony*.

## IRELAND

It has been a month of competition musical festivals all over the north of Ireland. The movement has done good work in awaking dormant talent, and improving the standards of both teaching and performance of music. Since its inception, in places like Portadown, Dungannon, Coleraine, Carrickfergus, not to mention larger and better-circumstanced centres like Londonderry and Belfast, the improvement in children's singing has been amazing. This applies both to diction and to the quality of tone. Before the movement got under way, very coarse tone was heard from boys and girls.

Belfast was visited on April 25 by the Hallé Orchestra, under Mr. Hamilton Harty, in Ulster Hall. The music included the *Meistersinger* Overture, Schubert's Symphony in C, the conductor's *With the Wild Geese*, three Berlioz *Faust* excerpts, and pieces by Rimsky-Korsakov and Moussorgsky. Disappointment was felt that Dame Agnes Nicholls was prevented from being present to sing *Dove sono* and the *Finale* to *Götterdämmerung*. The last-named has never been heard at Belfast, where the orchestral problem is largely one of wood-wind and brass players. Works of this calibre have been beyond local means so far.

On April 12, at the Metropolitan Hall, Dublin, Miss Culwick's Choral Society and Mr. J. Turner Huggard's Choral Society combined to perform Bantock's twelve-part unaccompanied choral work, *Vanity of Vanities*. Two performances were given—one (conducted by Mr. Turner Huggard) in the afternoon, and the second (conducted by Miss Culwick) in the evening. Both were equally successful.

On April 19, the Dublin Opera Company of favourite artists opened a week of popular opera at Queen's Theatre, under the direction of Mr. Vincent O'Brien.

Dubliners got the benefit of the Hallé Orchestra, on April 26-27, in the Theatre Royal, when two brilliant concerts were given under Mr. Hamilton Harty, whose *With the Wild Geese* was received with great enthusiasm.

## Musical Notes from Abroad

### GERMANY

#### CHAMBER MUSIC CONCERTS EVERYWHERE

It cannot be denied that present musical production is, on the whole, represented by chamber music. Though the principal reason for this may be found in the actual material conditions, which are not favourable to the development and the performance of orchestral music, yet the marked predilection for chamber music is one of the characteristic features of our epoch, hostile to mere sonority and tending to the expression of what is essential of the so-called *ding an sich*. This going back to the substance of things presupposes, of course, the existence of a substance. Let us take for granted that, latent or apparent, it exists. It would, however, be of great use to remember that sound is part of the substance of music, and that it is dangerous to counteract the effects of sonority by ignoring or despising them.

These considerations are suggested by recent events in German musical life. Very numerous are the quartets, old and new, which gave concerts—e.g., the Rosé Quartet, the Klingler Quartet, the Basch Quartet, the Budapest String

Quartet, the Roth Quartet, the Havemann Quartet—all devoting their work, or at least the greater part of it, to the furthering of new music.

The Government, feeling responsible for the progress of art, has entrusted Prof. Gustav Havemann, of the Berlin Academy of Music, with the organization of a series of concerts designed to illustrate the development of chamber music. Recently, Prof. Havemann's Quartet presented us with the first performance in this town of Philip Jarnach's Quartet, which last year at Donaueschingen gained the hearty approval of connoisseurs. It was made abundantly clear at this second performance that the young and well-known composer, whose beautiful Quartet had first gained for him the attention of the musical world, has, in the space of a few years, out-distanced the greater part of his competitors in his free use of all the resources of modern music—resources which, in the hands of others, had so often produced only bizarre effects. Jarnach, a sincere composer, though in perfect harmony with his time, never subordinates his ideas to dogmatic principles. His linear counterpoint is made to submit to the control of new sonorities, and he is not ashamed of writing really beautiful music. The Quartet had a unanimous success.

#### OTHER CONCERTS

Mozart's *Requiem* set the musical fashion at Easter. Among those who paid homage to this work so full of delicate passages, Bruno Walter occupies the first rank. He is one of the few conductors able to take cognisance of the singer, as well as of the players of the orchestra. The same characteristics that distinguish him as a leader of opera, enabled him to give effect to all the composer's intentions in the *Requiem*, a work whose exalted ideal would so intimately appeal to this conductor's true musicianship.

America is now sending back those singers who left Germany in the critical conditions that marked the opening days of the season. Thus we again greeted Paul Bender and Joseph Schwarz, who demonstrated that they are still supreme in their faculty of inspiring the *Lied* with all the potency of poetic sentiment that so rarely is to be found in operatic singers.

Of course, the critical state of artistic life has not passed, but we have faith that latent æsthetic energies will not suffer the fruits of musical civilisation to be ruined by material necessities.

ADOLF WEISSMANN.

#### ROME

The Augusteum season closed with a series of excellent performances of Beethoven's *Solemn Mass* in D. This work had never before been heard in Italy, and notwithstanding the growing cult for Beethoven during the last fifty years in this country, no conductor had found courage to tackle it. The merit of seeing the possibilities of the Mass, and of overcoming its stupendous technical difficulties, belongs to Bernardo Molinari, who, after long and careful rehearsal, triumphantly brought off the first performance on April 13. Aided by Fernando Germani at the organ, and with Oscar Zuccarini, first violinist of the Augusteum, as soloist, Molinari directed his orchestra and choir of over three hundred and fifty voices with consummate skill, and gained a well-merited triumph from the Roman public, whose curiosity to hear the Beethoven Mass had been great. In fact, in a Catholic country, there must always be a cultured public sedulous to hear how the consummate expression of the Roman liturgy will be interpreted by one who, not professing that faith, might be supposed incapable of absolutely associating himself with the spirit of the words he sets to music. It is well-known that this difficulty was indeed a very real one for Beethoven, who, although he began the work in 1818 for the cardinalate chapel of the Archduke Rudolph, completed it only in 1822, and even then hesitated nearly another year before consigning it to the Cardinal. That Beethoven overcame his own difficulties and scruples is evidenced in the motto which he inscribed on the title-page:

'Coming from the heart, may this work go to the heart.' That his pious design held no germ of failure is evidenced in the clamorous success which, at a hundred years' distance, waited on its first performance in Italy.

Holy Week at Rome was marked by a sacred concert of some importance given by the Royal Philharmonic Society, in which Pergolesi's *Stabat Mater* preceded the *Seven Words from the Cross* of Bach's illustrious predecessor, Schütz. The last-named work, heard for the first time at Rome, had roused great interest, but it must be confessed that the reality fell short of expectation. Heavy and cumbrous in its movement, with no pleasing flashes of melodic inspiration, Schütz's score reveals all the musical vices of its time, in which geniality or spontaneous suggestion have no part.

#### 'NERONE'

The long-promised, often-postponed, and eagerly-awaited first performance of Arrigo Boito's posthumous opera, *Nerone*, took place at the Scala at Milan on May 1. It had aroused the intense curiosity not only of Italy, but, it may truthfully be said, of the whole of musical Europe.

Perhaps it would be humanly impossible for an opera to come up to the expectations which have inevitably centred around a work which has evaded curiosity for so many years. The *Nerone* of Boito will certainly go down to history as that opera which most partook of deep, almost thrilling, mystery for a whole generation. Indeed, in the days immediately preceding its production, its problem became almost fantastic.

After his success with *Mefistofele*, Boito turned his attention to the subject of Nero. In the story of the opera, the dark history of the Neronian crimes and the tyrant's terrible remorse are intertwined with the simple and touching episode of the love of the persecuted Christian Faniel for the Pagan maiden, Rubria. The whole comprises the lyric-tragedy in five Acts which was to prove the torment of the composer's life. The libretto was published, if I do not err, in 1901, and from that date Boito zealously worked at its composition. The ideal of his maturity, it became the *enfant terrible* of his old age, and at his death it was truthfully said that he was almost more eminent for the work which had not been produced than for the *Mefistofele* to which he owed his fame.

The riot of contradictory statements let loose at his decease began at once to excite public interest in the mystery of his posthumous work. Some pretended that it was lying all complete and ready for production; others that it had been half-completed—abandoned—all-but finished, &c. It was finally announced that the literary executors of Boito had entrusted the production of *Nerone* to Arturo Toscanini, and then began the series of perennial promises and postponements, until we began to feel that the work was destined to remain a mystery.

At long last, however, light has been shed, and the riddle of *Nerone* revealed. Its four Acts, as completed by Boito, have been orchestrated by Tomassini (Boito left them in pianoforte score), and Toscanini has devoted himself heart and soul to the worthy production of the work.

For a month the Scala remained closed for rehearsals (at an estimated loss of a million lire), and Toscanini set himself to prepare the greatest choregraphic spectacle ever known in Italy. As the day of the general rehearsal approached, the air became electric, but Toscanini was determined that no indiscreet word should compromise the effect of the first night. No critic was permitted to enter the theatre until the night of the general rehearsal, when a few leading journalists were grudgingly admitted, under solemn oath not to divulge their impressions. A few copies of the pianoforte score were distributed at the last hour under the same conditions of secrecy. Invitations to the rehearsal were refused to Puccini, Giordano, and Pizzetti!

In the midst of so much mystery, it is not marvellous if the prices of the theatre went up by leaps and bounds. Officially, the house had been entirely sold out a month beforehand, and at prices almost fabulous. Being a subscribers' night, there were no boxes available; but the orchestra stalls cost 806 lire, and the 'gods' 257 lire. The sale of seats at second-hand, however, went on merrily. An American banker cheerfully paid 25,000 lire for a box, and the stalls went up to 7,000 lire!

So amid secrecy and solemn oaths of silence, the curtain finally rose on *Nerone*, and the elusive work



found itself called to the bar of public opinion to justify the extraordinary interest aroused in its existence.

Has the music sustained this test? is a question which to-day it is impossible to answer. Time alone will prove whether *Nerone* is superior to *Mefistofele*. It must be said at once, however, that Toscanini has amply and admirably succeeded in his intent of producing the greatest chore-graphic spectacle of modern times. With all the vast resources of the Scala at disposal, unlimited means, and his own soaring ideal and imperious will, he has staged *Nerone* as no opera had ever yet been staged, even at the Scala, and with such wonderful and indescribable effects that often the magnificence of the scene rendered attention to the music impossible. But in so doing, can it be said that he has rendered a real service to the music?

To sum up, first impressions of the work seem to be these: Musically, it contains significant melodic pages of the highest value, which will materially add to the fame of their composer, whose gifts were more lyrical than orchestral. Structurally, it is often cumbrous and diffuse, and has need of vigorous and courageous cuts. Scenically, it will suffer greatly when no longer sustained by the unique resources of the Scala, and much will have to be modified ere its intrinsic content can supply the lack of extrinsic choregraphy.

To end, I may be allowed to quote from Adriano Belli, one of the foremost Roman critics, whose remarks were published in the *Corriere* on the morrow of the first performance:

'Many in the corridors asked themselves, "But if Boito always kept his *Nerone* so jealously hidden in his desk—doubting, perhaps, whether it could bear comparison with his first work—why carry it on the stage to-day? Were it not better not to penetrate the mystery surrounding that which the musical world called "the unknown Italian masterpiece"? Were it not better that this unknown quantity should persist unsolved in the history of our music, to increase the glory of the great poet-musician?" So spake they in the corridors: I give no answer. I should not know what to answer, nor would I desire to do so. But bending my head before the Artist, I think to myself that sometimes, in art as in life, it is happier to live in a dream.'

LEONARD PEYTON.

## TORONTO

A new step in the development of the Toronto Symphony Orchestra was taken recently by the Mayor and Council, when a resolution was passed in favour of the venture, various committees being appointed from among the leading citizens to decide a definite policy for the future. Meanwhile audiences are steadily growing, even as the technique and artistic conception of the players improve. Three concerts this month have included the Beethoven *Pastoral Symphony*, the *Flying Dutchman* Overture, Volkmann's D minor *Serenade* for strings, and the Clarence Lucas *Macbeth* Overture. Mr. Lucas, who is well-known on both sides of the Atlantic, is a native of Brantford, Ontario, and was for many years associated with the Toronto College of Music. We are hoping to hear more of his works. Three Concertos received performance, viz., Elgar, by Mr. Leo Smith (violinocello); Mozart, by Mr. Alfred Fenboque (flute); and Rubinstein, by Mr. Ernest Seitz (pianoforte).

Three outstanding recitals, which finish the season so far as visiting artists are concerned, came from Pachmann, who courageously broke away from his usual absorption to play Mozart, Schubert, Mendelssohn, and Brahms; Jascha Heifetz, who chose the Beethoven Concerto and a number of small Bach arrangements; and Sophie Breslau, the young Russian who is recognised as one of the most brilliant concert contraltos known here for many years. The last-named showed her remarkable versatility in works of Gluck, Handel, Moussorgsky, Rachmaninov, and Rubinstein.

The annual concerts of the Hamilton Elgar Choir, given in conjunction with the Cleveland Symphony Orchestra (Nikolai Sokolov), provided Stanford's *Songs of the Fleet*, with Fred Patton as soloist, and smaller works of Elgar, Bach, Bantock, Balfour Gardiner, and César Cui. Mr. W. H. Hewlett, who has been connected with the Society for only

two seasons, has already established his sterling musicianship in so definite a manner as to bring the Choir into the front rank of our Canadian choral organizations.

The Timothy Eaton Memorial Church and Old St. Anne's Choirs, under Dr. Ernest MacMillan, and also the Metropolitan Church Choir, under Dr. H. A. Fricker, both gave deeply impressive performances of Bach's *St. Matthew Passion*, the former with orchestra.

At the time of writing, the Ontario Musical Festival is in full swing with over seven thousand competitors. It is a pleasure to have with us such thorough musicians as Dr. James Lyon and Mr. Herbert Fryer, whose remarks are providing splendid inspiration for our students, more especially for the children, where most of our potential talent at present lies. We cannot be too grateful for the benefit of the experiences of such men as these, who come out to us from the Old Country. If there is one thing upon which the Dominion prides itself, it is in its desire to learn from those who know.

Mr. T. J. Crawford, organist of St. Paul's Church, Toronto, gave a very interesting Rheinberger Sonata Recital (Nos. 5, 6, and 13) on April 12, an undertaking inspired, we learn, by Mr. Harvey Grace's recent articles in this journal.

H. C. F.

## VIENNA

Clemens Krauss—the young conductor from the Staatsoper who will soon leave that theatre to become operatic director at Frankfort, while retaining the leadership of the Tonkünstler Orchestra—has produced Josef Marx's *Autumn Symphony*, and gave the first Vienna performances of Ravel's *La Valse* and Schreker's *Birthday of the Infanta Suite*. Felix Weingartner (who bade the Volksoper farewell in an orchestrally remarkable performance of *Parsifal*) will also remain director of the Philharmonic Orchestra, but may conduct only a portion of next season's concerts. His last two concerts of the season with this organization included Borodin's rarely-heard B minor Symphony and Berlioz's *Harold* Symphony, in the solo of which Arnold Rosé, the famous violinist, made his début as a viola player. An extra concert of the Philharmonic Orchestra, under Franz Schalk, was very appropriately devoted to Bruckner's ninth Symphony, to commemorate the Bruckner centenary. The Philharmonic people who have in former years persistently refused to play the works of this long-neglected composer, have many old sins to atone for in this respect.

The Hakoah Orchestra, a Jewish national organization, performed Mendelssohn's *Hymn of Praise* and Rubinstein's oratorio *The Tower of Babel*, in conjunction with the Jewish Singing Society, under its conductor, S. Braslavsky. *The Tower of Babel* is a work composed of variegated elements ranging from Schumann to Wagner, and contains some Oriental colouring which anticipates later musical tendencies. Another unique concert was that given by the Vienna Mandolin Orchestra Society, under its leader, Rudolf Schmidhuber. In the deft playing of this well-trained body, the mandolin assumed the character almost of a 'legitimate' orchestral instrument, and it was surprising to note the great variety of tonal colours gained from the various instruments of the mandolin family, viz., the mandolincello, gitarrone, and others. The concerts of this Society may eventually exercise a great educational influence upon the vast number of those music-lovers who rarely if ever find an opportunity for hearing classical music in its original orchestral form. A similar influence may be hoped for from a new orchestra organized by music-loving citizens at Döbling, a suburb of Vienna which is consecrated by memories of Mozart, Beethoven, Schubert, Hugo Wolf, and Mahler. It was from just such modest beginnings that sprang the now historical and famous Gesellschaft der Musikfreunde of Vienna many decades ago.

## CHAMBER MUSIC AND SOLOISTS

The Austrian section of the I.S.C.M. paid homage to Czech music at one of its monthly concerts. Three songs, Op. 2, by Jaroslav Novotny, and the song-cycle *Meditace* by K. B. Jirak (both excellently sung by Ruzena Herlinger), seemed to indicate that the contemporary lyric

idiom of the Czechs has as yet not completely freed itself from classic or classicist examples, in diction as well as in melody and harmony.

An important event was the recent appearance of Arnold Schönberg as conductor of his chamber orchestra, which, with the exception of Konzertmeister Rudolf Kolisch, consists exclusively of semi-amateurs. Indeed, the sheer impossibility of securing from a professional orchestra the enormous number of long and exacting rehearsals which he demands, virtually forces Schönberg to recruit his players from non-professional circles. And an orchestra of enthusiastic semi-amateurs alone would supply the ideal and pliable instrument required to follow Schönberg unconditionally through the rather arbitrary *tempi* which he prefers for the Beethoven Violin Concerto, or through his chamber music setting of the 'Lied der Waldtaube' from his *Gurrelieder*. The event of the concert was the first performance anywhere of Schönberg's new Pianoforte Suite, Op. 23, which Eduard Steuermann played with so much clarity of conception and lucidity of contrapuntal texture as to make these six pieces almost fully intelligible at first hearing. As a matter of course, it is well-nigh impossible for the unprepared hearer to perceive much more than the principal 'voice' and a certain symmetry of sequences and imitations. The supreme freedom of Schönberg's contrapuntal idiom is here approached with surprising adherence to form almost in the classic sense. The six pieces of the Suite—Prelude, Gavotte, Musette, Intermezzo, Menuet, and Gigue—are clearly discernible as such in their formal architecture.

For the rest, other recent chamber music was considerably less complicated and less weighty. Werner Jüllig was heard in a new Violin Sonata which showed a fresh and unspoiled talent, and Othmar Wetchy displayed nice melodic invention in a piece of the same species. Angelo Kessissoglou, a Greek pianist, presented some rather dainty pianoforte pieces by Franz Salmhofer, which, like this composer's new Violoncello Sonata, added no new insight into the existing conception of his gifts. Emil Petschnig, apostle of musical conservatism, made a somewhat futile attempt at reviving the ballad style of Carl Löwe, by infusing it with a strong *dosís* of Brahms. It is certainly not in this direction that the musical reactionaries will find the way towards the 'redemption of genuinely German music.'

PAUL BECHERT.

## Obituary

We tender our deepest sympathy to Dr. Charles Harriss, whose wife died at Ottawa on May 11. It was in the midst of his arduous preparations for the great choral concerts at Wembley—perhaps the proudest work of his life—that Dr. Harriss heard of his wife's serious illness. He hurried away to Canada, and reached home only the day before she died. Our message of condolence will be re-echoed from every part of the Empire where choral music is practised and the name of Charles Harriss stands for an old friend.

We regret to record the following deaths:

WILLIAM DRAYTON, at Wells, Somerset, in his eighty-ninth year. He was a pupil of Garcia, and a prominent bass singer, having sung in opera with Sims Reeves, Edward Lloyd, and other famous singers of a generation ago; a vicar-choral at Wells Cathedral from 1860 until his retirement in 1907; and sometime President of the Music Trades Association.

OTTO M. KLING, on May 7, at the age of fifty-seven. The son of a Swiss professor of music, he came to England in 1890 and directed the department of foreign music for Messrs. Novello during the years 1890-91. He then went to the London branch of Messrs. Breitkopf & Härtel as manager. When this establishment was closed, owing to the war, Mr. Kling acquired the business of Messrs. J. & W. Chester, at Brighton, and opened the now well-known centre in Great Marlborough Street. It was owing to the enterprise and success of his management that

the firm of Chester has won its high prestige. Mr. Kling was, however, more than an able man of business. He had an artist's appreciation for all that is best in music, and was a believer in modern musical progress. Many living British composers owe some of their advancement to Mr. Kling's discernment and willing encouragement.

## Miscellaneous

### CARNEGIE UNITED KINGDOM TRUST

The adjudicators have recommended for publication the following works: Arthur Benjamin—*Pastoral Fantasia* for string quartet; Gerald Finzi—*A Severn Rhapsody*, for chamber orchestra; Armstrong Gibbs—*The Blue Peter*, a comic opera; Ivor Gurney—*The Western Playland*, a song-cycle setting of words by A. E. Housman; Cyril Scott—*Quintet for pianoforte and strings*; W. T. Walton—*Quartet for pianoforte and strings*; W. G. Whittaker—*A Lyke-Wake Dirge*, for chorus and orchestra. Composers are asked to note that works for adjudication in 1925 must reach the Secretary at Dunfermline not later than December 21, 1924. They are advised to write for particulars, as only certain kinds of works are eligible.

The 270th Festival of the Sons of the Clergy was attended by a large congregation at St. Paul's Cathedral on May 20. Both the music and the performance were worthy of the occasion. Chief among the musical interests was, of course, the new anthem *God is our Refuge and Strength*, composed for the Festival by Dr. W. G. Alcock. A few notes on this work are given on page 522 of the present issue. With a full orchestra to heighten its colour, the anthem made a broad and impressive effect under the conductorship of Dr. Alcock, and was still more to be admired in performance than in perusal of the score. The remainder of the Service, which included the *Magnificat* and *Nunc Dimittis* of Huntley in E flat and the 'Hallelujah' from Beethoven's *Mount of Olives*, was conducted by Dr. Charles Macpherson.

The British Music Society holds its fifth annual conference at Liverpool on June 24-28. The subjects for debate are 'The Amateur in Opera—a Problem for the Modern Composer'; 'Music in Education—the Necessity for a Musical Adviser in all Education Authorities'; 'The Value of Musical Criticism.' Various concerts will be held, one of them being a 'demonstration of the amateur's part in community music,' in the form of a performance by the Liverpool Amateur Orchestral Society and students of Liverpool College.

Unity Church Choral and Orchestral Society, Islington, concluded its second year with an orchestral concert at which Gade's tone-poem *Ossian* and Cherubini's *Water-Carrier Overture* were performed under Mr. Basil Viney. During the season the Society has twice given Cherubini's *Requiem* in C minor.

## Answers to Correspondents

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.*

Q.—Being extremely fond of music I took up the pianoforte about seven months ago, but find it slow work. Can you suggest any way by which I may be able to make quicker progress, or recommend any books that may be helpful? I have been told *The Teacher's Guide*, by Mrs. Curwen, may assist me. Do you think likewise? I have the evenings free throughout the summer, and wish to make the most of them. My age is eighteen.—J. T.

A.—Your slow progress at the pianoforte is probably due to faulty methods. Get *A Child's First Steps* (Williams, 3s.) and *The Pianist's First Music-Making* (Anglo-French, three books, 3s. 6d., 3s. 6d., 3s.), all by Matthay. Study these carefully, and try to find out where you are astray.



Progress in any case, however, will be difficult if you are working by yourself. The book you mention is excellent, and might be used in conjunction with the above.

Q.—Is it possible to get a list of dates and names checked by payment of a reasonable fee? I notice in reading reviews of publications that the reviewers frequently detect an error in dates or names, even when the authors have obviously taken every precaution to be correct. If it was possible to obtain this service from the review staff (of, say, the *Musical Times*) before publication, instead of after, the readers of the publication would be spared, and the poor author himself saved considerable sackcloth and ashes.—‘TRINOMIAL.’

A.—It is usually only a single reviewer among many who happens to be dealing with a book upon his pet subject and is able to ‘floor’ the author on a few points of fact. It might be difficult to discover him beforehand among the crowd of reviewers, variously learned in the subject, who are ready to pounce upon any particular book. The most that could be done would be for an editor to put an author in touch with a known authority or refer him to known sources of information. If a number of reviewers find inaccuracies there is evidence that the author has not ‘taken every precaution to be correct.’

F. W. T.—The first part of your question is fully answered in the March number of the *Musical Times* in reply to ‘F. N.,’ supplemented by further information in the April number, under the reply to ‘W. B.’ For Bach, get Parry’s *John Sebastian Bach* (Putnams). Your second question is a little vague, so perhaps you will let us know if our reply is a bit off the mark. For pianoforte, *Musical Interpretation*, by Tobias Matthay (Williams), discusses the laws and principles of musical interpretation and their application in teaching and performing. Novello’s *Primers, Chopin’s Ornamentation*, by J. P. Dunn, and *Beethoven’s Sonatas*, by C. Egerton Lowe, may also help you. The latter includes hints on the performance of the Sonatas. As regards the organ, there is Dr. Hull’s *Organ-Playing: its Technique and Expression* (Augener). The interpretation of Bach’s organ works is fully treated in *The Organ Works of Bach*, by Harvey Grace (Novello), while the same writer’s *French Organ Music* (H. W. Gray Co.) is a comprehensive study of the works of French composers from the earliest times to the present day. For lives of composers, get Parry’s *Studies of Great Composers* (Routledge, 7s. 6d.). You might also consult the *Mayfair Biographies*, issued by Murdoch. *Studies in Modern Music*, by W. H. Hadow (Seeley), deal (in two volumes) with Berlioz, Schumann, Wagner, Chopin, Dvorák, and Brahms.

H. B.—Any song published before the ‘sixties is anybody’s property, to sing or to copy. Most songs, whether copyright or not, are free for all to sing. An embargo upon public performance of a song is usually temporary. In general we would say—‘risk it.’ Most owners of copyright songs that had a vogue thirty years ago would be very glad for you to sing them in public now.

R. G.—Analysis of complete works is outside the scope of this column. The form of Chopin’s Nocturne in A flat was discussed in the April number of the *Musical Times*, in reply to ‘H. H. H.’ The Sterndale Bennett piece we do not know. If the Mendelssohn Study in F minor is the well-known one with a melody over an *arpeggio* accompaniment, most decidedly you would use the pedal. Before entering for the examination you mention you would be well advised to read a little book, *Musical Examinations: Dubious* (Curwen, 2s.).

W. B.—As regards the Chopin Nocturne you will find your questions fully answered in the March number of this journal in reply to ‘Nemo.’ We have not a copy of the Heller piece.

A. P.—Names and addresses of private teachers are not given in this column. Surely a properly-placed advertisement would speedily give you the information you require.

C. E. D.—The general practice nowadays is to use the same pronunciation in singing as in speaking. Therefore, pronounce ‘bade’ as ‘bad.’

Mr. H. J. Jeal, organist of St. Nicholas Church, Thames Ditton, writes: ‘It may interest your correspondent, “G. L.” to know that the firm of Robson was in existence as late as 1860. The organ on which I play at St. Nicholas Church is by Robson, the inscription plate just above the manuals being “Thomas J. Robson, Organ Builder to Her Majesty, Appollonicon Rooms, 101, St. Martin’s Lane, W.C.,” and on the cast-iron weights for the bellows, “Robson, 1860.” The organ is a two-manual, ten stops on the Great organ, seven on the Swell, two on the Pedal, and usual couplers.’

W. D. D. writes: ‘Can you tell me if Mr. William Henry Thomas is still alive? He used to be organist at St. George’s Church, Tufnell Park, London, where I was with him as a boy. Any information will be welcome.’

H. O. P. E. asks where he can obtain words and music of an old song, *Where the old mare [horse?] died*, which he heard at a Hunt smoking concert in Kent thirty years ago.

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| 2. Good-night ...                  | <i>Shelley</i>           | 4. Willow, Willow, Willow ...     | <i>Shakespeare</i> |

## SECOND SET.

- |                                      |                    |                                     |                    |
|--------------------------------------|--------------------|-------------------------------------|--------------------|
| 1. O Mistress Mine ...               | <i>Shakespeare</i> | 3. No longer mourn for me ...       | <i>Shakespeare</i> |
| 2. Take, O take those lips away ...  | <i>Shakespeare</i> | 4. Blow, blow, thou winter wind ... | <i>Shakespeare</i> |
| 5. When icicles hang by the wall ... | <i>Shakespeare</i> |                                     |                    |

## THIRD SET.

- |  |                 |                               |                       |
|--|-----------------|-------------------------------|-----------------------|
| 1. *To Lucasta, on going to the wars ... | <i>Lovelace</i> | 4. *Why so pale and wan ...   | <i>Suckling</i>       |
| 2. If thou would'st ease thine heart ... | <i>Beddoes</i>  | 5. Through the ivory gate ... | <i>Julian Sturgis</i> |
| 3. *To Althea, from prison ...           | <i>Lovelace</i> | 6. Of all the torments ...    | <i>William Walsh</i>  |

## FOURTH SET.

- |  |                               |  |              |
|--|-------------------------------|--|--------------|
| 1. *Thine eyes still shined for me ... | <i>Emerson</i>                | 4. Weep you no more ...                    | <i>Anon.</i> |
| 2. *When lovers meet again ...         | <i>Langdon Elwyn Mitchell</i> | 5. There be none of beauty's daughters ... | <i>Byron</i> |
| 3. *When we two parted ...             | <i>Byron</i>                  | 6. Bright star ...                         | <i>Keats</i> |

## FIFTH SET.

- |                               |                       |                                   |                                |
|-------------------------------|-----------------------|-----------------------------------|--------------------------------|
| 1. *A stray nymph of Dian ... | <i>Julian Sturgis</i> | 4. Lay a garland on my hearse ... | <i>Beaumont &amp; Fletcher</i> |
| 2. *Proud Maisie ...          | <i>Scott</i>          | 5. Love and laughter ...          | <i>Arthur Butler</i>           |
| 3. *Crabbed age and youth ... | <i>Shakespeare</i>    | 6. A girl to her glass ...        | <i>Julian Sturgis</i>          |
| 7. A Lullaby ...              | <i>E. O. Jones</i>    |                                   |                                |

## SIXTH SET.

- |                                       |                    |                                      |                         |
|---------------------------------------|--------------------|--------------------------------------|-------------------------|
| 1. *When comes my Gwen ...            | <i>E. O. Jones</i> | 4. *A lover's garland ...            | <i>Alfred P. Graves</i> |
| 2. *And yet I love her till I die ... | <i>Anon.</i>       | 5. At the hour the long day ends ... | <i>Alfred P. Graves</i> |
| 3. *Love is a bable ...               | <i>Anon.</i>       | 6. Under the greenwood tree ...      | <i>Shakespeare</i>      |

## SEVENTH SET.

- |  |                       |  |                       |
|--|-----------------------|--|-----------------------|
| 1. On a time the amorous Silvy ...       | <i>Anon.</i>          | 4. O never say that I was false of heart ... | <i>Shakespeare</i>    |
| 2. Follow a shadow ...                   | <i>Ben Jonson</i>     | 5. Julia ...                                 | <i>Herrick</i>        |
| 3. Ye little birds that sit and sing ... | <i>Thomas Heywood</i> | 6. *Sleep ...                                | <i>Julian Sturgis</i> |

## EIGHTH SET.

- |                            |                               |                         |                        |
|----------------------------|-------------------------------|-------------------------|------------------------|
| 1. Whence ...              | <i>Julian Sturgis</i>         | 4. Dirge in woods ...   | <i>George Meredith</i> |
| 2. Nightfall in winter ... | <i>Langdon Elwyn Mitchell</i> | 5. Looking backward ... | <i>Julian Sturgis</i>  |
| 3. Marian ...              | <i>George Meredith</i>        | 6. Grapes ...           | <i>Julian Sturgis</i>  |

## NINTH SET.

- |                                    |                          |                        |                          |
|------------------------------------|--------------------------|------------------------|--------------------------|
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- |  |                           |                                   |                               |
|--|---------------------------|-----------------------------------|-------------------------------|
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| 2. Gone were but the winter cold ...   | <i>Allan Cunningham</i>   | 5. From a city window ...         | <i>Langdon Elwyn Mitchell</i> |
| 3. A moment of farewell ...            | <i>Julian Sturgis</i>     | 6. One silent night of late ...   | <i>Herrick</i>                |

## ELEVENTH SET.

- |                                    |                               |  |                               |
|------------------------------------|-------------------------------|--|-------------------------------|
| 1. One golden thread ...           | <i>Julia Chatterton</i>       | 5. The faithful lover ...                | <i>Alfred Perceval Graves</i> |
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| 3. What part of dread eternity ... | <i>Author unknown</i>         | 7. Why art thou slow ...                 | <i>Massinger</i>              |
| 4. The blackbird ...               | <i>Alfred Perceval Graves</i> | 8. She is my love beyond all thought ... | <i>Alfred P. Graves</i>       |

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- |                                  |                         |                                 |                  |
|----------------------------------|-------------------------|---------------------------------|------------------|
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# The Musical Times

AND SINGING-CLASS CIRCULAR

JULY 1 1924

(FOR LIST OF CONTENTS SEE PAGE 656.)

## CONDUCTORS AND CONDUCTING

BY WILLIAM WALLACE

### I.

In a former series of articles on this subject, the historical side has been considered. In coming to modern aspects we are faced by the problem of describing in words an act which is muscular and at the same time largely mental and musical. The physical, and, it must be added, the visible part of the question is best answered by practical demonstration—unless, indeed, we resort to the unequivocal style of the *Manual of Infantry Training*, and then we should run the risk of inculcating mechanical habits which we are most anxious to deprecate.

Nobody need travel far out of his way to find handbooks which suggest to him the rudiments of the business, if he has not already made up his mind about them by constant attendance at orchestral concerts. In this respect mastery of music will not be complete without obedience of muscle.

Intimately connected with this are those tangles, those *cruces*, which are to be encountered on every page of every orchestral score—those challenges to interpretation, frankly accepted by conductors, no matter how unacceptable their readings may be to studious audiences. Individuality will assert itself, and the personal element cannot be disregarded. It is not the exclusive endowment of the conductor: it exists in varying strength in every one in the concert-room, and accounts for the diversity of opinion that follows a performance. Thus it comes about that howsoever practical our concern with the conductor in the co-ordination of his muscles and his orchestra, we have also to study the mind of the man who is thinking in music and transmuting his thought into action.

Of recent years the vogue of the conductor has robbed the prima donna of much of her glamour. At first sight this might appear as if one protagonist had yielded place to another, and in a certain sense it is true; but the artistic effort of each, and the influence of the audience upon them, must be taken into account in estimating their relative values.

To a generation that is no longer with us, it scarcely mattered what the 'star' sang. The dilettante concentrated his attention on the delivery of some favourite passage, or of a high note; what the composer had to do with it was of less, if of any, account. The prima donna was not interpreting music: she was displaying her physical and artistic capacity for singing. To put the matter accurately and frankly she was, as to

her throat, a gymnast. The muscles of her larynx were to her what the muscles of a gymnast were to him. In demanding *vox et preterea nihil*, the public encouraged a vicious system in which music was merely a device for parading a highly cultivated vocal accomplishment, little attention being paid to the end of which singing was only an element of the means. Thus the reign of the prima donna was an Occasion—it was not a Creation.

The conductor, on the other hand, aims at reproducing the thought of the composer, employing his own critical judgment, and enhancing the score as it left the creator's mind, adding to its brilliancy, and unravelling obscure or complicated passages.

Thus we have two aspects of interpretation; one, in which the personality of the individual stands out and dwarfs the surroundings, the other, in which, through the co-operation of the orchestra, the personality becomes paradoxically impersonal, the combined effort of a number converging with singleness of purpose towards unity of effort.

The comparison between the conductor and the prima donna cannot worthily be carried very far. Reference, however, must be made to the matter, for through his ascendancy the conductor in recent years has come to occupy in the public mind a position somewhat analogous to that of the operatic soprano, and the risk for the public has been to concentrate the attention upon the doings of an individual rather than to view his results in true perspective. Audiences in fact have been attracted by the performance of the interpreter, whether conductor or singer, but with this broad distinction, that in the case of the conductor it is his attitude towards the composer's ideas that is held of most account; in the case of the prima donna nobody troubled about the composer who wrote the roulades so long as she overcame them with ease, yielded to encores, and dragged the concert to an inordinate length.

In recent times there has been much windy debate of this or that conductor's methods, but ultimately the question has resolved itself into a discussion of the music performed, and this is the right attitude. Indeed, of works which have failed to produce an impression, it is not rare to hear it said that even such and such a conductor of eminence could not have made them effective. This is going too far, for on the contrary ineptitude may contort a work out of all recognition. Still, the criticism shows that audiences are getting more discriminating, and that the lure of the conductor is not always potent enough to efface a composer's shortcomings.

The position of the 'guest' conductor is by no means established. It is being assailed by influences which, in days when orchestral music was less frequently heard, could be ignored or belittled, and of these finance is not the least formidable. The awakening of public interest in orchestral music has led to the formation of orchestras, amateur as well as professional, and

although societies in some instances have clung to the superstition that the conductor must be a foreigner, artistic rivalry and competition have made themselves felt by that sensitive gauge, the box-office. It has come to be a vital question whether the large fees absorbed by the 'guest' conductor have been justified and balanced by increased audiences and improved resources, and whether the efforts spent in obtaining a commercial 'draw' might not have been diverted into less pretentious but equally artistic channels.

Self-supporting orchestras have found that the supply of 'guest' conductors—or at least those accepted by the public—is not unlimited, and these orchestras have been driven to fall back upon their own musicians, some of whom have at last been given the opportunity which was denied them so long as the foreigner had his own way.

The substitution of native for alien talent, at first viewed askance by those who had bent the knee to the foreigner and had refused bare justice in musical matters to their own fellow-countrymen, proved to be an experiment less hazardous and costly than had been anticipated. With increased facilities for performance came a correspondingly large supply of new works, and as many of these were of an advanced style of composition, often too intricate to be mastered by a permanent conductor, with other numbers in the programme to be rehearsed within a limited space of time, it became the custom, but not the rule, that the composer should conduct his own work.

Something will be said later of the composer in relation to the conductor. For the present it cannot be denied that it is quite as easy to write 'impossible' passages for the strings as it is to place on the conductor's desk a score of which not even the most conscientious study and analysis will help either the composer or his interpreters.

Herein music differs from all other forms of art. A piece of sculpture, a painting, a poem, stand before the public in their ripeness—even their audacity; but in music there are many mansions, and from door and window and house-top there are clamours, each voice asserting, expostulating, chattering, scoffing, quarrelling, flinging taunts, jeering, answering back, vituperating, till the rabble-riot is quelled by a man in the street, to all appearance threatening the noisy ones with a little stick.

It is not unlikely that a composer, trading upon the credulity of his audience by offering them the mangled discards of others, would find himself in a hopeless predicament were he politely offered the baton. In the present state of things, to venture an opinion might be fraught with danger. At all events, the composer has in recent years been given an opportunity for conducting which twenty-five years ago was denied him until with some assurance he took up the cudgels for himself. He has had his chance of conducting orchestras remote from the critical and not altogether

encouraging eye of metropolitan dikasts, and in discovering the use of his arms has found his feet.

In a certain sense orchestral music may be regarded as a form of drama in which all the characters are assembled on the stage, with the conductor between the instrumentalists and the audience, like the chorus in a play, interpreting the composer's ideas. This is the dramaturgical aspect of his work. For the moment we are leaving out of consideration all the preparation which has to be made before he appears on the platform. It must often be the case that the conductor, while consciously playing upon his orchestra by indicating subdued moments and working up climaxes, is also carrying his audience along with him, and creating in their minds an understanding of the music somewhat akin to his own. The relation of eye-sense to ear-sense is a large question, and there is undoubtedly a psychic connection between the two. In the concert-room the visual impression is obtained from the conductor and orchestra: in the opera-house, where the auditorium is, or ought to be, darkened, the action on the stage provides the visual stimulus, and may be so engrossing as to deflect the attention wholly from the music.

But the same distraction can and does exist in the concert-room, and the intelligent observer may forget the music in wondering what the conductor will do next. With this suggestion of the dramatic in mind, we may ask if a conductor's reputation may not be due in part to invincible clumsiness of 'action' at the outset of his career, which eventually he is forced to cultivate deliberately as his 'style,' and without which he might jeopardise his popularity.

It is not incomprehensible that he may vary his reading on each occasion according to the intimacy or strangeness of his surroundings, the importance of the orchestra, or the preconceived demands of the audience. Rumour may have gone before, heralding his doom as an artist or his triumph as a comedian. These are grave matters, and concern the 'guest' conductor; indeed, it would be interesting to look into his mind and have a glimpse of his thoughts about it at all. But all conductors do not stand around the starry throne, and the time may come when audiences, bred in an environment more musical than spectacular, will divest themselves of the craving for show and settle down to listen.

It is by no means an overstatement that after a concert the visual impression is the first that is described by many, and the most enduring. It is not given to everyone to wander over the country in quest of music; for information about out-of-the-way musical doings the appeal has to be made to people calling themselves musical. On such an appeal to a person who had attended a remote but exceptional performance—one who would have shown deep resentment if regarded as unmusical—



the only reply was a description of the conductor's exaggerated and unnecessary gestures: about the music, not a syllable.

Why, then, it may be asked, are we left with a feeling of insufficiency after a fine orchestral performance under a wooden and mechanical conductor? Why, again, can a brilliant conductor convince us that we have been listening to a first-rate band when, in fact, the quality has been indifferent? If we call to mind conductors who have made their name, and even those whose rare appearances have shown that they have a wide technical comprehension of the art; if, too, we analyse the impressions which they have conveyed to us, we will find, setting all music aside for the moment, that they have struck us as being physically endowed with dramatic instinct. For this instinct does not imply 'barn-storming,' page after page, but equally and appropriately reticence, motionless self-control. Furthermore, were we to drag the confession from them, they would admit very likely that the works which gave them the most pleasure to conduct were those which demanded some form of physical expression, over and above all the æsthetic content of the music. If candid they would acknowledge, as the actor does, a preference for certain rôles.

Eliminating for the moment all musical considerations, let us see what the conductor has to do in the concert-room. With his back to the audience he has to carry out movements of arms and body, and these, whether awkward or graceful, abrupt or suave, grotesque or restrained, must influence to some extent those who, behind him, are noting every action. Besides, the first point discussed after the concert is over will be, as we have pointed out, the conductor's style. It will be clear, then, that the method of the conductor has no small influence on the appreciation of the audience, and lack of co-ordination and reserve may vitiate the effect of the music.

From all points of view it is expedient that some consideration should be given to that part of the conductor's functions which he has to discharge in public, notwithstanding his special duty of training and directing the orchestra. It will be necessary, therefore, to enlarge upon the psychological aspect of his work, and to investigate the all-important influence which he wields. At the outset it is fitting to consider the conductor as he looms in the eye of the public before we come to practical and technical details.

So far we have had in mind only those conductors who from a managerial or popular point of view have a 'box-office value.' They, as artists, would be the first to repudiate with scorn any assessment of their capabilities on a sliding scale. At the same time they would be scarcely human to ignore it. The life of a 'star,' whether musical or celestial, were we to attempt to estimate it, would bring us into conflict with assurances and calculations, which, as we are mere musicians, we leave to statisticians and astronomers. So it is that when the City of Manford-super-Chesterpool

announces the performance of Brahms's No. 5, the audience will flock to see it conducted by Herr Maschin. They will be disappointed in beholding a head of Nordic type, without long hair or bunchy necktie, and in feature not at all unlike one of their own tram-conductors.

*(To be continued.)*

## A COMMENTARY UPON MENDELSSOHN

BY HUBERT J. FOSS

*(Concluded from June number, page 499.)*

The oratorios and pianoforte works of Mendelssohn are the basis of that fundamental love which the English still bear towards him. Of the pianoforte works, the Prelude and Fugue in E minor is not the most typical of his writings for the instrument, but is important as exhibiting a strong and interesting side of Mendelssohn's art; and also as quite the best of his Fugues, and one of the best things in his whole production.

Mendelssohn's pianoforte works may without arbitrariness be divided into three very characteristic moods: the suave, the agitated, and the capricious. Mendelssohn, himself a concert pianist, wrote for the pianoforte with no less, perhaps even with greater, skill than for other instruments. But while suited to the instrument, in technique his pianoforte works were neither original nor particularly interesting. There is in his pianoforte music not only a limitation of mood but also a limitation of technical interest: there is no novelty of effect, nor many passages which require really expert playing. There are indeed few things in all his numerous pianoforte compositions fit to compare with even the early Octet, and particularly with the bigger orchestral works.

In this Fugue on the other hand, Mendelssohn seems to stand outside himself. It is a work in which, in addition to the fact that it is in meaning far deeper than his habitual mood, he is able to display his skill in counterpoint. This his worst enemies cannot deny him, although they may assert with justice that it was frequently vitiated and even dismissed by his desire for harmonic sufficiency: that, in other words, his desire for horizontal interest was too often tempered by his desire for the sleek vertical effects for which his works are so notable. An early interest and education in Bach's music is not alone responsible for this contrapuntal efficiency; it was a seed that fell upon the good ground of his precocious technical facility. Despite, therefore, our surprise that Mendelssohn, the easily moved by outside impressions, should delight in the fugue, we can on technical grounds understand this interest and applaud it.

The turbulent Prelude to this Fugue is conceived in one short sweep from start to finish. Closely allied in subject-matter to the Fugue it precedes, it seems to give the spirit of the latter in a full blast of breath, a shout, while its successor is a reasoned

and controlled statement of the same idea, no less orceful though less forcible, and achieving a greater strength by its more careful and deliberate progress.

The Fugue itself is comparable to the first movement of the later Violin Concerto (discussed *infra*) in its abandonment of that habitual and conventional reserve which makes Mendelssohn's utterance graceful rather than profound. The earlier work is nearer the hysterical than the later, but it is also nearer to the elemental, though indeed still too far from it. Built upon a subject of considerable inherent beauty:

Ex. 5.

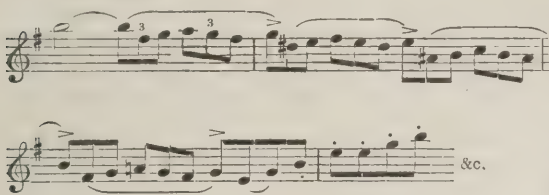




should always be criticised only in its effective juxtaposition and contrast with the swift first movement, and not, as it is so frequently played by amateurs, as a solo piece standing in its own ground. Regarded in the former light it has, of course, a far greater value as music. The third movement exemplifies the 'airy-fairy,' *scherzo* side of Mendelssohn's mind, and may be described as dependent for its climax on the repetition rather than the development of themes. It has not the clinching quality that is now (but was not so much then) demanded of a last movement, and at the end of it we have a feeling of doubt whether its material is presented in the right form, whether that material is not too light to fill out a whole developed ternary movement, with solo instrument and orchestra. The subjects are certainly handled with dexterity, but not with finality.

There are not many points of detail that call for comment. Again we observe at once the economy of material—the use, for instance, that is made of the not very promising material contained in the triplet figure of the soloist after the first subject has been stated :

Ex. 6. Solo Violin.



The second subject exactly exemplifies Wagner's remark when he said, 'His second tunes, his slow movements generally, where the human element comes in, are weaker' :

Ex. 7.

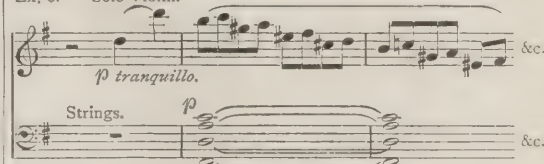
Solo Violin.



There is the typical modulation of which Mendelssohn made such constant use all his life, the harmony—Mendelssohn was at least harmonist enough to exploit some of the richness of the discords made by pedal notes—and the clever interlacing of the wood-wind parts. But orchestrally it is a fine moment. Immediately after there is a relaxation, and the soloist's counterpoint, though clear, shows a failure of imagination.

The curious weakness of the opening of the development section is again highly characteristic. To introduce here the first subject in the major is so obvious a backsliding, so mechanical a device, and so ineffective a treatment, that even a student would instinctively shy at it. Then the pendulum swings the other way, when the soloist has a diminished statement of the 'bridge-passage' theme :

Ex. 8. Solo Violin.



This simple, delicate, dropping phrase for the violin is extraordinarily effective. There is a repressed emotional intensity here, which breaks out in a *crescendo* orchestral passage with a drum-roll as we approach the *cadenza*. The *cadenza* itself, apart from its perfect position, has curiously little musical interest.

The moments at the end of the repeated bridge-passage are of high emotional interest, and well exemplify both Mendelssohn's constructive ability and the strength of his ideas when writing this work. The attention is held in suspense until the music resolves into the calm second subject, which is given by its position a significance far beyond that of its mere notes. And this import is strengthened by the soloist's stating at the end the first phrase of the theme in a low register, and in the minor against held strings and *staccato* brass and drums, all *pianissimo*. This does not seem to me merely a convenience, a modulating phrase : it is an integral part of the recapitulation. The repetition of the *Codetta* (in E minor) now appears like a sudden flame bursting out of ashes that seemed to be dead, particularly in that from its start to the end of the movement there is an unbroken sweep of music in a great *stretto*.

At the end we have the feeling that the musical material has been given its final treatment, and that upon it has been built a structure that is a logical result of that material. It is a lastingly fine movement, which makes us regret deeply the falling away of the other two movements. Apart from the flimsiness of their material and its undecisive treatment, how can we regard from such a musician egregious errors of style such as the modulation from tonic to dominant that occurs in the last movement? In a hymn-tune it would be poor, but in an attempt to establish a key of the structural importance which the dominant bears in this form, such a procedure is an unpleasant commentary upon the musical methods of its author. Then again the use of the first-subject rhythm as a counter-phrase to the second subject is, in practice, a turning back upon his purpose which seems like sheer bad invention. This florid last movement is perhaps better to hear than to think about. It has an air of extravagance and lightness that are taking in performance, but it cannot be said to provide a fit ending to a Concerto with so fine an opening.

If one expresses the intention of examining the solid achievement of Mendelssohn he draws at once the enfilade fire of both flanking parties—the re-acted upon and those who are not even re-acted upon. But such fire can always be turned away; from the first side by appealing to its merely critical sense which has enabled it to transcend the Mendelssohnian; from the other by two even more pertinent questions—What is a master? and and why, by what right, is he accepted as a master with no fear of investigation? It is surely more complimentary to Mendelssohn than the words of both these parties to inquire into what he actually did, instead of taking for granted what he is accepted as having done or presumed not to have done.

I have here examined the three works which in my view are the nucleus of Mendelssohn's serious production. (It may be asked why I have not included the *Midsummer Night's Dream* Overture; the answer is because I prefer the *Scherzo*, as being his own, to the more prodigious Overture, as being Weber's; and to the *Scherzo* I prefer the three works enumerated.) What do we admire in these works? First their strong feeling for life as well as music: they all have 'drive.' Secondly their revelation of the man Mendelssohn: in all he has abandoned the conventional for the real, and if, perhaps, the real is not very important, it is at least real. But, thirdly, we admire the sheer music of these works; the economy of material never palls because there is development, wholeness, a use of actual and not conventional form, in an emotional and not an academic way. In all three there is inspiration of musical energy that produces the sweeping movement of them. They have bare relation to life. The staid feelings of the drawing-room have been thrust away for feelings

that at once sum up and transcend humanity. Further than that, there is a universal idea in them, and not only a common idea (*vide supra*); and it is because this universal idea does not appear integrally through the other parts that make up the music, does not always show its pure nakedness through its veil of decency that is the music's texture, that these three works are not superlative, but only master works of a composer of the second rank. The nearness of them to the first rank is their remarkable feature, although to so many it will appear remarkable that they are not hailed with acclamation.

The responsibility of our age to Mendelssohn and his music is to bare our minds of the Mendelssohn idea, the Mendelssohn instinct, the idiom in which he wrote, the relation he bore to the music of his predecessors, and the influence he wielded over his followers. It is a matter of taking such a thing as 'the Mendelssohn ending' as a part of music, not as a part of a welcome or despised environment. Do we like, as music, that cadence, or not? Or do we merely like it as Mendelssohn? Only so can we discover Mendelssohn's relation to this age, which is the beginning of his relation to ages to come, and only so can we discover whether he was real or only an accepted composer, a man of skill or a man of strong if tempered passions, a man who made pretty or made individual music.

And it was not Mendelssohn's least virtue as a composer that he was not startling: if he showed individuality without being startling, which I find that he did in his best moments, then he, is the greater composer for that.

## WORRYING ABOUT THE LARYNX

BY H. J. KIMBELL

Why worry about the larynx?

To judge from certain turns that discussions on the vocal art are apt to take, it would seem that a good many singers are inclined to forget singing by dabbling in physiological fancies. Should the larynx be held high; should the larynx be permanently depressed in song? It is a fashion to fritter away time and ingenuity over such questions as this—while life is all too short for the acquirement of essential vocal technics.

The physiology of vocal production is an absorbing topic, and the teacher of singing may no doubt profitably inquire into it, but he ought to realise that unless he take a full medical course he cannot be more than a dilettante, and that after all it is not the essence of his vocation. There were perfectly good singers and singing teachers before the A B C of physiology was known, just as there were athletes who could wrestle and box before the muscles of the body were catalogued.

There is a positive danger in undue preoccupation with functions which work aright naturally. Think overmuch about some fanciful improvement in lifting or dropping your feet as you walk, and you



may lose all naturalness of gait. As for this recent agitated talk of the larynx, practical advice is to forget entirely throughout the whole of your vocal career that you have such an organ. The larynx is not normally under voluntary control. The more you think of it the worse you sing.

Singing is a matter entirely of two highly conscious proceedings—breathing and diction. The position of the larynx is dictated by the respiratory action. Respiration is not controlled by any placing of the larynx, and so, since singing depends on breathing and the appropriate reserve and control of the air in the lungs, why worry about the larynx?

It is always difficult to express what exactly is the point of mental concentration in the act of singing, and that is why no amount of writing about singing can ever be more than ancillary to practical instruction. After all, the essence of singing-teaching is to work for the right tone from the pupil to such a degree that the pupil acquires confidently the sense in his body of the conditions which have propagated this tone. The secondary function of the master is to detect when the tone is wrong, and the cause, and to correct it. All this can quite confidently be done without either party having a notion of laryngology.

But it seems to be becoming a positive craze that vocalists should neglect their desirable occupation of learning to sing well in favour of quasi-medical pursuits, in which they may waste time and even ruin their capacities for making music, while not being ever likely to rival Harley Street. My advice to singers is—whatever hobby you take up, avoid laryngology. Stamp-collecting may not be of much use to you artistically, but it is much safer. Of course much the best thing is to work hard, and become a good singer, a matter with which sensations in the larynx have nothing to do. Nature providentially neglected to give normal human beings, among whom I include singers, sensations in their vocal cords. You may think for hours of your vocal chords—you cannot place them.

Hearing all the sorry attempts at singing by the earnest, gifted, musical, young people who indefatigably invite their relations and the newspaper critics to West End concert-halls—attempts which on the whole compare so unfavourably with the corresponding concerts of instrumentalists—one had often sought for a reason for their imperfections. Perhaps we have it here in this new cult of the larynx. One had thought that these people had not even tried to learn to sing. But maybe they have all spent years in teaching their larynges tricks—some maintaining it high up, never allowing the unlucky organ to descend from its perch, others having put it through an arduous course of depression which taught it never to venture above the ridge of the collar. Hence, perhaps, so many dreary hours of helpless, uncontrolled, ugly, unpromising singing.

Bother the larynx!

## BRAHMS: SOME THOUGHTS TOWARDS A RE-VALUATION

BY RICHARD BINNS

It is a truism that great artists are not recognised until they are dead. There have been notable exceptions; indeed, Mr. Newman was urging not long ago that no really great composer remains entirely unrecognised in his lifetime. But between a general recognition and that particular recognition which belongs to the few advanced intelligences able to make contact with genius while it is still nascent there is a vast gulf. The reputation of few composers has remained unaltered at their death; the ending of a man's creative activity frees the critical mind from the apprehensions incident to the analysis of anything incomplete, and allows the lifetime's output to be seen as a whole, and assessed, at least for the time being, as a tangible and unalterable entity. That perspective through which works of art settle more or less finally into their place in history is essentially a matter of longer time, with its increased data of comparisons and relationships. Brahms, it may be said, was one of the fortunate ones, in that he won *some* instant recognition; and while it is true that almost throughout his career praise of him alternated with detraction or open hostility, he cannot be classed with those to whom, in the flesh, Success disdained a glance. He was fated, however, to create one of the half-dozen historic controversies in music the whole issues of which have not, even yet, been determined. There was some reason, and much instinct, behind the objections of Brahms's early contemporary critics. What could you expect those good Germans to make of a man who first dumbfounded them with the difficulties of the *Paganini Variations*, and then responded to their bewildered applause by playing the last movement of a *Rasoumovsky Quartet* as a pianoforte solo? The twenty-five years since the death of Brahms have seen his works so much more frequently performed as to enhance the opportunities of a more widely-spread and considered judgment of their merits. Twenty-five years of composition, too, have materially changed the response of the general ear to relationships in musical sound. The standards of vocal, instrumental, and interpretative technique have changed also; and with these changes some of the old obstacles to the common appreciation of Brahms, if they have not been obliterated, have at least ceased to be formidable. To-day, even in England, neither the *Paganini Variations* nor the *Handel Variations* are regarded as in any sense the 'impracticable' music they were once thought to be, and works like the C minor Sonata, the E flat minor Scherzo, and the D minor Pianoforte Concerto, stormily disputed at their birth, have become veritable 'eagle's feathers.'

That the interest of the many in any composer's works is unlikely to persist for, say, more than a score of years, unless those works are great enough to bring inquiring minds back to them again and

again in spite of patent discouragements, is not likely to be challenged. There were those bold enough to proclaim a few years ago that the war would sound the death-knell of Brahmsian music—if its beginning had not already done so; and there were also members of both the anti-Wagner and the anti-Brahms parties who were secretly well satisfied to claim the war as an admirable excuse for calling off an æsthetic battle which they were finding too difficult to sustain in face of the increasingly serious effort of the general musical public to see Brahms fairly, and see him whole. The ingenuousness of the Excusists proved well founded. To-day there is more interest in Brahms than ever there was. Possibly the natural reaction from a surfeit of extravagant and dubious modern music has stimulated a healthy inclination to submit old judgments to the test of more recent experience. Whatever the cause, it is clear that the comfortably-accepted view of Brahms as a rather forbidding formalist who carried the art of music no farther than where Beethoven left it, merely filling up a few gaps in the brickwork, and so making the Symphony a dead end, is being re-examined by a good many people. These, refusing to take on trust the assertion that the evidence of Brahms's output establishes little or nothing beyond the extent to which he fulfilled 'his mission to restore the classical traditions of music,' find a more fruitful regard for the element of expression in that output, and find also that it is more profitable to relate the traditional classicism of Brahms to this element of expression than to consider them as inalienable and the latter as necessarily secondary. They scratch the skin of the Classic and discover that the Romantic lies not so far beneath as they had been led to suppose, and in such measure, moreover, as to set Brahms for them in a new and more generous light.

One might discourse unendingly on the genius of Brahms in the structure and design of Symphonic music without getting much further than Hadow got twenty years ago (and was thought irresponsible and extravagant for it), in describing him as the fulfiller of the need for

... a composer who, while he maintains and develops the harmonic traditions of the Romantic School, shall take up the classical form where Beethoven left it, aid to free it from the conventions which that greatest of all masters did not wholly succeed in loosening, and carry it to a further stage and raise it to a fuller organization.

But—'the little more' ('and how much it is'—the quotation is apt enough to bear extension) would serve to show, I think, that not only did Brahms tie again with more perfect finish the ends that Beethoven had to leave tangled—it is admitted even by some of his opponents that he made a better job of the parcel than his great predecessor did—but that, without recourse to the methods of the Programmists, he made a distinct and personal contribution to the material of Romance in music,

and raised the identification of it with the means employed in its expression, to a higher power. The last place to look for any supporting evidence, it might pardonably be thought, would be the Symphony in E minor, so long judged by many competent critics to be perhaps the knottiest of all Brahms's bigger compositions; yet unmistakably the evidence is there—lofty thought combined with perfection of form, and in the middle, two movements of extraordinary charm. The imposing symmetry of this symphony's architecture cannot be questioned; nor can the mastery of its polyphony; but between the grey melancholy and strife of the opening *Allegro* and the graven strength of the *Passacaglia* there is a world of Romantic beauty that opens only to a warm and infinitely human interpretation. Nobody before Brahms had made the simultaneous movement of varied rhythms and figuration so pregnant with life or had garbed his thematic limbs in them to such effects alike of strength and tenderness as Brahms did in the remarkable *Andante* whose unconventional A minor-E major harmony, once thought an oddity, is now conceived as a stroke of genius. Nobody save Schubert had come near the lyrical magic and mystery of this movement: not even Schubert evoked more subtle felicities of colour or more delicate variations of feeling than Brahms does here through his wonderful use of the woodwind and horns, which seem to become under his hands—and not by any means in this Symphony alone—the peculiar instruments of the soft rich beauty in Keats's

Season of mists and mellow fruitfulness.

That Brahms learned as much from Schubert as from Beethoven is self-evident, but only the most superficial criticism could be content to assert that he merely borrowed ideas, types of themes, or tricks of colour, and leave it at that. For it is true, as Hadow has pointed out, that although Schubert could pour a more 'profuse strain of unpremeditated art,' art in its larger manifestations may be the gainer by premeditation. One result of the premeditation which was a part of Brahms's nature (and in a sense both cause and effect of his Pateresque withdrawal from social busy-ness) was to enhance most of what is Schubertian in his music by a depth of thought and a certain intensity of character which the work of Schubert rarely owned. Schubert, too, was at best but a short-breathed symphonic craftsman; Brahms possessed an athletic musical stamina which enabled him to set beside the questionably 'heavenly length' of Schubert's C major Symphony, not a similar profuse succession of fine tunes, but the monumental completeness of his own imposing E minor. The contrast between the first and revised versions of the B major Trio affords a striking illustration of this enhancement: of how far Brahms came to leave Schubertianisms behind: but the true pitch and value of the deeper notes in his themes, their accompanying extra richness of colour and rhythmic variety, can be more purposefully studied in such



later works as the B flat Sextet; in the C major Trio (Op. 87), where Brahms seems to stride up exultingly from autumnal evening into the full brilliant light of summer day; and again in the Horn Trio (Op. 40), a few passages of which suggest a closer relationship with Wagner than with Schubert. It would be a mistake, however, to assume that this peculiar poetic bloom is no more than an incidental out-crop emerging here and there in the work of one preoccupied with some entirely dissociable or antithetic aim. Its persistence from the single golden thread of folk-song in the first Pianoforte Sonata to its part in the great closing compositions of Brahms's life suggests, indeed, that it was a direct effect of one of the fundamental informing spirits of his work. It is incipient, as I have hinted, in the slow movement and the *con espressione* theme of the *Allegro* of Op. 1—a little commonplace and of too lush a sentiment maybe, but beguiling us against our inclinations as commonplace things so often will; it is to be found, developed and polished, in the neglected F minor Pianoforte Sonata Op. 5; it can be traced in Protean manifestations through the Magelone Romances—where Brahms lightly touches Bach, Gluck, Handel, Beethoven, and Schumann, and passes on—much of the succeeding chamber music, the second Symphony, and on to the sublime Clarinet Quintet. In the second Symphony, where the workmanship (like the composer's playing, as Joachim wrote of it) is inevitable in its precision and certainty of touch, all the poetry of his inspiration seems to be gathered together as in a garland of late summer flowers, foredoomed to a short life, whose fragrance refreshes the heart as much as their external beauty satisfies the eye and mind.

Keats, it may be recalled, advised Shelley to 'load every rift of his poetry with ore.' There are not wanting signs that Brahms took a similar precept to heart. Shelley might, in reply, have invited his younger contemporary to consider the value of structural vertebrae. There was no need for any contemporary of Brahms to offer him the like advice. One might, without much stretching of analogy, apply to him Arthur Symonds's picture of Thomas Hardy:

You see the brain working with an almost painful simplicity—just saved from being painful by a humorous sense of external things which becomes also a kind of intellectual criticism. . . . In his feeling for nature, curiosity seems to broaden into a more intimate kind of communion. . . . His knowledge of nature brings him nearer to the unchanging and consoling element in the world. All the quite happy entertainment which he gets out of life comes to him from his contemplation of the peasant as himself a rooted part of the earth. . . . There is something brooding, obscure, tremulous, as he meditates over man, nature, and destiny.

Although Brahms as a philosophic thinker has suffered almost as unjust an eclipse in some quarters as Brahms the romantic poet, it will need a deal of thinking to explain away as negligible the philosophic content of the lovely *Schicksalslied*, the lofty *Vier Ernste Gesänge*, or the moving *Requiem*; and

we have not yet penetrated the innermost shrine of the first Symphony, which seems at once to give and to conceal (but from how different a starting point!) as much as the Symphony of Beethoven in the same key. These works point to Brahms as one of the biggest minds of his day, and of bigger all-round musical stature than any subsequent symphonic writer, with the possible exception of our own Elgar. Emil Naumann finished his summing-up of Brahms somewhere about the middle of his life with a phrase that seems pitifully curious now: 'The only man worthy to be placed by his side is *Rubinstein*.' Naumann was the incarnation of Teutonism in the music-criticism of his day, and that declaration was meant for praise. It is interesting to turn to Paul Landormy's recently published *History of Music* for a modern declaration—which is all the more significant in that M. Landormy is about as much pro-German as Naumann was pro-French:

No composer of his own day [says M. Landormy] discovered rhythmic patterns more subtle . . . He was marvellously successful with effects in grayish half-tints, in which respect his two first Violin Sonatas are altogether beyond compare . . . He possessed an ensemble of qualities that were entirely his own, and his music is among that whose composer one recognises without hesitation . . . He was one of the most refined poet-musicians of the 19th century.

A good thing out of Nazareth, indeed!

Music, since Brahms, has ranged over new and widely opening pastures, and its channels have seemed to lead farther and farther away from him. And yet (as Mr. Langford has truthfully said) Brahms remains; his principles remain, too, stubbornly alive in his work,

. . . a standing reproof to all our modern ways, and they seem likely to remain until the art of music finds its way out of the machine-tempered system which is its modern prison. Those who build up the art afresh after this prison is destroyed, may possibly go back to Brahms for their beginning.

## ADVERTISE MUSIC!

BY M.-D. CALVOCORESSI

Concert-managers, artists, and publicity experts have been holding a conference 'to determine the best way of attracting the right kind of music-lover to the West End concert-halls.' One newspaper informed us that 'advertising experts are convinced that concert-halls can be filled . . . provided they are brought before the public notice in a proper manner.' Even granting that the word 'they' in this wonderful sentence refers to concerts, and not—as mere parsing might lead us to believe—to concert-halls, all I can say is that advertising experts must be the most sanguine people under the sun.

If it is difficult to fill concert-halls—even, at times, with 'paper'—anybody (except perhaps advertising experts) might realise that the root of the trouble lies deeper. There can be no doubt that most of the present methods of advertising concerts are highly unsatisfactory.

But so long as people concentrate upon the minor question of bringing concerts 'before the public notice in a proper manner,' they are bound to fail in the end, although they may devise means that will provide now and then a temporary fillip.

Something might be done by inquiring into the meaning of these mystic words, 'the right kind of music-lover.' Perhaps the best way to conduct this investigation is to consider the state of things revealed by some of the present methods of advertising—especially the methods that seem to show that music is the last thing in which the public appealed to is supposed to be interested.

Nothing could be more sadly characteristic than the handbills that give all possible information about a forthcoming concert except the programme.

Only the other day one of these announcements came into my hands. It set forth that Mr. So-and-So was about to give his first concert in London. A large portrait enabled me to ascertain that Mr. So-and-So had wavy hair, a good forehead, an indifferent nose, and a fairly thick moustache. The usual particulars as to hall, date, price of tickets, and so forth, were followed by the letters P.T.O. I glanced at the back page only to find, instead of the programme, a biography of Mr. So-and-So and a list of people who thought highly of his playing.

In my Sunday paper this week, out of thirty-six concert announcements, twenty-five contain no reference to the programme, eight give the programme in full, and three a vague outline only. In other words, only twenty-two per cent. of these costly advertisements are worded so as to mean anything to the music-lovers who do not attend concerts merely in order to hear A's playing or B's singing. Perhaps some day advertising experts will realise that *these* music-lovers are music-lovers of the right kind.

The casual mention, 'Programme will include works by Bach, Beethoven, John Doe, and Richard Roe,' is almost as bad as no mention at all. The right kind of music-lover may wish to know whether he is going to hear other works by Bach or Beethoven than those of which recent concerts may have given him an overdose. Here, however, I grant that the prospect of a particular artist's interpretation may sometimes turn the scale.

With the names of John Doe and Richard Roe the position is different. They represent unknown quantities, and the additional information conveyed by the titles of their works would amount to *nil*. If the music-lover is of the right kind according to my own definition, he should in any case wish to hear John Doe's and Richard Roe's music in the hope that it may provide valuable additions to his stock of musical experience.

But to buy a concert ticket in order to hear works by unknown composers is a terrible gamble. To listen to new works by unknown composers is always a risk which only people endowed with an indiscriminating appetite or with a keen sense of duty can face as a matter of course. The average

music-lover, even of the right kind, may hesitate to face it blindly. But if he had heard or read that the works in question were worthy of notice, it might be another matter.

Professional press advertisers are generally in quest of some peg on which to hang their advertisements. My advice to them is: let this peg be the music, and always the music. Concert advertising, at present, usually puts the cart before the horse, when it does not leave the horse altogether out. Let advertisers think of increasing the demand before devoting time and money to recommending a particular source of supply. Let them try their hand at turning a great portion of the public into gluttons for music as other lines in advertising have turned great portions of it into gluttons for pills and sauces and linoleum and fountain-pens.

This amounts to placing the question on a different footing altogether. Indeed, the matter ceases to be one of advertising in the narrower sense of the word. Small wonder that—so far as I can judge from the reports that came to my notice—not a single word on this aspect of the question, and very little on the question whether concert programmes are as satisfactory as might be, was uttered at the Publicity Club Meeting. Properly understood, the problem is utterly beyond the scope of mere advertising experts.

The Press could and should do a great deal to improve the conditions under which composers, concert-givers, and also—if only they knew it—music-lovers are struggling at present. But its first concern should be to deal with music in the same spirit of purposefulness and thoroughness as politics, science, commerce, industry, and literature are dealt with by the Press at its best. My first piece of advice to the editors of daily papers and weeklies that might do most in the matter, would be: 'Cease to treat music from the point of view of mere news. Give up the notion that the best policy is to provide the public only with what the public wants or is supposed to want. Aim at assuming leadership in music, as you do in all matters that you consider important. This is the only way to advertise music.'

From the point of view of the average editor a concert is usually news, but a musical work is not. I have heard an editor declare that even an account of a concert was no use to him unless it appeared the day after the concert. Whether an important work had been played, and whether his critic had important comments to offer on this work was no concern of his: time-limit alone mattered.

The editor of an American musical periodical once explained to me that it was useless for him to publish articles on composers of whom not one of his several hundred thousand readers had heard before. In 1910, a London editor emphatically asserted that the readers of his paper would not take the slightest interest in articles on the performances of the Russian Ballet at Paris—which



included, among other things, the first production of *Shéhérazade* and of Stravinsky's *Fire-Bird*. More recently, I heard one pooh-pooh the notion of appointing a certain critic whose interest in contemporary music was known to him. 'Imagine,' he said, 'the feelings of my readers should they, on the strength of an article appearing in my paper, be lured into going to hear stuff by Stravinsky, Bliss, or Schönberg.'

These cases are no doubt isolated, but by no means exceptional. The consequences are exactly what might be expected. Three or four months ago a couple of new works by a composer whom not a few music-lovers hold in particular esteem were played for the first time in London. Out of three newspapers that devote the greatest amount of space to musical topics, two contained no notice of these works, and the third devoted two lines to each, against thirty odd lines dealing, in the same issue, with the merits and demerits of a violinist who plays half-a-dozen times a year in London, and contents himself with ringing changes between two or three dozen well-known items.

At this point, unavoidably, we are faced with the obligation of considering the duties and responsibilities of the critic as well as those of the editor. An editor, after all, is justified in thinking that he has done his best when he has appointed a critic whom he considers competent and conscientious. A little thought expended on the best policy to adopt with regard to the musical column might greatly alter the editor's standards of competence and conscientiousness.

It is utterly deplorable, for instance, that certain critics should achieve popularity by ostentatiously siding with the man in the street against the alleged 'highbrow.' A 'highbrow' being, so far as I can understand, a man who is not content with bowing to current opinion, a critic of this kind does exactly the reverse of his duty. Instead of stimulating the minds of his readers, he encourages them to laziness and self-satisfaction. He is among the very first people whom I should describe as responsible for the indifference of which our empty concert-halls stand as token.

The same may be said of critics who object to writing on contemporary composers pending the time when they will be able 'to see these composers whole,' and so make sure that they will never write a sentence which might be remembered against them. They are so very much afraid of impairing their critical reputation by one sin of commission that the heinousness of sins of omission never enters their heads. They are entirely in the right so far as they allege that their best work is that which refers to the topics that interest them most. They might allege the famous instance of Sainte-Beuve, that prince among critics, who went through life without ever offering a contribution to the study and appraisal of great contemporaries of his, such as Stendhal, Balzac, and Victor Hugo. But this is precisely where the editor might step in, intent upon ensuring that contemporary music will receive

a due amount of consideration, and upon discovering the right man for the job. This is certainly a case where two heads would be better than one.

It will be noticed that if I were talking of any topic but music, remarks such as the above would be entirely superfluous. Literary critics do not seek to pit the classics against the moderns, or, when wishful to bestow praise upon Marie Corelli, inveigh against the 'highbrows' who revel in Meredith. Nor does any critic pour scorn upon admirers of Cézanne in order to lend weight to his own encomium of Millais. Nor would editors tolerate in any other column of their papers the recurrence of shortcomings such as are frequently noticeable in the musical column.

It is against this inequality of treatment that all those who just now are evincing concern with the concert-givers' plight should rise in arms. Surely, it is not unreasonable to expect that if the Press were to give music a normal amount of judicious attention, the public's interest in music would be stimulated more deeply and with more lasting results than by a mere advertising campaign. Create a public of genuine music-lovers, firstly by assisting the many genuine music-lovers that exist; secondly, by encouraging potential music-lovers; and thirdly, by making people realise that if they become genuine music-lovers they will be the gainers. I make the advertising experts and other people concerned a free present of these suggestions.

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## Ad Libitum

By 'FESTE'

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A Palestine newspaper tells its readers that 'Sir Edward Elgar has been appointed Waster of the King's Music.' With due respect, I venture to point out that such a post would be a sinecure: how can one waste a thing that scarcely has an existence? There is general relief that the ancient office of the Mastership of the King's Music is to be continued, and a desire is being expressed in and out of print that the King and other members of the Royal Family should give music a helping hand by attendance at concerts. Such attendance, we are told, would cause all the snobs to roll up in the royal wake. Thus, *The Sackbut* for June says:

The King is the most potent influence among the snobs in England, and if he but realised the enormous value of music as a curative agent for much of the spirit of unrest that is abroad in his domains, I believe he would suffer the utmost tortures of the bored, and allow himself to be seen at concerts like [those of] the Royal Philharmonic Society.

Probably; but do musicians want that kind of support? Half the economic troubles in the musical world to-day are due to the fact that in the past musicians have depended far too much on such patronage. If during the Victorian era the profession had set about building up audiences

from the rank and file, instead of catering for the fashionable few, music would now be able to count on steady support similar to that enjoyed by other forms of entertainment. That there is a huge and rapidly-growing public for musical performances is shown in several ways—the great crowds that attend the evening sessions of most of the Competition Festivals, the rapid increase in the number of gramophone records of the best music, and the steady improvement of wireless programmes. It is safe to say that the public for various kinds of good music is now almost, if not quite, as large as that for the cinema, the variety theatre, and the theatre proper. What the profession has to do now is to find the answer to the question, Why does this great public not fill the concert-halls? The answer will probably be found under several heads, one of which will deal with the competition set up by various methods of enjoying music at home viâ the gramophone, the pianola, and wireless. Others will be concerned with the faults of the concert-hall itself, with its cramped, stiff accommodation, unattractive appearance, stuffiness (in more senses than one), high prices of seats and programmes. Apropos of this last point, at what other public entertainment is one asked to pay a shilling for a programme that either tells the buyer no more than he could gather from the poster outside, or that pretends to justify the charge by giving him portraits of the performers, and some pages of more or less helpful analysis and description which very few have time or inclination to read? Even the portraits are often fictitious, for they usually show the performer about fifteen or twenty years younger than he really is. (Sometimes this flattering presentment is paraded outdoors as well. A few months ago a famous pianist, now bald beyond a peradventure, was shown on posters bearing the luxuriant mane with which he burst on London over a decade ago. What a game it is!)

The great music-loving public will not be coaxed into becoming regular patrons of the concert-hall by an occasional visit of Royalty. Does anybody believe that the King's partiality for racing and the theatre makes much difference to the attendance at those forms of recreation? Half the time the public doesn't know beforehand that His Majesty will be at a theatre, and a race meeting can always count on a good crowd.

Besides, if the King has no taste for music, why should he, or anybody else similarly blessed, be expected to turn up at concerts? I myself have only once attended a race meeting, and was then so bored that after an hour I sneaked off and played tennis. 'A poor meeting,' you suggest. Not at all. It was Gold Cup day at Ascot, in glorious weather, in pre-war days, with a glittering royal procession along the course, and I had a front seat. If the King feels about concerts as most musicians feel about race meetings, we need not wonder or complain at his absence from Queen's Hall. To expect him to come and act

as a kind of decoy is unfair, and even undignified. If concert-givers can't get an audience they must realise that they are in the position of a tradesman who fails to attract custom, and they must do as the tradesman would do: they must overhaul their methods or shut up shop. To try to bolster up the concern by exploiting snobbery is a step backwards.

In the long run the only kind of audience worth having is one that turns up, not because the King or anybody else is there, but for the sake of the music.

Among the odds and ends of old journals lying round I have a set of *The Overture*, the very live little organ of the Royal Academy of Music in the 'nineties, edited, if I mistake not, by Mr. Corder. Turning over the pile a few days ago, I came across a passage that has some bearing on the question of State music. I give the paragraph in full:

We have often been amazed, but have been too loyal to raise our indignant voices, at the wretched class of music with which royalty contents itself, both in public and in private. The following paragraph, however, culled from a Court Circular . . . would seem to imply that a protest has at length been made:

'The Band of the Royal Horse Guards, under the direction of Mr. Charles Godfrey, Bandmaster, played the following selection of music during dinner:

March, "Copenhagen" . . .	...	Karl Kaps
Overture, "Maritana" . . .	...	V. Wallace
Walse, "Arcadia" . . .	...	C. Godfrey, Jun.
Fantasia, "Reminiscences of Meyerbeer" . . .	...	C. Godfrey
"Pizzicato" Gavotte . . .	...	M. Watson
Bolero, "La Constancia" . . .	...	A. E. Rae

Her Majesty's guests have left the Castle.'

Nothing in the way of comment could be neater than the six words added by *The Overture* Editor:

'It is greatly to their credit.'

Since writing the above I have seen a very hot and strong letter in the *Daily Telegraph* from Mr. George Sampson, headed 'The Programme Tax.' Mr. Sampson wrote it in order to supplement a previous letter from Mr. Sterling Mackinlay giving a list of the things that keep folk from the concert-hall. Mr. Sampson began by complaining that certain recitalists have lately developed a habit of asking their customers to buy a pig in a poke, or very nearly so. Thus he recently attended a recital by a famous pianist whom he never misses hearing, but until he arrived at the hall, 'the utmost diligence of research failed to reveal what he was going to play.' Only when Mr. Sampson had handed over a shilling for 'a wretched leaflet called an analytical programme' could he find out. Having paid a high price for his seat he very reasonably objects to two further extortions—the entertainment tax and the programme tax. Neither could be dodged; officialdom had its eye on the first, and the recitalist and/or his manager took care that



Mr. Sampson should not escape the second, by the simple expedient of not publishing the programme elsewhere than in the 'wretched leaflet' aforesaid. Mr. Sampson tells us that the programme contained eight pages, three of them blanks, and he gives us an idea of the kind of value yielded by the rest:

(1.) Liszt's *Weinen, Klagen* (or *Crucifixus*) Variations: Seventeen lines about the *Crucifixus* of Bach's B minor Mass, and one line about the actual work of Liszt to be played.

(2.) Three Bach Organ Chorale Preludes, arranged for pianoforte: Seven lines about Bach's Church Cantatas, and not a single word about the Chorale Preludes.

(3.) Chopin, Six Studies: Nineteen lines, fourteen of which were quoted from Niecks; but not the least indication which six studies out of the available twenty-seven were to be played.

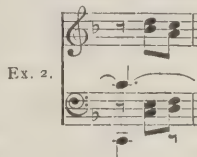
(4.) Liszt, Waltz in *Faust*. Here the analytical gentleman spread himself out to forty-three ecstatic lines; but, unfortunately, he chose to describe Liszt's *Mephisto Walzer*, and the recitalist was playing Liszt's transcription of Gounod.

Certainly this is a very bad case; in fairness one must admit that it is far worse than the average. But even an isolated case ought not to be possible. After all, one such experience is enough to make any but the very keenest of concert-goers stay away for the next few weeks. Mr. Sampson is right when he says that such extortions leave the public resentful. 'We go to concerts for our pleasure [he says], not as an act of duty or charity. Make our going disagreeable, and we shall find pleasure elsewhere. After all, there are pianolas and gramophones.' And wireless, he might have added. I doubt if some concert-managers yet realise how serious is the competition set up by these methods of taking one's music at home. I do not exaggerate in the least in saying that I have on a good many occasions lately sat in slippers ease, with room for the proper disposition of all my knees and feet (a rare experience in a concert-hall), while the gramophone has delivered a programme of chamber music played by the London, Flonzaley, Léner, and other quartet parties, reproduced in such a way that a first-hand hearing would have given me very little more pleasure, if any at all. Put in the scale the comfort and convenience—no journey to and from the hall, a meal a few steps away whenever I wanted it, plenty of elbow room, a pipe, and no annotated programme (one shilling)—and the balance goes down with a rich, dull thud not on the side of the concert-hall.

Casella's recently-published *Evolution of Music* contains a lot of interesting things, but some of the author's statements show signs of haste. Thus he quotes a passage from one of Schubert's Waltzes, and tells us that in this bar:



'we have the first appearance of that chord of the dominant major ninth which is without any doubt the greatest harmonic discovery of the 19th century.' To-day, when we are unearthing so much wonderful old music of all kinds, one has to be cautious about claiming to have discovered the 'first appearance' of any progression. Even much-trumpeted 'first performances' of new or revived works are apt to prove to be the second or third or *n*th. The hero who first used the dominant major ninth may never be identified, but certainly his name was not Schubert. If this from Bach's Organ Toccata in F is not a dominant major ninth, I don't know one when I hear it:



It is not the only one in the Toccata, and the cadence of the Fugue gives us another.

I doubt if there are many earlier examples of this, although *minor* ninths were probably common enough. These Bach specimens are more definite than that in Ex. 1, because Schubert merely touches the ninth as an auxiliary note, in carrying out a melodic figure used throughout the rest of the piece.

There may be still more in Bach, too, but there is no need to tabulate them. I cannot, however, refrain from pointing out something far more striking—a first inversion of the supertonic major ninth that occurs at the close of the Prelude in F sharp major in Book II. of the *Forty-eight*:



And the interest and novelty are increased by the chord of the eleventh that follows the ninth.

On page 7 of his book Casella quotes the following from Monteverde:

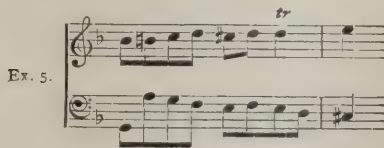


and in his comments says that 'the three daring fifths scarcely need any comment.' Here I think he is wrong. A comment is needed—one pointing out that the fifths, so far from being daring, are almost certainly due to a slip of the pen. Surely the C in the bass is a mistake for B?

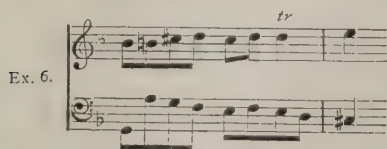
Seeing that until comparatively recent times practically all music was in manuscript, it is odd that critics and historians seem to underestimate the chance of error in copying. Thus, thousands

of words have been written round the passage in the *Eroica* where the strings play dominant harmony while the horns enter with the theme in the tonic. Our ears to-day think nothing of the clash, but it is worth while remembering that so daring a composer as Berlioz couldn't abide it, and there are good judges to-day who hold that the clashes are due, not to a wild poetic flash on the part of Beethoven, but merely to a note or two having got on the wrong line or space. The A flat in the violin part may have been intended for a G, or the first three notes of the horn part may be slips for D F D. We know that Beethoven is said to have stuck out for the passage as it stands, but this need not rule out the possibility of its having been due to an accident of penmanship. He may have liked the result of the slip, or (more likely still) he may have pretended to like it out of mere stubbornness. Berlioz says that if the passage is 'really an intention of Beethoven, and if there is any truth in the anecdotes which are current upon the subject, it must be admitted to be a whim amounting to absurdity. . . . It is difficult to find a serious justification for this musical caprice.' But the point worries us so little to-day that very few average listeners would notice whether the orchestra played the passage as written or as amended by early editors. It is amusing to think of quarts of ink having been shed over so very ordinary a passage. (And here am I shedding a few drops more!)

In turning up my Bach just now for Ex. 2, I came across yet another case in which it is clear that editors have blindly followed one another in sticking to what is presumably the original manuscript version. In the 'Dorian' Toccata is a progression that is so unsatisfactory as it stands that one is surprised to hear organists playing it as written when the mere shifting of an accidental one beat farther back will make it more logical and effective. Here is the passage as it appears in every edition known to me:



But surely Bach meant:



The whole of the passage is in D minor (the modulation to G minor in the preceding bar is too transient to affect the argument), and the C natural is both ugly and pointless. I don't care twopence

how it stands in the original manuscript; no composer is immune from slips of the kind, and in the case of the older men, whose works were often copied by pupils and circulated in manuscript, the chance of error was by no means small. Yet no Bach editor seems to have suggested that the sharp has somehow got in front of the wrong C. And so prone are we to go on playing a passage as we have always played it, and so much store do we set by original manuscripts (which are sometimes not original at all) that I can see in my mind's eye indignant readers deciding to dust my jacket for suggesting that we should tamper with the sacred text. They may dust their hardest, but so long as I can totter to the organ I shall play the C sharp where I think old Bach played it himself, however he may have written it.

I have to acknowledge letters from various correspondents in regard to the recent pillorying of bad music in these columns. It is good to hear that some readers have found in the 'pillory' powder and shot for use in discussions on the vexed question of what constitutes good and bad quality in music. One writer, however, abuses me for 'dragging into the limelight' the hymn-tune discussed last month, and regards my criticism as 'a cheap and nasty sneer at the clergy.' My withers are unwrung on both counts. When a composer publishes a work he throws down a challenge to criticism. Most composers complain of getting too little limelight; in fact so much good new music is published that there is not enough limelight to go round. But if a work does somehow come under the glare, and cuts a poor figure, is the fault with the limelight? As to my attitude to the clergy: I have the honour and pleasure of counting among my best friends a large number of parsons, and that fact, together with my high respect for their office, will keep me from sneering at them as a body. But we must never forget that in Church music the prime responsibility rests with the clergy. Too often they keep the standard down either by a *laissez-faire* policy or by dabbling in it in an amateurish, uninstructed way as directors or (worst of all) as composers of feeble hymn-tunes, which they foist on their own and other congregations. (The letters I receive on this subject would stagger readers; unfortunately the writers usually ask me not to refer to them publicly, as they wish to retain their posts as organists.) The press, musical and ecclesiastical, has hitherto been far too complaisant about these wretched tunes. A vigorous crusade, with no qualms about giving the delinquents' names, would soon choke off the worst of them. They would continue to compose, no doubt, but they would think twice before publishing. The thought of the limelight would give them pause.

Mr. Sidney Williamson has been appointed Musical Director to the Royal Christchurch (New Zealand) Musical Society—the oldest organization of the kind in Australasia.



## ERBA, URIO, STRADELLA, AND HANDEL

BY P. ROBINSON

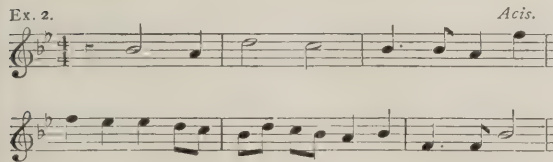
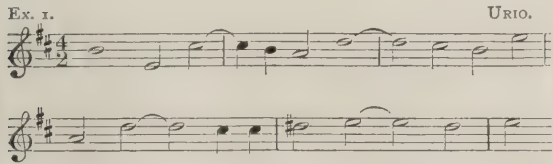
In some chapters of a book published in 1908,\* reasons were given for concluding that a *Magnificat*, a *Te Deum*, and a *Serenata*, ascribed by Dr. Chrysander to Dionigi Erba, F. A. Urrio, and Alessandro Stradella, respectively, were really early works of Handel's, written in Italy (1707-10), when he was studying the Italian style.

To the evidence, and to the arguments, which won considerable acceptance, and perhaps would not be contested by anyone who could devote sufficient time and thought to the inquiry, a few additions will here be made. Of course, the great bulk of the evidence cannot be displayed again, but it is hoped that the significance of the additions will be sufficiently intelligible.

The subject has three main divisions: (1.) The positive proofs of Handel's authorship, based on thematic resemblances; (2.) The demonstration of the utter worthlessness of the alleged adverse evidence; (3.) Some probable, but not necessarily quite certain, explanations of the blunders. It is nearly certain that the *Te Deum* was written at Urrio, on Lake Como, about May, 1709, to celebrate at Milan a confidently expected, but never realised, European peace; the cantata *Io languisco* would thus be a companion work. Most probably the *Magnificat* had some connection with Benedetto Erba, later Cardinal Odescalchi—the 'place' explanation of the 'Erba,' though possible, was not advocated in the book. The 'Stradella' ascription must have been conjectural; in any case, the form proves that Stradella could not have written the work.

## URIO-STRADELLA CONFIRMATION

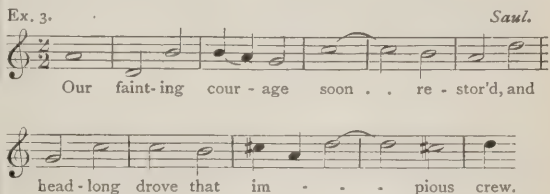
It was claimed as demonstrated—and only from the resemblances which prove Handel's authorship of the *Te Deum* and *Serenata* could the conclusion have been reached or suspected—that Handel had the 'Urrio' in mind when he wrote the chorus 'Wretched lovers . . . Behold the monster Polypheme' (*Acis*, circa 1720). Yet how slight the superficial resemblance!



To claim that Ex. 2 is really Ex. 1 in disguise, might seem almost as far-fetched as Stephen Leacock's conception of a detective going about disguised as a dachshund. But turn to *Saul* (1738).

In *Saul*, No. 4, the words begin with, 'Along the monster atheist strode' [i.e., Goliath]. Here Handel

must have been reminded of his other celebrated giant, 'the monster Polypheme,' with his strides, for, at the time, *Acis* was frequently performed. So he might naturally think of the 'Urrio.' And what do we find? That for the first time for nearly twenty years—for the first time in his life, according to the older theory—Handel has thought of the *Te Deum*. No. 5, still dealing with Goliath, begins with an unimportant stop-gap, ten bars long, derived from a secondary phrase in the *Te Deum*, and then plunges into the real business, a Fugue of seventy-seven bars, in character rather similar to the *Acis* chorus. And this is the theme:



The next use of the 'Urrio' is in No. 17, &c., where the introduction of bells is not sanctioned by the text. The next is in No. 61.

With the theme already in his mind, Handel might naturally think of combining it with a more lively motif in imitation of the *Acis* chorus, without troubling overmuch about appropriateness. But if, without prepossession, he were simply looking for music to fit the words, this chorus would be a quite inexplicable choice.

No reason can be given why a strange MS. should reach Handel on this day rather than on any other day during his forty-seven years' residence in England; and another 'accident' on the top of an already monstrously incredible series, is quite inadmissible. Unquestionably Handel wrote the 'Urrio' and the 'Stradella.'

## ERBA

Handel's incomplete 1738 MS. of the *Magnificat* having been shown to be a revised copy, and the connection of the work with a 1708 cantata and a Hamburg opera having been pointed out, the supposed case for the obscure Dionigi Erba collapses. True, there is the 'del R<sup>d</sup> Sigr Erba' of the later R.C.M. copy. But the very form of this suggests that it was derived from no Italian ascription, but from some rough note on a MS. of Handel's, comparable to the 'dal Marche Ruspoli' of the *Resurrezione* (1708), and the 'd'Alvito' of *Acis* (1708), the last page of which has been recently discovered. The kindness of Mr. W. Barclay Squire has revealed to me a previous error with regard to the *Resurrezione*. It now appears that in neither work does Handel's name occur anywhere—at the beginning or the end. Now, these are the only two works of importance, written in Italy after July, 1707, of which the last pages, bearing notes of time and place, have survived, and in both, where a signature might have been expected, are notes which a copyist would not understand, and which might easily have generated an 'Oratorio del Marche Ruspoli,' or a 'Serenata del Sigr d'Alvito.' We may view Erba as of the class of the Marchese Ruspoli and the Duca d'Alvito (for the latter see Mr. Newman Flower's *George Frideric Handel*, page 74). None of these patrons, it may be remarked, is mentioned in the early biographies.

\* *Handel and his Orbit* (Sherratt & Hughes).

Benedetto Erba, later Odescalchi (August 19, 1679–December 14, 1740),\* of a rich and noble family, very prominent at Rome, was himself, when nuncio in Poland (1711–15), rich enough to spend largely out of his own pocket to carry on the war against the Turk.† Formerly, his relative, Innocent XI., was celebrated for his generosity, when sent as legate to Ferrara with corn. Now, corn was sent to Ferrara early in 1709; so Erba's vice-legateship to Ferrara may naturally be assigned to that date; indeed, long vice-legateships would hardly be important enough for a young man marked out for such speedy preferment (Cardinal, 1713). It becomes practically certain that Erba was Referendario, cameriere d'Onore to the Pope, and an 'Arcadian,' at Rome, during Handel's stay there, 1707–08.

#### URIO

Mrs. McCreery, who at the time owned the Castello di Urio, kindly informed me (October 29, 1908), after making further inquiries, that the villa was believed to have been built early in the 16th century.

The late R. A. Streatfeild sent me a letter (April 18, 1913), from which I make an extract:

The Handel story is this: At Varese (or just outside it) there is [a] large and luxurious hotel, which formerly was the country house of some Milanese grandee. A friend of mine in conversation with some ladies at Florence mentioned that he had been stopping there, whereupon one of the ladies said she had stayed in the house while it was still in private hands, and she remembered that it contained a harpsichord which was said to have been played upon by Handel.

Varese is about fifteen miles from Urio. Such a tradition was hardly likely to arise unless Handel had been in the neighbourhood; and any other date than 1709 is almost impossible. Handel did not leave London till January 27, 1729 (O.S.) (see Newman Flower, p. 177), and must have left Italy before the middle of May. I can find no evidence for the usual statement that he visited Milan then. Venice and Rome would demand all his time.

This stay near Milan does not conflict with recent chronologies. Possibly, however, Handel really produced *Rodrigo* in the autumn of 1708; wrote *Agrippina* at Venice during the Carnival of 1709, too late for production that season; and visited Milan, and perhaps other places, before the opera was produced, with newly-engaged singers, at the end of 1709. Cardinal Grimani might have procured him the commission for the *Te Deum*. This arrangement permits us to retain more than is usual of Mainwaring's original story.

There has been a suggestion that 'Urio, 1660,' might contain the date of F. A. Urio's birth. But dates on MSS. did not mean dates of birth or death or marriage. Moreover, anyone fortunate enough to know a date of birth would know more about the man than just—Urio. The date is obviously conjectural and valueless, like the other date, 'apud 1682.' It is worth observing that the conjecturers and inquirers about 1780 clearly never heard that F. A. Urio had written any *Te Deum*, much less this *Te Deum*; else they would have recorded the discovery in their numerous notes. The *Te Deum* is

a very long work; a work hardly likely to have been written by anyone but a composer of repute for a very great occasion.

#### STRADELLA

It is just possible that the copyist wished it to be understood that the ascription was conjectural. Lines of points or dots are found under certain words, or parts of words of the ascription. Now, the placing of these dots does not fit in well with conjectures that they might be intended (a) for ornament, or (b) to emphasise the important words. Yet something they must mean. They might, then, possibly represent the parts not found in the original from which the copy was made (cf. the italics in English and Italian Bibles). These parts include 'Stradella' and the first half of 'Alessandro.' This suggestion is, of course, not intended as an argument for authorship.

#### STYLE

It may be remarked that Chrysander (iii., 78), when praising Handel for a passage in 'Thou sentest forth' (*Israel*), seems to have forgotten for the moment that all this is in the *Magnificat*. Indeed, many would think the passage particularly Handelian. Attention might also be directed to the 'Italian' style and feeling of 'Thou art the Everlasting Son' (*Utrecht Te Deum*, 1713).

Those who bear in mind that Handel was a versatile young man, avowedly studying and practising Italian style, will find no reason for not accepting the overwhelming evidence for his authorship of all three works.

#### DEBUSSY AND BRAHMS

BY ANDREW DE TERNANT

Claude Debussy once said to me that every professional musician should write an 'autobiography,' and that when he reached the age of sixty he would himself commence one. If the musician, he said, was not an interesting personality, he would at least preserve for posterity records of a certain number of musical contemporaries of eminence. This was one of the reasons why the short 'Diary' of Haydn in London, and the fuller 'autobiographies' of Grétry, Spohr, Moscheles, and Berlioz were so valuable. The excessive vanity of each of the last four was conspicuous on almost every page they wrote, but they were only human after all, and had the excusable weakness of wishing to let their admirers and enemies know they were somebody on the 'stage, where every one must play a part, and mine a sad one.'

Debussy, unfortunately, did not reach the age of sixty, and there is no evidence that he left any fragments or notes for an 'autobiography.' But though he had a strange dislike of speaking about himself and his own compositions, he had no objection to discussing the merits or otherwise of his musical contemporaries, and a favourite topic of conversation of his was the international musical movement. After being released from the rules and regulations of the 'Grand Prix de Rome' scholarship, he made up his mind to become personally acquainted with as many eminent foreign composers as possible, and his 'greatest capture' was Johannes Brahms. It was no easy task to approach 'the lion in his den.' He wrote a letter to him, and received no reply. He called twice at his house. On the first occasion he

\* *Dictionnaire des Cardinaux*, by 'L'Abbé.'

† *Enciclopedia Italiana*.



was informed that the master was unwell, and on the other that he was engaged. At last the wife of one of the secretaries of the French Embassy at Vienna promised to help him in his difficulty. She was an Hungarian by birth, though married to a French diplomat, and had been in her younger days to some extent a pupil of Brahms. The German master was no French scholar, and when he received a business letter from France or Belgium he always called on the lady to assist him in making out a draft in reply. It was not long before Debussy received an invitation to luncheon from the lady, and she stated there would be only three persons present, viz., the master, Claude Debussy, and 'yours sincerely.'

After the introduction, Brahms growled out, 'Are you the Frenchman who wrote to me and called twice at my house?' Debussy bowed graciously. 'Well, I will forgive you this time,' exclaimed Brahms, 'but don't do it again.' During the luncheon, Brahms did not utter a single word, but after drinking several glasses of French champagne at the end, he said it was the 'most glorious wine in the world,' and quoted the lines from Goethe's *Faust*:

One cannot always do without the Foreigner,  
But give him to me in the shape of wine.  
A true-born German hates with all his heart  
A Frenchman—but their wines are excellent.

Franco-German wars were inevitable, Brahms said, but French and German art would always flourish, and would be, until the Day of Judgment, the glory and wonder of the world. He was quite aware of the fact that the French musical public considered him the most German of contemporary composers. The brilliant French nation was correct in its judgment, and he was heartily thankful. He was proud to be a German composer. A musician who abandoned his nationality in art would never leave any permanent mark on the history of the music of his own country. There was no excuse for the imitation of foreign music. That was why he so much admired French literature, art, and music. Auber's music was French all over, though the scenes of his operas take place in Italy, Spain, and Portugal. The Spaniards in Molière's comedies were in reality Frenchmen, and Racine's Greeks and Romans in his tragedies were French princes and noblemen at the Court of the great monarch Louis XIV. The greatest opera produced in Europe since the Franco-German war was undoubtedly Georges Bizet's *Carmen*. He (Brahms) had attended twenty performances of the work at the Vienna State Opera-House, and was by no means tired of it. Bismarck—who was certainly the best amateur judge of music he had ever met—told him that he had witnessed twenty-seven performances. A Spanish countess once said to him that *Carmen* was not much appreciated by Spaniards: 'It is too French in style.' 'That, Madame, is where its greatness lies,' replied Brahms.

'The French are the most cultured of the Latin countries, and this is reflected in their masterpieces of literature, art, and music. Bizet did not paint *Carmen* as a low-bred follower of Spanish soldiers, but as a bewitching, cultured woman of his own nationality.'

A few weeks before the production of *Carmen*, he (Brahms) was informed by his old friend, Camille Saint-Saëns, that Georges Bizet had expressed a desire

to meet him. He always regretted since he heard this that the opportunity was now lost. He would have gone to the end of the earth to embrace the composer of *Carmen*. But he hoped some day to meet this gifted son of France in a better world. Bizet, unlike some of the great composers, had not produced a brood of imitators. This curse of the history of music had been responsible for some lamentable results. It was the avalanche of sickly imitations of Mendelssohn which drove that great master's compositions out of the concert-room. Rossini would have had a longer reign with his melodious operas if a crowd of his miserable countrymen had not drowned the Italian theatres with imitations of his tricks and mannerisms, without even a spark of his genius. Wagner might be annihilated by an idiot with a twelve-night music-drama embracing all the legends of Germany. Brahms had also suffered in a 'modest way.' He had been inundated with parcels of chamber music sent for inspection, which were mere pale imitations of his works of that kind, and had even been asked to express an opinion on the manuscripts submitted. The patent medicine manufacturer was legally protected from imitation in all countries by international law, but the composer who devoted much thought and study to finding a new road for himself, evidently was not considered worthy of protection.

Before separating, Brahms invited his lady friend and Debussy to dine with him on the following evening at a restaurant close to the State Opera-House. After that there 'would be a treat in store for his new young French friend.' Brahms said he was sorry he could not entertain at his house, because he was living with rather 'homely people, who were a bit ill at ease in their manners, and had not the slightest idea of French politeness.' The three met again on the evening arranged, and during the dinner Brahms was crackling with wit and repartee. At the conclusion Brahms said the 'treat in store' was a performance of *Carmen*. It would be the twenty-first performance he had attended, and practically his 'coming of age' in connection with the work. He had secured a box, and the title-part would be undertaken by the best actress-singer at Vienna. During the performance the German master followed every note with the closest attention, and in the intervals delivered quite a commentary-lecture on the principal numbers, and criticisms of the singers' performances of their respective parts.

Brahms subsequently devoted an entire day to conducting Debussy to places of musical interest at Vienna. They visited the graves of Beethoven and Schubert, the Conservatorium, and inspected the famous collection of musical manuscripts and autographs in the Imperial Library. Before leaving Vienna, Debussy called at the house of Brahms. He was 'at home' this time, and, wishing Claude *bon voyage* and a successful career, the great German master embraced the young Frenchman like a son. He said a 'crusty' old bachelor had quite as much fatherly feeling as a more fortunate married man.

A Summer Vacation Course for Adults in Dalcroze Eurhythmics will be held at the Paris Dalcroze School, 52, Rue de Vaugirard, Paris, V<sup>e</sup>, from August 4 to 16. The Course will be under the personal direction of M. Jaques-Dalcroze. English-speaking students may obtain all information from the Dalcroze School, 23, Store Street, W.C. (tel.: Museum 2294). Early inquiry is necessary, as accommodation is likely to be at a premium.

# THE EXHIBITION OF THE ROYAL ACADEMY OF ARTS

BY ARTHUR T. FROGGATT

The number of works in this year's Academy is fifteen hundred and sixty-three, or nineteen in excess of those exhibited last season. I have not been able to find any reference to music in more than twenty-three of these. However, the proportion is greater than on the last occasion—one in sixty-five as compared with one in ninety-six. The central hall and Gallery No. 5 are the only rooms in which my search was fruitless.

A clever effect of reflected light is the distinguishing feature of 'The Music Room, Royal Pavilion, Brighton' (48), by C. H. H. Burleigh. If this apartment contains any musical instruments, they do not appear in the picture. 'The Violinist' (89), by Alex. Gerhards, compares very unfavourably with a similar subject by A. E. Brockbank in last year's Academy. In the first-named, the chin of the player rests on the tailpiece, his left hand is cramped, the bow is held at a wrong angle, and the right elbow is raised.

In Gallery No. 3, 'The Drawing-Room' (163), by L. Campbell Taylor, possibly deserves a passing mention in this article, for I have every reason to believe that a somewhat obscure object in the left-hand corner of the picture is the leg of a pianoforte.

There is no portrait of a living musician in the Academy. The imaginative 'Daphnis and Chloe' (170), by Harold Speed, does not compensate for this omission. It shows Chloe with bobbed hair, and Daphnis with a shepherd's pipe in his left hand.

The most arresting picture in Gallery No. 4, is undoubtedly 'The Old Watergate' (224), one of Tom Mostyn's gorgeous garden scenes. At the bottom of a flight of steps leading to the water stands a figure playing upon an oboe, or *flûte-à-bec*. 'Apollo and Marsyas' (226), by Harry Morley, shows the god with a five-stringed lyre (*sic*), and Marsyas holding a *flauto traverso* to his lips. A peculiarity of this painting is that large pieces of sheep's wool are descending from the sky—or are they by any possibility intended for clouds? In 'Don Juan and the Statue' (228), by Charles Ricketts, the libertine is striving to reach the hand of the Commandant, who is stooping from his pedestal to meet the Don half-way, while Leporello crouches at the mouth of a vault. Whether the death-like pallor on the face of the Don is the result of his past life, or of the unusual conduct of the statue, it is difficult to determine. 'John McCormack' (243), by Sir William Orpen, is, in my opinion, the most satisfactory portrait, upon the whole, of the five contributed by Sir William.

In Gallery No. 7, 'Peasants' Dance' (369), by Laura Knight, recalls similar subjects by well-known 17th-century Dutch artists. It is a scene from low life, a small picture, in which a fat man is playing a guitar for the benefit of a few couples who are dancing outside an ale-house. In Gallery No. 8, 'A Rehearsal' (414), by the same artist, is a much larger work in which a guitar, this time played by a girl, also figures.

In Gallery No. 9, 'The Spinnet' (522), by Dorothea Landau, is a charming little picture, both as regards the face of the girl and the clever treatment of the case of the instrument. Unfortunately the hands, of which the right is placed upon the keys, while the

left supports the lid of the spinet, are not quite so satisfactory. 'Souvenir of Schumann's *Carnaval*' (556), by W. E. Webster, certainly suggests a carnival, but contains no special reference to Schumann's that I can perceive; and a definition should never include more than the thing defined. A young man in the costume of a century ago is making love to a danseuse, with Pierrot in the background, looking at them over his shoulder—an incident, I imagine, which has occurred at more than one carnival.

In Gallery No. 10, 'The Studio Dance' (585), by William Conor, is another picture, this time a large one, which does not tell its story, and which moreover can only be described as a daub. A girl is sitting in the foreground, while behind her is a young man playing an accordion.

A fine painting in Gallery No. 11 is 'Chiron and his Pupils' (659), by G. Spencer Watson. Chiron himself and one of his pupils each carry a chelys, formed with ram's horns, and bearing five strings.

Only two subjects among the water colours demand notice. 'Carmen' (718), by Gordon W. Nicoll, is a small, even slight, but very imaginative drawing; the crowd rushing out from the arena to see Carmen lying dead upon the ground. In 'The Nativity' (816), by Dorothy W. Hawksley, five angels, obviously female, stand upon the broken roof of the stable. One is so hidden from view as to make it impossible to say what she is doing; but the others are playing, one a viol, another a guitar, another a mandola, and the fourth a shophar. The style is very pre-Raphaelite, the drawing beautiful, the colouring lovely; and yet something is wanting. It may be unkind, it may even be untrue, to say it, but the spirit of Faith seems to be absent.

Two of the wood engravings (here again, of totally different character) must be mentioned. 'Music and Bells' (1014), by Alec Buckels, is quite delightful. Here are eight urchins, three of them with a bell apiece, and one with a trumpet or oboe: the others are clapping their hands. 'Armony' (1091), by J. G. Platt, is amusing in a different way. Two artists, standing not far from a cocoa-nut shy, are performing, the one upon a banjo and the other upon an accordion, and the former is adding his vocal efforts to the entertainment.

In the Architectural Room, 'New Church, Ampleforth Abbey, Yorks,' interior view (1246), by G. Gilbert Scott, includes a good organ-case, of flat design, on the south side of the chancel. 'Church at Gorton, Lancs' (1252), by Walter Tapper, also includes an organ case, this time on the north side, but it has the common fault of standing out too far from the line of the chancel wall. 'A Design for Proposed Concert Pavilion, Bournemouth' (1277), by A. G. R. Mackenzie, can only be described as unnecessarily ugly, even for a concert-hall.

It remains to draw attention to two pieces of sculpture. 'Pan' (1422), bronze statuette by G. A. Meredith Williams, is a figure of beautiful pose, playing the double-pipes. A 'Young Faun' (1452), bronze statuette by Harold J. Youngman, is a small figure, holding the double-pipes in the hands.

As regards the number of works, not to mention their importance from a musical point of view, it can hardly be said that the divine art receives its due share of recognition from modern painters and sculptors—not such a share as would be observable, I feel sure, in an exhibition of the works of the old masters.



## THE PRAGUE FESTIVAL

BY EDWIN EVANS

Among the visitors to the Prague Festival the only subject of complaint was the superabundance of the musical arrangements. Everything was most efficiently organized. There was no hitch of any consequence, and the hospitality and attentiveness of our Czecho-Slovakian friends defied all praise. But thirty experiences of unfamiliar music, all within a fortnight, must have proved exhausting to those who stayed the course. For my part, circumstances involved me in the unintentional discourtesy of missing the greater part of the Smetana fixtures, which were the official core of the whole Festival. They occurred early, and I arrived late. Hence I heard only one of the Smetana operas, and that not the most interesting, and I missed the integral performance of the cycle of symphonic poems, *My Country*, by the joint orchestras of the Czech Philharmonic and the State Conservatoire, which, according to Mr. E. J. Dent, proved quite thrilling. My record really opens with the three concerts of the International Society for Contemporary Music, on May 31 and June 1 and 2. At these, fifteen works were performed under six conductors. The audiences were remarkable. Every seat had been allotted in advance, much to the consternation of some late-comers. There were present musicians from a dozen or more countries, some of whom must have looked with envy upon the music-lovers of Prague, for the almost complete absence of the usual trifling but irritating disturbances, whisperings, chair-shufflings, and programme-rattlings, was as remarkable as the receptivity displayed when the time came for applause. And in Czecho-Slovakia there is no need to plead the cause of native art. When the symphonic poem by Josef Suk was reached, quite forty scores made their appearance among the listeners. They take their music seriously at Prague.

The first programme opened with the Introduction and Polonaise which are the only completed portion of Smetana's *Prague Carnival*, followed by a *Sinfonietta* by Otakar Ostrčil, who conducts at the National Opera. Both works were directed by Václav Talich, the regular conductor of the Czech Philharmonic Orchestra, to which the exacting task of mastering all this music had been entrusted. Despite endless rehearsals, and the obvious strain of adaptation to conflicting 'modernisms,' the playing was brilliantly efficient. There were differences in tone-colour. The Czech oboists, for instance, have a sound technique, but favour a less seductive tone than we expect at home. But the aggregate effect was rich and vigorous. Ostrčil's *Sinfonietta* has that kind of dryness which remains attractive. It is a scholarly work showing much skill. No doubt some would call it academic, but, if the word applies at all, it is only in its best sense.

The next conductor was Fritz Reiner, of Cincinnati, who took charge of two works for baritone with orchestra, with the Czech singer, Stepán Chodounsky, as soloist. The latter incurred some comment among the less internationally disposed Czechs for singing Karl Horwitz's *Vom Tode* cycle in the original German, but otherwise the work aroused little interest. It has some good moments, but is rather dull on the whole. Horwitz is a Viennese composer who has lately had the misfortune to lose his hearing. Ernest Bloch's setting of the 22nd Psalm was a singularly effective and convincing piece of passionate musical

declamation. It seems a little strange that the composer should have chosen the French version of the text. Apart from his having become an American, one would have thought Biblical English to be a more dramatic medium.

Between these Alfredo Casella conducted Vittorio Rieti's Concerto, in reality a *concerto grosso* with a wind quintet for its *concertino*. This is a breezy, open-airish work, in which scraps of diatonic tune jostle each other with an appearance of joyous irresponsibility. Though of slender importance if examined too closely, it provided a very welcome moment of exhilaration. Afterwards G. M. Witkowski, of Lyons, took charge of the first French instalment, consisting of the Bacchanale from Florent Schmitt's *Antoine et Cléopâtre* and Honegger's *Pacific 231*. Unfortunately Witkowski, a distinguished musician with some important works to his credit, is not equally proficient as a conductor. One could not avoid the impression that both works could have been made to sound far better than they did. Honegger's title refers to a locomotive, and the piece purports to idealise speed. It is a stimulating feat of *genre* tone-painting which could furnish a lively conclusion to many a too-sedate programme.

At the second concert Rudolf Schulz-Dornburg, of Bochum, conducted Eduard Erdmann's second Symphony, an exercise in the characteristically forbidding idiom which is just now regarded in German circles as the true expression of the modern spirit. It was doubtless very clever, but also tortuously wearisome. The conductor, who is an enthusiast, secured a good performance, and some of his countrymen professed to find more satisfaction in this ungrateful music than in any other feature of the Festival concerts. German musical taste is, however, passing through a peculiar phase. Its traditional *nil admirari* attitude towards the products of other nations is committing it to strange vagaries at home. Next followed Prokofiev's Violin Concerto, with Szigeti as soloist and Fritz Reiner conducting, a striking piece of modern *bravura* writing, technically very difficult, no doubt emotionally shallow, but extraordinarily brilliant in compensation therefor. Szigeti scored a great hit with his masterly performance. Half way through a string broke, and he borrowed a fiddle from the nearest desk. It proved a poor instrument; the effect for the time was scratchy; but we felt that the fiddle was having the time of its young life. Over the performance of Stravinsky's *Nightingale* which followed we will draw a veil. It really does not belong to the concert-room, and the only thing that reconciles one to its transfer from its right sphere is good conducting, which Witkowski was not able to supply. Then came Arnold Bax's Symphony, which had been entrusted to Fritz Reiner on his way through London less than a week before, and of which he gave a remarkably fine 'professional' performance, in the sense that nothing was missing that the conductor could contribute to its success. He was rewarded with the first real ovation of the Festival, he and the composer being recalled time after time, although the hour was late and the concert over. Here we had the opposite reaction to that of the Erdmann Symphony. In German opinion it was *passé*, but all other sections and the large Czech audience were enthusiastic, and performances elsewhere were arranged within a few hours.

The third concert was in a sense the most concise

of the three. Like its predecessor it brought four works, but of these only one was on the really large scale: This was Josef Suk's poem, *Ripening*, with which the programme opened, under Talich. A spacious, unashamedly romantic work, it is finely constructed and effectively scored. It was followed by Szymanowsky's Violin Concerto, admirably played by Alma Moodie under Gregor Fitelberg, who was in London during the run of *The Sleeping Princess*, and now holds baton-sway at Warsaw. The work would have made a deeper impression if most of us had not heard the same music as the composer had unconsciously in mind when writing it. The reminiscent flavour was too obvious to be ignored. Casella then took up the story with the third set of Malipiero's *Impressioni dal Vero*—direct, expressive music like that of the preceding sets, except that the third piece, embodying an ancient *Tarantella* from Capri, is of more definite character than is usually associated with musical impressions. Finally, Witkowski gave a straightforward performance of Roussel's comparatively short and fastidiously reticent Symphony, a work of almost aristocratic probity, which will never make a sensational, popular success, but gives much pleasure to musicians whose palates do not need artificial stimulants.

Not to be outdone, the German Philharmonic also gave a concert, consisting of two Bach Chorales orchestrated by Schönberg, and Zemlinsky's *Lyrical Symphony*, for two voices with orchestra. The former proved a complete disappointment. Doubtless the Schönberg followers, who have reasons for everything, will write pamphlets to show that this is the right way to score Bach, but we can remain content with Elgar. Zemlinsky's work was typical of German 'yearning,' and suggestive of Mahler, and, for those responsive to this order of ideas, remarkably well conceived. At the German theatre we also had the first performance of Schönberg's *Erwartung*, with Maria Gutheil-Schoder, from Vienna, as the solitary singer on the stage. This work calls for longer notice than is possible here, but it is not so satisfactory in its way as *Pierrot Lunaire*, and in its theatrical aspect is somewhat old-fashioned. The composer at one time regarded it as impossible of performance, which makes the achievement of those concerned the greater. But it seemed a pity that this valiant effort should be expended upon a nine days' wonder. It was followed by a German version of Ravel's *L'Heure Espagnole*.

There was of course much more that would be equally worthy of report—e.g., the wonderful male-voice choirs of Prague and of Brünn, whither a few of us travelled at the close of the Festival; a performance of Czecho-Slovakian chamber music by the Bohemian String Quartet; operas by Dvorák, Fibich, Novák, Janáček, and Zich, the last-named developing a new application of the operatic convention; numerous other recitals and concerts, including at Brünn a fine performance by Zavel and others of a remarkable song-cycle by Janáček. In short, the fare provided seemed inexhaustible; but space is not—and neither, to be quite candid, was the endurance of the listeners. I must confess that by the time I reached the lengthy programme offered us by the group of Moravian composers at Brünn, even my almost insatiable appetite for music was giving way. But, with that one reservation, the Prague Festival has been a great success. Especially does it reflect credit upon the organizers, who must have coped with an amazing amount of detail work.

## Occasional Notes

The question of publicity for music is being pretty well thrashed out lately, but in one important respect no improvement can be effected until the editors of certain of our daily papers are converted. In the June *Musical Times* we gave an instance of the way musical criticism and discussion is squeezed out in order to make room for things that emphatically don't matter. The recent visit of Chaliapin led to some further examples. The *Daily Mail* began by devoting a fat paragraph to the death of the singer's pet monkey. Jacko (or whatever his name was) arranged his demise with more consideration than is shown by most eminent people, for he breathed his last a day or two before his master arrived in London from America. The *Daily Mail* was therefore able to give the singer's concert a little puff preliminary: 'The news has not yet been broken to Chaliapin, who arrives in this country on Wednesday for his concert at the Albert Hall on Friday.' First, however, it was thought necessary to tell us all about the illness of Jacko—we beg pardon: reference to our cutting shows his name to have been Boris, after all. Still, 'Jacko' ought to have been goudounov. The little fellow caught a chill when staying at the Savoy Hotel last year (probably he would have had more attention at the Ritz) and never really got the better of it. Too weak to travel, he was left behind while his master went to America; but he was not forgotten—'regular reports being sent to the singer as to his pet's health.' For a time he made fair progress—indeed, he seems to have recovered sufficiently to leave his bed of pain, though still confined indoors. At all events, we read that he 'became a familiar figure in the winter garden of the hotel.' Unfortunately the medical and other staff in whose care he had been left paid too little attention to his diet. We grasped something of the kind from the second of the *Daily Mail's* large cap. head-lines, 'DEATH FROM EATING TOO MUCH CHOCOLATE.' And sure enough, later on we read that Boris 'began to develop extravagant tastes, with a marked preference for anything containing chocolate.' His lickerish tooth was his undoing, for 'he died after two days' lethargic stupor, following a heavy meal.' Well, pleasure must be paid, by simians as well as by humans, and those of us who, after extensive meals, succumb to lethargic stupors (poetically calling them 'forty winks') may learn something from Boris his end.

This ridiculous obituary of Boris was merely a prelude to the stream of Chaliapinana which set in a day or two later and was in full flood up to the day of the concert. There were the usual interviews in which the singer expressed his delight at being in London again, and announced how many new suits of clothes and pairs of boots he was going to furnish himself withal. Chaliapin was nothing if not expansive, and no details seemed too personal or intimate for publication. In fact, it is odd that a man who as a singer shows such a towering personality should, as interviewee, talk so like poor Poll.

Even after his concert there was a slight and ludicrous aftermath, the *Daily Mail* once more distinguishing itself by giving a substantial bit of space to a fox-trot composed by the singer, including a music-type quotation (inserted in the wrong part of the paragraph, and with some of



the slurs upside down). It was, we were told, Chaliapin's 'first venture into the subtleties of syncopation.' But the cream of the paragraph was the news that he had 'achieved a distinctly fascinating effect by accenting the weakest part of every alternate bar.' Nothing very original in this, is there? Moreover, the quotation showed the accent, placed *not* on the weakest part of the bar, and not always in alternate bars.

Nobody would complain much of an important—or at least widely-circulated—daily paper giving space to Chaliapin's monkey and fox-trot if at the same time it did not overlook the needs of readers who want real musical news. But so long as journals can spare only a few lines for concerts (other than those given by prima donnas of both sexes) or for reviews of important new books or compositions, musicians have a grievance, and they will be well advised to air it.

They have been meek long enough.

In the June *Sackbut*, Miss Ursula Greville has an interesting article on 'Gesture in Song.' The subject calls for discussion, for no one can hear a string of aspirants in the vocal solo classes at competition festivals without observing that few singers know how to strike the happy mean between wooden impassivity and restlessness. We recently heard a small boy sing Schubert's *Hark! hark! the lark*. As he began the opening 'hark' he took a half-step forward and held out both hands towards the audience, as who should say, 'Just you listen to that lark!' He was so much in earnest that everybody forgave him—if there was anything to forgive, which is by no means certain. Even seasoned singers err at times in the matter of restlessness—for example, a well-known singer at the Albert Hall recently perambulated the stage to such an extent that we changed our irritation into interest by closing our eyes and guessing what part of the platform he would be occupying when we opened them a few moments later.

But this processional method is not gesture in the accepted sense of the term. What it is, and how it may be applied with good effect, was well shown in a concert notice in *The Times* of June 20. Speaking of Madame Giannini, the critic wrote:

'... she sings with her whole heart and with every part of her. Every movement of shoulder or finger, a step forward or back, each poise of the head, is a part of the song. You cannot call it acting; it is merely how anyone would look and stand and be who gave himself up wholly to the matter in hand.'

Chaliapin probably goes as far as a singer can safely go—which is a long way too far for most people. Yet we would not willingly miss that hint of a lurch he gives when singing a song about a drunkard, and still less would we forego the tiny movement by which in *The Song of the Flea* he suggests an urgent desire to scratch the least accessible part of his back. These gestures are so slight that they are as fine an art as subtle shades of vocal colour. Reading Charles E. Pearce's recently-issued book on Sims Reeves, we came across an amusing example of gesture carried to extreme. We had long since heard of it, but were never

sure of the details till we got them from Mr. Pearce. In the last verse of *The Bay of Biscay* Braham used to exclaim 'A sail—a sail—a sail!' at the same time devoutly dropping on one knee (and, we seem to have heard, shading his eyes while he peered at an imaginary horizon, but Mr. Pearce says nothing of this). At a Hereford Festival this 'gesture' led to a contretemps. The platform had a very high front, and when Braham (who was a small man) knelt, he disappeared from view. The audience was alarmed, thinking he had gone through a trap-door, but he popped up again, amid shouts of laughter, and finished the song.

In Felix White's *Mother, I will have a husband*, one of the latest additions to Curwen's 'Unaccompanied Song Series,' the composer directs the singer to 'stamp foot' at the asterisk: 'Mother, I will have a husband,\* And I will have him out of hand.' This seems to us to be overstepping the limit. A little more of such gymnastics and the result will be an action song.

A good deal of musical discussion has lately been taking place in *English Mechanics*. Clearly these particular English mechanics have no sort of use for modern music. Here is the way one delivers himself concerning Elgar:

'I must demur when "J. G. B." speaks of the "sweet sanity" of Elgar, and calls him "the world's greatest composer." Truly there are a few pieces of Elgar's containing much beautiful melody and inspiration, but most of his compositions and all his later works to which I have listened are, to my ears, mere jumbles of sound. They remind me of a person idly improvising on the pianoforte with his thoughts elsewhere and without any definite idea of what he wanted to play. (Compare these compositions with the exquisite and spontaneous outpourings of melody which emanated from Rossini!) Elgar's compositions lack even the saving grace of striking and novel harmony which characterise much of the music of some other modernists . . . There are occasional short—very short—flashes of melody, as though the composer recollected that he had something definite to say, but they are mere flashes, and the [Violoncello] Concerto consists of truly Elgarish, drawling, aimless, meaningless meanderings. . . . Surely it is time composers realised that their compositions are useless in any sense if they do not please the ear. What we want to-day is a composer who will wed modern harmony to *melody*. . . . Could we combine, say, a Beethoven and a Holst we should have music to which the term "gorgeous" might aptly apply.'

Among the letters evoked by the above was one from which we quote a brief passage:

'The haggis-like stuff [we hear protesting noises beyond the Tweed] that masquerades as music but ignores melody, like the art of the cubist, may appeal to the few cranks who gush about it, but the appeal, such as it is, is on a par with that which gave comfort to the good old lady who muttered the word "Mesopotamia." The veriest commonplace composition executed by a jazz band is preferable to these examples

of how "a concord of sweet sounds" may by the art of the composer be degraded into noise, and worse than noise, because they owe much of their character, if the term may be used, to their studied employment of discord and complete ignorance of melody, the very soul of music.'

We resist the temptation to comment on these letters, especially as the correspondence is rounded off by an editorial note which puts the case in a nutshell—a chesnut-shell in fact: 'What is one man's meat is another's poison, or *chacun à son goutier* (*sic*) as regards music.'

The Propaganda Committee of King Edward's Hospital Fund for London asks us to remind readers of the Festival Service that takes place in Westminster Abbey on July 7, at 6.0. We gave some particulars of this service in our last issue, and are now able to add that the programme will include Purcell's *Remember not, O Lord, our offences*; Gibbons's *O Lord, increase my faith*; Samuel Wesley's *In exitu Israel*; S. S. Wesley's *Ascribe unto the Lord*; Weelkes's *Hosanna to the Son of David*; Byrd's *Sing joyfully*; and Parry's *I was glad*. Anthems by Bridge, Parratt, and Stanford will be sung *in memoriam*. As stated in our June number, the choir will be made up of singers from about twenty cathedral and collegiate churches. Admission to the Abbey will be by ticket only. Applications for tickets should be made to the Custodian, 2, The Cloisters, Westminster Abbey, and should be accompanied by a donation to the Fund.

We have received the Music Catalogue of the Bethnal Green Public Library and the 'Quarterly Guide for Readers' of the Finsbury Public Library. Both show a surprisingly large proportion of fine music, modern, as well as old. Thus the enthusiast at Bethnal Green may borrow miniature scores of Scriabin's *Prometheus* and *Poem of Ecstasy*, Stravinsky's *Rite of Spring*, *Petrouchka*, and *Chant du Rossignol*, Holst's *Planets*, Debussy's *Petite Suite*, Goossens's *Five Impressions*, all Debussy's and Scriabin's pianoforte works, &c., pianoforte arrangements of Elgar's Symphonies, &c. There is also a capital selection of song volumes ranging from Bach and Purcell to Wolf and Vaughan Williams. The Finsbury Library makes a special feature of music for military bands, the choice being, with few exceptions, first-rate. Local bands are thus able to supplement their repertory easily and cheaply. We believe that few public libraries cater for bands in this way. They might well follow this Finsbury lead, which, we understand, is a popular success. Another feature at this Library deserving of notice is in regard to music by wireless. Every week the London programmes of the B.B.C. are examined and all available copies of music that is down for performance are placed in a conspicuous position, with the result that they are usually snapped up on the day they are shown. When all public libraries show a like spirit musicians will feel that the art is after all getting a measure of aid from the rates.

A reader draws our attention to the fact that although the *Musical Times* has been established only eighty years (only!) the May issue is numbered 975, whereas with twelve numbers per annum the number should of course be 960. How do we account for the surplus fifteen issues? We are

bound to say that the discrepancy had hitherto escaped our notice. The explanation, however, is simple. In eight months of the year 1854 and seven of 1855 the journal was issued twice—on the 1st and the 15th. In going into these figures we are reminded that we are now only twenty short of our thousandth number—an innings of unusual length in the history of musical journals.

The appointment to the Cambridge University Professorship has at last been made, the choice falling on Dr. Charles Wood. No worthier successor to Stanford can be imagined.

## WILLIAM BAINES

(1899-1922)

A Tablet commemorating William Baines was unveiled at the Primitive Methodist Church at Horbury, near Wakefield, on May 28, by Mr. Frederick Dawson, who had been among the first to recognise the deceased composer's genius.

The inception of the memorial was due to Mr. Dennis Laughton, of York, who, with Mr. T. Bostock, of Horbury, collected the necessary funds among Baines's friends and admirers.

The moving inscription, which is in relief, was contributed by Mr. Edward C. Booth, the novelist. He also suggested the basis of the design of the tablet, which is of quartered oak, the scroll at the base, of solid bronze, having the *Amen Prelude* (in full) engraved upon it.

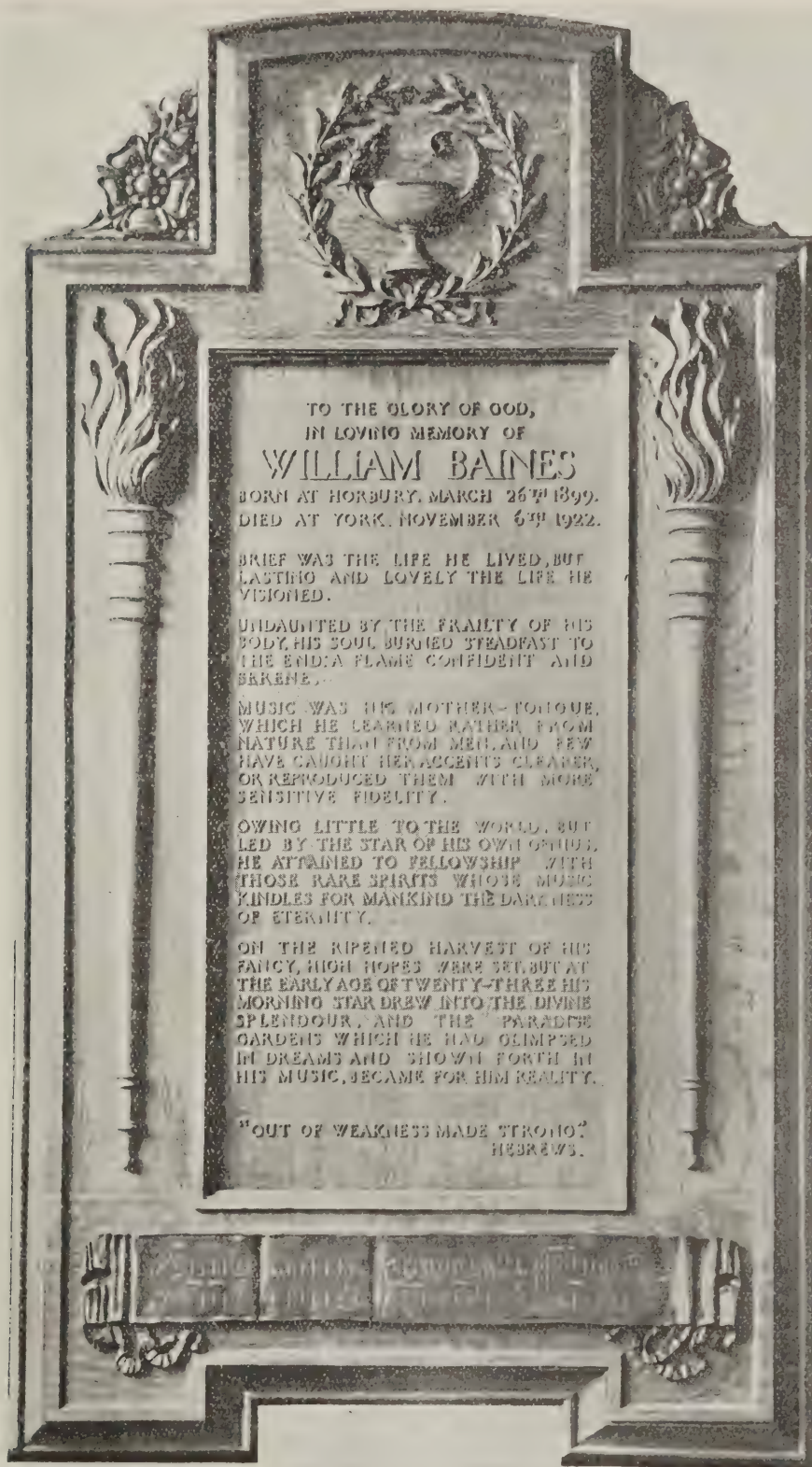
At the service which had been arranged for the unveiling and handing over of the Memorial to the trustees of the Church, eloquent addresses were given by the Rev. W. Fiddian Moulton and the Rev. W. Barton. The composer's father and mother, and many relatives and friends were present. Mr. Dennis T. Chapman played arrangements for the organ of Baines's *Dreaming*, *Angelus*, *Ave Imperator*, and *Amen Prelude*.

Mr. Frederick Dawson said that the Memorial was the outward symbol of the loving thought and devotion of many gifted and sympathetic friends and admirers of William Baines, and that it would associate Horbury with musical history for all time. Credit must always be given to Mr. L. Dunton Green for 'discovering' William Baines, and no praise was too high for Dr. Eaglefield Hull's unceasing propaganda. Mr. Dawson went on to say that:

Baines possessed an inexhaustible fancy and the truly enviable gift of translating into terms of sound his love of Nature and his joy in all that is beautiful. By hard work he acquired a technique which, when he had perfected his medium, enabled him to express his thoughts with certainty and completeness at fever-heat. No revision was ever necessary. . . . Without wishing to speak in superlatives or to use the language of exaggeration, I do not hesitate to say that William Baines's music—particularly the *Seven Preludes*, *Paradise Gardens*, *Silverpoints*, *Good-night to Flamboro'*, and the *Three Concert Studies*—will be known and played when most of the present-day music is not only forgotten but unprocurable.

The Tablet was carried out by Messrs. W. H. Fraley & Sons, of Birmingham. On the opposite page we reproduce a photograph of the Memorial.





"OUT OF WEAKNESS MADE TITANIC"  
 HEBREW.

## Wireless Notes

BY 'CALIBAN'

Although the programmes sent out are being lightened according to plan during the summer months, they still contain a good proportion of first-rate music. I am not convinced, however, that there is so much need for this lightening of fare as some people think. It is a mistake to base a theory of the kind on the fact that concert-halls are practically closed during the summer months. Why are they closed? Chiefly because performers, like other folk, must have a holiday or at least a change of air. Moreover, although keen music-lovers are as fond of good music in the summer as they are in the winter, many of them object to spending summer evenings in the four walls of a concert-room. Good music heard in comfort at home is another thing. Even if we cannot transfer our wireless apparatus to a garden we can listen in a cool room by an open window, and be as receptive to good—even serious—music as at any other season. Personally, I have not found the feeble items in the wireless programmes any less irritating and boring during the recent hot spell than during the winter. There is no such thing as a seasonal change of taste in regard to quality, whether of food, books, clothes, or music. All we do is to change the type. We don't eat rubbish or wear shoddy just because the summer is come. We merely adopt a regimen less solid and heating. And if we are to forgo the symphonic joint during a heat wave, we want a substitute no less nutritious, albeit lighter. The programme from the London Station on June 20 just misses being a model light scheme. There are pianoforte solos by Chopin and Debussy, string quartet movements by Grieg and Borodin, Bach's Double Concerto with string quartet accompaniment, and some 'Syncopations' by a couple of players from the Savoy Orpheans. (Let me say here without shame that I frequently turn on the tap for ten minutes or so of dance music from the Savoy. There is a terrible sameness about it all, but a little dose now and then is good fun. It is all so slick and telling that one has some sympathy with the old lady who, according to the *Radio Times*, declared she could listen to these 'ere Savoury Orphans all night.) But this light programme suffers from some bad lapses in the way of cornet solos. I do not object overmuch to cornet solos as such, bearing in mind what I have heard done by the soloists of some of our crack championship bands. But I object strongly to *Little grey home in the west*, *The better land*, and Teresa del Riego's *O dry those tears*, whether sung or played. And I can foresee that on the 20th (I am writing this before the date) I shall have to do some dodging in order to escape Teresa without missing the start of the Grieg. As it is inconceivable that anybody wanting these cornet solos will also want Bach and Chopin, it is clear that a lot of my fellow-listeners will also be on tenter-hooks in their efforts to escape Chopin's Study in F without missing a note of Teresa. I hope this aspect of the case will not be lost on the director of programmes. We musicians don't in the least grudge other folk their simple pleasure, and we don't mind a moderate amount of mixing things up, realising as we do that a judicious blend of good and slightly less good is likely to bring on the laggards; but we protest against such maladroitness in programme-making as this.

However, let thanks be given to the B.B.C. for a capital move in their 'Hours with Living British Composers.' There is no better way of popularising a composer. A full concert programme of any one man is apt to be too much of a good thing, and a solitary item in a miscellaneous scheme is not enough. An hour of carefully chosen pieces gives a composer a chance to show his style and scope, and wearies nobody. I have been able to hear only two of such 'Hours'—the Cyril Scott and the Frank Bridge—and both were thoroughly enjoyable. I am sure both composers made many new friends as a result. Among the best things of the past few weeks have been the flute playing of Edith Penville (June 1) and Gualtiero Voghera in the Cyril Scott programme. A good many listeners must have been surprised at the possibilities of an instrument usually regarded as a mere colourless tootler.

I expected much of the Windsor Castle Harmonists (June 3), seeing what excellent singers they are individually. But it was depressing to find them succumbing to the worst tricks of male-voice parties. Their *rubato* in an arrangement of *The Land of the Leal* had to be heard to be believed. There were several items later in the programme that I wanted to hear, including an old friend in *Quibbles' Cocoa*, but before *The Land of the Leal* had finished dragging its slow length along I closed down, not without temper. (Warm as I was, however, I remembered with gratitude that had I been listening to this rhythmless, over-sentimentalised performance in a concert-hall, I should have had to sit it out: it might even have been encored!)

There has been some first-rate orchestral playing by the Wireless Orchestra under Dan Godfrey, jun. (though I hope when next he plays Bennett's *Naiads Overture* he will make it a bit less meditative). The results from this Orchestra, even when not augmented, are far better than those obtained from the much larger and costlier force playing at Central Hall. The B.B.C. need not go hunting round for big concert-halls so long as they can give us such clear and telling results from their own studio.

I have just sampled enough of the B.N.O.C. performances from His Majesty's to note that the transmission is excellent.

There may be a good deal in Mr. Calvocoressi's contention that modern music of the type that depends upon extremely subtle effects of tone-colour would not have fair play if broadcast. But isn't that a sign of weakness, not in the broadcasting, but in the music? Doesn't it point to poverty of material when a work can be ruined by a slight failure to carry out every trifling intention of the score? It is true that so far neither the gramophone nor the wireless can give us certain instrumental colours (e.g., the drum is nearly always a failure) and that the bass in most combinations is rarely firm enough. But any little deficiencies of the kind are amply compensated by the advantage of being able to hear the music at home. And on many occasions there is no need whatever to make allowances. For example, the Frank Bridge programme came through so clearly and with such good sonority that I do not think I should have had appreciably better results had I been hearing the performance in a concert-hall. But then the works were genuine music, with definite themes and good texture. Had Frank Bridge been a composer with nothing to say he might have been reduced to juxtaposing sonorities and devising super-subtleties that look well on paper and come off only



once in a blue moon. Stanford used to say that the test of a piece of orchestral music was its ability to stand transcribing as a pianoforte duet. This was an over-statement, of course, but there was a good deal in it, and I am inclined to think that with the steady improvement of wireless and gramophone we shall eventually be pretty well able to rule out as unpractical failures any composers whose message cannot be recorded or transmitted without being much the worse for the journey.

## Music in the Foreign Press

### A GERMAN CRITIC ON MUSICAL ENGLAND

In the *Musikblätter des Anbruch* (May), Adolf Weissmann expresses the following views on musical conditions in Britain:

In England . . . music plays a very small part in the life of the average citizen, whose liking for light, jolly music crosses the path of earnest music. Yet efforts are being made to create a genuine musical public, starting with the plebeian classes. But the upper classes of society put many obstacles in music's way. Music must pander to their longing for pleasure. Hence concert programmes devoid of logic and style. Even the programmes of the more important concerts are motley affairs, intended to satisfy the craving for variety. There is a good deal of hero-worship, which goes to a few artists of established [the original text has *patented*] reputation, but is withheld from others. In short, while acknowledging that music—and even new music—is progressing in England, we must make it clear that there can be no question of a general movement. . . . The Englishman puts little faith in his own music so long as he remains conscious of the difficulties in his way. He feels how very much the present tendency to level all things obstructs that freedom which alone may beget great music. But he is making headway.

### A FRENCH CONDUCTOR ON THE UPPER CLASSES

In *Le Correspondant* (May 25), René Dumesnil publishes his interviews with various French conductors. The following remark by Rhené-Baton is worthy of attention:

Whenever I conduct concerts in halls where the majority of the public belong to the upper classes, I notice that only consecrated works prove successful. For instance, at the Opéra, the audience will enthusiastically applaud the *Prélude à l'Après-midi d'un Faune*, but remains indifferent to Debussy's *Nocturnes*. *L'Apprenti Sorcier* will be encored, but *La Péri* will be received coldly.

### ZEMLINSKY'S LYRIC SYMPHONY

In the same issue of the *Musikblätter*, Rudolf St. Hoffmann describes this new work, calling attention both to its originality and to its affinities with Mahler's *Lied von der Erde*.

### DO WE HEAR TONES AS THEY ACTUALLY SOUND?

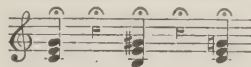
This is the problem which Prof. Ludwig Riemann raises in the *Neue Musikzeitung* (May 1):

Every ear hears subjectively. There can be no pure tone when two different instruments play together, any more than there is in the tempered notes of the pianoforte. The ear, moreover, may gradually lose its sensitiveness to minute differences of pitch. This property may eventually enable us to enjoy circus-music and exotic tunes (*sic*). Art music utilises

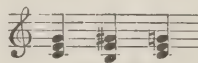
concurrently three different orders of notes: natural notes, such as are produced on the trumpet and horn; notes determined by tuning in fifths (unaccompanied singing, open strings of bow instruments), and tempered notes (pianoforte, organ). So that the reply is: 'No; we do not hear notes as they actually sound, but merely as we conceive them, and we judge them according to the impression they produce on us.'

In the following issue, Hermann Keller considers cases when our linear conception of notes we hear gains the upper hand over our harmonic conception, or conversely.

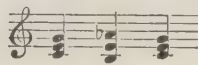
If we play the following upon the pianoforte:



first very slowly, then quicker, leaving out the pauses, we no longer hear this:



but this:



It is a case of harmonic *versus* melodic conception. Reger in his *BACH Fantasy*, Op. 46, adheres to the former. Wolf in the second section of *Penthesilea* to the latter.

Other similar instances are adduced.

### NEW MATERIAL FOR WAGNER'S BIOGRAPHERS

In the *Zeitschrift für Musik* (May), Sebastian Röckl publishes letters written by Wagner to L. von Dufflipp which refer to the first performances at Munich of *Rheingold* and *Die Walküre*. Arnold Schering publishes three letters from Wagner to Robert Franz, written in 1852 and 1853.

### BERNARD ZWEERS

A special number of *Cecilia* (May 10) is devoted to tributes from various Dutch composers and writers to Bernard Zweers on the occasion of his seventieth birthday.

### RONSARD AND MUSIC

The May issue of the *Revue Musicale* commemorates Ronsard's fourth centenary. It contains essays by Suarés, Laloy, de Nolhac, Prunières, Van den Borren, and Schaeffner. A musical supplement entitled *Le Tombeau de Ronsard* consists of settings of poems by Ronsard contributed by Dukas, Ravel, Roussel, Caplet, Aubert, Honegger, Delage, and Roland-Manuel.

### SAINT-SAËNS

In *Le Correspondant* (May 10), Georges Servières publishes miscellaneous anecdotes and information relating to Saint-Saëns. Some are fairly amusing; most will prove useful to biographers in quest of fresh detail.

### TOSCANINI

The June number of *Il Pianoforte* is a special Toscanini number, containing an essay by Pizzetti and tributes from composers and others of most countries.

M.-D. CALVOCORESSI.

## New Music

### NEW STRING MUSIC

Sir A. C. Mackenzie's *Distant Chimes*, for violin and pianoforte (Novello) strikes us as one of the best specimens of its class, which is *Musique de Salon*. It is a class which apparently appeals to the widest public, for most of the music that is being published to-day, both in England and abroad, comes within its domain. But it is not often that its obvious object, *i.e.*, to combine distinction of workmanship with ease and fluency, is achieved as finally as in *Distant Chimes*. Sir Alexander does not set too difficult a task to his interpreters. All that he demands is a fair degree of technical skill, musicianly feeling, and average intelligence. His harmonic progressions have enough spice to make them interesting; he aims at effects of quiet pleasure; he does not want to astound us. And this is precisely what all such music should be.

Josef Holbrooke's *Danse Moderne*, for violin and pianoforte (W. Paxton), shows the gifted composer of some very charming, short violin pieces—not nearly so well-known as they should be—as the advocate of syncopation. It is written with that facility which is the most formidable and the most dangerous weapon in Mr. Holbrooke's armoury. In a work of modest dimensions such as the *Danse Moderne* we see only its advantages. The music flows easily from the first to the last bar, yet it is sufficiently piquant to retain an individual and characteristic flavour of its own. Louis Godowsky's *Menuetto* (same instruments and publisher) is a modest tribute to an old and ever-popular dance form. Neatly played it should answer the purpose of bridging over the gap between the *Adagio* and the lively concluding number in the customary group of short pieces in a concert programme.

Two short Trios for violin, violoncello, and pianoforte, transcribed by Madame Anna Priscilla Fisher from the works of MacDowell (Elkin) will appeal to the admirers of the American composer's talent. The first, *To the Sea*, has little to commend it except its straightforwardness. MacDowell was certainly not the first ever to burst into that noisy sea of lyricism. It begins *fortissimo*, it continues *fortissimo*, which it increases 'steadily' to *fff*; the storm abates for a while (but 'full and sonorous' say the directions); three bars to a *pp*; then *fortissimo* again and *fff* to the close. There is, perhaps, just a touch of the ancient mariner also about the second trio, *Nautilus*. But this is by far the more modest and acceptable of the two.

Herbert Howells's *Lady Audrey's Suite*, for string quartet (Curwen), is very charming programme music. Mr. Howells does not describe closely and in detail the incidents of a story in the Richard Strauss manner, and his music does not need letterpress to elucidate it. The 'Golliwogs' Dance' would be as witty, the 'Girl and the Shepherd' as tender, even if we did not know the source of the composer's inspiration. But the episodes told at the beginning of each movement are a great help to interpretation. The third movement is the most 'programme-like' of the four. But the temptation was irresistible. For the little girl (whose impressions inspire the whole Quartet) is described at church, where with more solemn

impressions are mixed thoughts of the week's doing. What more natural than to plan the movement in variation form so that each day will be represented?

A 'Browning' for string orchestra, *The leaves be greene* of William Byrd, edited by Sir Richard R. Terry (Curwen Edition) is a capital example of the extraordinary ingenuity and unsophisticated charm of the great composer's music. It can be played by violinists who have little experience of higher positions, since, indeed, the only position that Byrd expects his players to know well is the first. The highest note in the first violin part is C; the second and third violins go so far as to avoid the E string altogether. Thus if the ideal performance can come only from experts, the 'Browning' can be studied with considerable enjoyment as well as profit by every string orchestra in the country. It also makes an ideal test-piece for festivals in which string orchestras need a technically easy test. B. V.

### CHORAL MUSIC: UNISON SONGS

A big batch of new music for choirs shows the weak spot to be in the matter of unison songs for school use. As often as not the song is made quite unsuitable through a bad choice of words. For example, here is a song for boys by Alec Ashworth, *I loved a lass, a fair one* (Curwen). Is it reasonable to ask a choir of boys to sing Wither's well-known lines? Capital verses for an adult singer, with a touch of cynicism, but for youngsters...? Two songs by Granville Bantock show a good and bad choice of text. *A Summer Night* is a pretty fancy that will appeal to imaginative children—that is, to almost all youngsters; but *Phoebe* is surely more suitable for singing to, or about, a child rather than by children. The charming verses are by Graham Robertson, who also wrote those for *A Summer Night*. Musically, the better of the two is *Phoebe* (Curwen). Two excellent specimens come from the Year-Book Press—*The Fairy Queen of the May*, an Irish folk-song arranged by Charles Wood, to words by George Darley—the very thing for a girls' choir; and *The Crew of the Albion*, a spirited setting by Charles Macpherson of lines by James Cobb (1795), apparently taken from an old opera *The Cherokee*. This will suit boys down to the ground. For boys or girls who can appreciate the thought in Robert Green's *Sweet Obscurity*, Ernest Walker's setting is first-rate—smooth and vocal, and interesting rhythmically (Oxford University Press). From the same house comes a setting by Frederick Delius of *What does little birdie say?*—rather square as to melody, and with harmonic touches that are sometimes crude, sometimes happy. Joseph Williams sends Felix White's *The New Moon*, and Adam Carse's *The Broomskire's Son*, both excellently tuneful. (But Mr. White should have thought more about his accentuation—'Her two little horns,' 'We'd see the sun set,' 'I'd sit in the middle.') For massed choirs there is Vaughan Williams's *Let us now praise famous men* (Curwen), a characteristic setting of the well-known passage from *Ecclesiasticus*. It is decidedly plain-songy at times, and the descending bass figure is worked a little too hard, but a big body of voices, backed up by organ or orchestra, would make a finely impressive effect with it.

*The Empire Song Book* (Novello) is a collection of music suitable for children's festivals and other occasions, so arranged that the items may be sung with or without action. It opens with *Rule, Britannia*, and closes with the National Anthem, the body of the book being made up of three songs



of England, Scotland, Wales, and Ireland, and five interludes, by Percy E. Fletcher, who also contributes *An Empire Song*. The interludes are attractive medleys of national songs, and lead into each section. Thus, the three English songs (*Come, lasses and lads, With Jockey to the Fair, The Bailiff's Daughter*) follow an interlude on *The Vicar of Bray, Here's a health unto His Majesty, The Lass of Richmond Hill, Good-morrow, Gossip Joan, and The girl I left behind me*. These instrumental pieces are quite short, and well within the powers of the average pianist. The book provides excellent material for celebrations of various kinds, musical and national.

## FEMALE-VOICE CHOIRS

So many songs for S.S. and S.S.A. have been received for review that it will be possible to mention only the outstanding examples. Ethel Boyce's set of two-part songs (S.A.) under the general title of *Four Birds*, are tuneful settings of her own words—*The Bullfinch, The Willow Wrens, The Peacock, and The Swallow*. They are moderately difficult; a neat and dainty accompanist is called for. Arrangements for S.S.A., with pianoforte, have been made of two songs already popular—Bridge's *The Goslings*, and John E. West's *John Peel*. For unaccompanied S.S.S. there is a smooth setting, imitative in character, by George Rathbone of a carol by Hilaire Belloc—*When Christ was four years old*. All these are published by Novello. From this house may also be obtained some part-songs for female voices by E. L. Voynich, published by H. W. Gray, New York. For S.S.S. there is a canonic setting of *Lenten is come*; some quaint Old English words, for S.S.A.A., *He that hath and a little tiny wit*, the Fool's song from *King Lear*, and *The School Boy*—an air with variations, the words being by Blake ('I love to rise on a summer morn'). In the first and third both treble parts call for a high compass. The writing is diatonic, and shows a good knowledge of choral effect. The songs are for unaccompanied singing, and need a skilful choir.

Too few choirs realise the effectiveness of two-part unaccompanied work. Here are three songs by W. G. Whittaker that give an excellent idea of its possibilities. *The cock has crowed an hour ago, The day grows hot, and The day's grown old* are settings of delightful words by Charles Cotton. They are for equal voices, so the usual difficulty of finding enough alto weight in female-voice choirs is avoided. These songs are among the best things I have seen for a long while, really original—even daring—but with a freshness that recalls the two-part work of Dowland, though, of course, far less simple harmonically. They are published by the Oxford University Press, which sends also some admirable two-part (S.A.) songs by Ernest Walker—*To an Autumn Rose, Sleep, and A Hawk's up, for a Hunt's up*, a three-part (S.S.A.) setting by the same composer of Ben Jonson's *Hymn to Diana* ('Queen and huntress, chaste and fair'), and Frederick Delius's *The Streamlet's Slumber Song*—over luscious and dissonant, surely. George Oldroyd's two songs for S.S.A. unaccompanied, *Spring, the sweet Spring and Sister, awake!* give good opportunities for skilful choirs the former being far the more attractive.

Choirs in need of a cantata for two-part chorus will find a tuneful, straightforward example in Sydney H. Nicholson's *Jackdaw of Rheims* (Curwen). There are passages for solo voices, which may, however, be sung by semi-chorus or chorus with good effect.

## MALE-VOICE CHOIRS

Some effective songs for male-voice choirs have lately been published. Two by Elgar are *The Wanderer* (the words from *Wit and Drollery*, 1661, by an anonymous writer who was clearly a poet) and *Zut! Zut! Zut! (Remember)* (Novello). Both are moderately difficult. The second is a marching song with a fine swing; well done, it would bring the house down. From Curwen come three by Rutland Boughton—*Prospice* ('Fear Death? to feel the fog in my throat'), *Quick March*, and *Contentment*. All seem to suffer from the fault common to male-voice choral work—too much point-to-point setting. But there is fine serious and sonorous music in *Prospice*. *Contentment* is dedicated 'To the Sleepers at Glastonbury,' and the *Quick March* 'To Diehards of all opinions.' The last-named has a jolly tune in folk-song style and some capital words by Thomas Hardy. James Lyon's *Men of Eric* ('A song of the Skalds,' from Fougère's *Sintram*), is picturesque, but oversophisticated; Gerrard Williams's *Thou sent'st to me a heart* has real charm, and despite its harmonic daring (each of its two verses ends with a poignant discord) sounds, and is, really simple and homogeneous. It is all too short. A gloomy affair is *Slave Song*, for bass solo and T.T.B.B. chorus, by Chris. M. Edmunds. The words are from a traditional Turkish song, and the melody was taken down in Asia Minor by the composer. It is a good companion in dolour to the *Volga Boat Song*. After these complications and depressions, Kenneth G. Finlay's *Ho, ro! my nut-brown maiden*, an arrangement of an old Highland melody, is refreshing in its healthy simplicity and heartiness (Bayley & Ferguson).

Martin Shaw has arranged an old song of Storace's, *Peaceful slumbering on the ocean*, for tenor solo and T.T.B.B. chorus, and the old drinking song, *I cannot eat but little meat*, for T.T.B.B. chorus (Curwen). Both are effective, especially the latter, which has the right rough and hearty smack about it. They are fairly difficult.

## S.A.T.B.

Peter Warlock and Philip Wilson carry on their good work of transcribing the Lutenists. The latest numbers are John Bartlett's *When from my love I looked for love*, and three by the sprightly Robert Jones—*My mistress sings no other song, Farewell, dear love, and Sweet, come away*. All are as engaging as we expect such things to be. The songs may also be sung by solo voice (high), the lute accompaniment being arranged for such performance (Enoch). Choirs who wish to fly higher than four-part singing are usually held off by the excessive difficulty of the music. In E. T. Sweeting's six-part *Evening* (Novello), the music is of real beauty, and the composer has considered the practical side more than is usually the case. Thus the music is laid out for two trebles, alto, tenor, baritone, and bass, a convenient arrangement that most choirs will be able to manage. The words are by Henley, and the work is sufficiently long to enable it to stand alone as a biggish, separate item in a miscellaneous choral programme. It is only moderately difficult, the chief demands being on the expressive side. Three part-songs by Kenneth G. Finlay (Bayley & Ferguson) are notable for strong, diatonic harmony and interesting texture. *Autumn Song* is appropriately gray, and recalls Stanford in style; *Nocturne* makes its effect chiefly by vivid contrast between the rapid

pace of the opening and the slow stillness of the close; *Afton Water* is an arrangement of the familiar air, in the singing of which great care is needed in the matter of balance. (It is odd how often we hear otherwise excellent choirs failing to see the point of arrangements of this kind, where the melody is sometimes given to a part other than the treble.) Mr. Finlay shows a real feeling for choral writing, though he is inclined to use rather too many notes. Over-elaborate counter-themes in the treble, however lightly sung, are apt to detract from the *cantus*. The familiar Delius sliding dissonances are prominent in the composer's *The splendour falls on castle walls* (Oxford University Press). There is a good deal of *divisi*, eight parts being used at times. Effective use is made of a separate choir humming to represent the 'horns of elfland faintly blowing.' From Curwen comes a striking and difficult song by Rutland Boughton, *The Blacksmith*. A novel touch is the reverberating effect at times (something like the old *bebung* in keyboard music), and in the last chord some of the first tenors sing a high C sharp, *mf*, *falsetto*, over the *fff* of the rest of the choir. Vaughan Williams's arrangement for T.T.B.B. of *The Turtle Dove* is well-known: he has now made another version for baritone solo and S.S.A.T.B. chorus (Curwen). It gives fine scope for vocal accompaniment, humming and with words. Another very expressive arrangement of folk-song is Henry G. Ley's *The sheep under the snow*, a beautiful Manx song (Stainer & Bell). Gerrard Williams's *Whither runneth my sweetheart* (Curwen) is a first-rate little scherzo, mainly diatonic, with some changes of key that are as natural as they are striking. The treatment of the word 'stay' is particularly happy. Great pace is called for; the song would be a fine test for enunciation. Alec Rowley adopts the folk-song style in his *The sweet rose in June* (Arnold), and so suits his text. I wish he had kept up the diatonic simplicity of his opening; the modulation back to the tonic for the last verse is commonplace and out of the picture. George Dyson's *Thanksgiving* (Arnold) is described as 'a festal song,' and is evidently designed for massed chorus singing. It is a strong tune, tellingly harmonized, and with a rhythm that is an effective blend of duple and triple. But I have my doubts about the words. Will the average choir or audience rise to such archaisms as 'y'wis,' 'brides,' 'than' (= 'then')? If they will, so much the better, as the song altogether is a fine, wholesome bit of English stuff. It is short—one verse only, which should be sung as quartet or semi-chorus, and repeated full. Edgar L. Bainton's *The Tower*, for mixed chorus and orchestra, has just been issued by Curwen. It is one of the novelties for the forthcoming Hereford Festival, so the reviewer need not anticipate a verdict that will have the advantage of being founded on actual performance. H. G.

## SONGS

Love songs there are in plenty, and we remember a certain *Hymn of Hate*. But a *Hate Song* is something new. However, it is only a very little one—a setting by Gerrard Williams of four lines by Shelley ('A hater he came and sat by a ditch'). It is appropriately dissonant, but whether the performers (and listeners) get full value for their trouble is another matter. Two songs by Piero Coppola—*There is a wheel inside my head* (W. E. Henley) and

*Morn in May* (Sir William Watson)—are so persistently dissonant as to become monotonous. I see nothing in the words of the latter to justify harmony that more nearly suggests evening in October. Similarly, need Felix White have been so elaborate and capricious in setting T. E. Brown's *I bended unto me a bough of May*? Grace Thynne's *The Crimson Poppies* (Max Plowman) is wholly delightful, with its folk-song like air and its spare accompaniment in which every note tells. Rutland Boughton's *Sister Rain* and *Foam Song* are more elaborate in every way, but always with good effect. A good singer (high soprano) and pianist could make a very picturesque thing of *Foam Song*. Maurice Jacobson has written a setting of *Jolly good ale and old* ('I cannot eat but little meat') that is funnily uncouth. Especially am I tickled with the cadence wherein the singer ends in D and holds that note with toperish obstinacy against the chord of E. (Haven't we often heard smoking-concert singers in the 'mellow' stage similarly distinguish themselves?) All the above songs come from Curwen's, who send also four more of the series of unaccompanied songs, started recently by Herbert Bedford. These are by Gerrard Williams (*Indian Cradle Song*) and Felix White (*Mother, I will have a husband, Desolation, and The Shepherd's Daffodil*). They do nothing to convert me to the form. Generally, the music is strong in harmonic implication and vague in rhythm. The only kind of song able to stand alone is one in which tune, rhythm, and words are so striking as to take the hearer's mind off any question of implied harmony. And the claim that the form makes for perfect verbal accentuation is let down in *Desolation* (a setting of Shelley's *Widow Bird*) by the composer's stressing—'There was NO leaf upon the forest bare.'

From Augener's come four songs by J. Maynard Grover—*If I had but two little wings, All things passing away, The Dove said, give us peace, and When mother sings*. The composer's chief lack is in the matter of rhythm, the worst example being the first song, Coleridge's delightful little poem being set to a pedestrian strain suggestive of a game leg rather than wings. And the occasional affectation of modernity (e.g., the consecutive sevenths in *All things passing away*) is irritating. The best of the four is *When mother sings*, thanks chiefly to the charming words of Isabel Butchart. Peter Warlock's dallying with strange chords is quite another thing. All the same, I wish he had used fewer of them in his *Candlelight*, a cycle of nursery jingles. Most of the little tunes are exactly right, and when Mr. Warlock is content to be simple in his accompaniments, we have perfect specimens of nursery rhymes. But few youngsters and mammas will have stomach for Mr. Warlock in his most Chelsea-ish flights.

Some good songs by Edgar Bainton come from Winthrop Rogers—*Dawn, Sanctuaries, and Spring comes*, the words of all three being drawn from Gordon Bottomley's *Chambers of Imagery*. The best, I feel, is *Dawn*, with its delicate bird-sounds in the pianoforte part. In *Spring comes* we are struck by the composer's neat avoidance of the commonplace. The G flat in the introduction leads us to expect some deadly harmonic clichés, but somehow the situation is saved. *Sanctuaries* is expressive, but there are ballad-y touches, especially in the melody and rhythm. Mr. Bainton has also provided a bold setting of Thomson's oft-set *Give a man a horse he*



*can ride* (Joseph Williams). Roger Quilter's *An Old Carol* (Winthrop Rogers) in a beautiful treatment of the exquisite 16th-century *I sing of a Maiden*. Simple as it is, it abounds in happy touches—e.g., the rich yet not far-fetched harmony at 'As dew in April that falleth on the spray.' It is issued for low and high voice, but would apparently be best suited by the former.

*Nancy's Hair* is an old Border love-lilt, arranged by Mrs. Kennedy Fraser—a delightful little march-like tune that a baritone can make a great deal of (Paterson). Four more of such airs have been arranged by John Connell, to words by Malcolm MacInnes—*Long the Way, Oh! happy he and scatheless, No more shall I climb, and Huill Horo* (Stainer & Bell). Mr. Connell has kept the right, simple harmonic feeling until the third, when he dropped into the snare of the augmented sixth, and enjoyed the experience so much that he uses the chord four times, which (in this song) is four times too many.

Eight songs, in two sets of four, by Hans Pfitzner (Fürstner, Berlin), are none the worse for reminding us of work in the same field by Richard Strauss. They call for a high dramatic soprano and a first-rate pianist. The text is in German and English, the latter being by Alfred Kalisch. There are one or two discrepancies between the English words as given at the beginning and in the settings. Thus, 'Pearly tears of sadness' = 'Pearly tears of gladness,' the first being obviously right; and 'A viper's form I'll take' = 'I'll change me to a snake,' where the singer, having paid his money, may take his choice. But the sentiments and imagery generally are such that the songs are far better sung in the original tongue.

A capital waltz song is Percy E. Fletcher's *The Shafts of Cupid* (Novello). One gives a good idea of its style and merits by remarking that it has a pronounced flavour of Edward German in happy mood. It is issued in three keys, but would perhaps be most effective sung by a high soprano. H. G.

## The Musician's Bookshelf

*Modern Music: Its Aims and Tendencies.* By Rollo H. Myers.

[Kegan Paul, 2s. 6d.]

*The Language of Music, or Musical Expression and Characterisation.* By Frederick Nicholls.

[Kegan Paul, 2s. 6d.]

*Music and the Plain Man.* By Daniel Gregory Mason.

[H. W. Gray Co., 25 cents.]

*Hearing.* By Robert Morris Ogden.

[Jonathan Cape, 15s.]

*Music and Mind.* By T. H. Yorke Trotter.

[Methuen, 7s. 6d.]

*Music Makers.* By H. Ernest Hunt.

[Kegan Paul, 1s.]

*The First Book of the Gramophone Record.* By Percy A. Scholes.

[Oxford University Press, 3s. 6d.]

Until very recently writers of books on music catered only for the professional musician and the skilled and enthusiastic amateur. To-day they are falling over one another in their efforts to help the general public to understand and enjoy music. As publishers are not in the habit of producing books

for which there is no demand, it is reasonable to assume that the general public is ready to be helped. Here is a batch of books in which the authors more or less have had in view the needs of other than the trained musician. Here and there they appear to have fallen between two stools, the material or its presentation being too elementary for the musician and a bit over the head of the neophyte, but on the whole the latter has the pull.

At first sight it might appear that Mr. Myers's little book is one for the advanced musician, and certainly such readers will find it full of interest and information. But the author's account of the rise of the modern movement in art generally as well as in music is so clearly written that it may be easily grasped by the average reader.

Mr. Myers states the case fairly as well as clearly, although there is no doubt as to where his sympathies lie. He gives typical examples of polytonality, atonality, and other fashionable complaints, and they interest even though they may not convince. A particularly good chapter is that in which Erik Satie is discussed; the quotation from *Socrate* is all that Mr. Myers claims for it ('tender and profound in its quiet simplicity and limpidity of style'), and raises a desire to hear more of a composer who has largely himself to blame for his small repute on this side of the Channel. He should give us more of such things as the *Gymnopédies*, and fewer or none of such childish japes as the *Morceaux en forme d'une poire*. Of a fearsome example of Schönberg's vocal writing from *Pierrot Lunaire*, Mr. Myers says that 'it [sprechmelodie] is an innovation in vocal technique, the importance of which it is impossible to ignore,' adding: 'It is of course too soon to be able to pronounce upon the question as to whether such methods are likely to be universally adopted in the future.' Is it? I fancy that most people who heard the recent performances of the work in London were able to make up their minds on this point, however doubtful they may have remained on others. Speaking of Schönberg's polyphony, Mr. Myers admits that the composer

'... pushes the doctrine of complete independence for each voice to such extreme limits that the result is abolition of tonality and thence (in some cases) to cacophony... It is probable that if our ears could ever be trained to follow each "voice" separately—and Schönberg's music really pre-supposes the possession of this faculty—much that at present sounds obscure or even cacophonous would then appear harmonious and clear.'

Never was there so much virtue in 'if!' And Mr. Myers is surely over-sanguine when he says that 'our ears will somehow have to adapt themselves to the new demands that are being made upon them.' Even if they are able to so adapt themselves, will the game be worth the candle? The limit of aural capacities may or may not have been reached, but it is certain that we have almost, if not quite, reached a point beyond which executants and hearers will refuse to travel, for the practical reason that life is not long enough. Mr. Myers's book is the best, clearest, and fairest statement for modernism that I have yet seen. He writes well, and incidentally shows that the subject can be discussed without the aid of polysyllabic jargon.

Mr. Nicholls describes his book as one of 'moderate, not excessive analysis'—a fair claim.

As he truly says, 'extreme analysis unbalanced by any strong unifying mental or emotional apprehension tends to obliterate all reality in the subject analysed.' In his eleven chapters he discusses clearly (albeit with far too many italics) the nature of music; expression; speech and music; expression through harmony, movement, and melody; variation of tone; musical dissertation; rhyme and alliteration; musical meanings and mysteries; and song. He has the right note of enthusiasm, and his book should be of service to many, especially perhaps to young musicians who need pointers in the matter of interpretation.

Mr. Mason's pamphlet is reprinted from *The Freeman*, and is a vigorous onslaught on certain aspects of musical life in America, and on the ultra-modern school:

'It may be true [he says] that we spend more millions of dollars on music than any other nation, but the question still remains: Do we get good value for our money?'

And he decides that the answer must be:

'... either a negative one or a highly qualified affirmative.'

He points out that

'It was the love of singing among plain people that sustained Bach; it was the violin and violoncello playing gentlemen of the Esterhazy and other courts who inspired Haydn's String Quartets; it was the wide diffusion of musical feeling among Austrians who themselves sang and played that made Beethoven possible... Among us the life-giving amateur spirit has largely succumbed to large-scale production under professional expert direction.'

Again:

'If we look candidly about us at our professional music, we shall see the hall-marks of decadence on every hand. First of all, or at any rate more striking than any other symptom, is the almost universal preoccupation with manner at the expense of matter.'

This bears out the observation of Mr. Colles and other visitors to the States. They found audiences far more concerned with the name of the conductor of orchestral concerts than with the programme. Mr. Mason is in flat opposition to Mr. Myers as to the 'worth whileness' of ultra-modernism:

'Not only has orchestral music become so difficult that only a few professional orchestras, after long and ever more expensive rehearsals, can play most of it, but pianoforte and chamber music, those parts of the art where in all great periods it has touched the amateur most closely, are hedged off from him to-day by well-nigh impassable technical barriers. Imagine college pianists and violinists, instead of navigating with some peril but endless delight, as we used to do, the varied and romantic seas of Grieg, Brahms, and Franck, venturing on the chartered wastes and engulfing billows of Florent Schmitt! Fancy a string quartet of young business men regaling themselves in leisure hours with Stravinsky and Schönberg!'

Of course we can't fancy it, and the failure seems to point to the fatal weakness of the extremists. As Mr. Mason says, there is no need for music to be so

difficult; such appalling technical obstacles are a sign

'... not of skill, but of complications not thought out, and of problems left unsolved.'

And there is little if any exaggeration in his summing up:

'Nine-tenths of our modern music is, in plain fact, needlessly, injuriously, and stupidly complicated. Let us stop gaping at it in an equally stupid awe. Let us laugh it good humouredly out of court.'

A stimulating pamphlet winds up with some commonsense observations on the question of nationality in music.

Much of Mr. Ogden's volume is beyond the scope of review in a musical journal, being concerned with the actual physiology of the ear. There are chapters on acoustics, the scientific aspect of sound, noise, language, phonetics, &c.—matters on which the author is evidently clearly possessed of profound learning. The purely musical side discovers some weaknesses, however. Thus, speaking of melody, he gives a Siamese 'Fan Dance' as an example of a tune notable for 'the complete absence of a tonic,' and, therefore, without 'harmonic possibilities.' But the tune is as clearly in the key of C as ever a tune was, starting and ending on C, with a cadence that might have stepped straight from a modern ballad, and with a clearly implied modulation to the dominant. The discussion of the principles of harmony is far too scientific, with liberal use of such expressions as 'fusion of tones and intervals,' 'simple, bitonal chords,' the latter being classified as 'symphonic, paraphonic, and diaphonic.' There is a thoughtful chapter on the aural side of musical education, with a description of the tonoscope, an instrument which enables us to obtain a visible record of the sound produced by the human voice or any other instrument. In fact, for the scientifically-minded musician or layman, this volume of over three hundred pages is a mine that may be dug in with enjoyment and profit.

Dr. Yorke Trotter perhaps covers too much ground in his *Mind and Music*. The book divides into three parts, dealing with Music and Mind; The Art of Music; and Music in Education, either of which parts might have been developed into separate treatises. To some extent they overlap. Thus, there are many pages in Part I that would seem to belong to Part 2. In fact, we feel that had Parry not already used *The Art of Music* as a title, it would have served well for this book. In treating of the ecclesiastical modes, Dr. Trotter tells us that

'... the type of scale that was chiefly used in the folk-songs [the Ionian] was condemned by the ecclesiastical authorities, and called *modo lascivo*. That this term had nothing to do with the intervals employed in the scale, but was used as denoting a scale found in dance music, is more than probable.'

But was the Ionian mode more used than others for secular purposes? Any collection of undoctored folk-melodies will, I think, show fewer melodies in the Ionian than in the Dorian or Mixolydian or Æolian. Dr. Trotter goes on:

'There can be nothing "lascivious" about the major scale, but to evoke memories of a certain kind might be considered worthy of the opprobrious epithet.'



But was not the ancient objection to the Ionian mode grounded on the feeling that the leading-note gave it a soft, effeminate character? Moreover, there can be no question that melodically it is the weakest of the set, and therefore likely to be less used at a time when music was mainly one-dimensional. That the scale was comparatively little used, even in secular song, was probably due to the fact that few primitive instruments could manage the leading-note. Even to-day one may hear itinerant musicians playing modern hymn-tunes and songs and flattening the seventh. No doubt these disabilities of early instruments were responsible for the frequent use of the 'gapped' scale in folk-song, though Dr. Trotter gives an elaborate explanation based on acoustics. There is a lengthy discussion of programme music which will meet with general approval, and a thoughtful and earnest section dealing with music in education. (By the way, we are surprised to find the Doctor speaking of *The Elijah*.)

*Music Makers* is a reprint of an address delivered at the Hastings Musical Festival last year. It deals with music as a universal language, inspiration, expression, and, above all, with the spirit of the ideal musical festival. Mr. Hunt aptly reminds competitors that *they* are the festival, and that the finest organization, the best test-pieces, and the pick of adjudicators are as naught unless the competitors have the right spirit.

Uncle already to hosts of school-children, teachers, and men in the street, Mr. Scholes now adds to his avuncular responsibilities by taking the gramophonist under his wing. In *The First Book of the Gramophone Record* he gives in true Scholesian style the results of a trial of hundreds of records. He has chosen fifty that on all grounds strike him as the best, has written descriptive notes on the music, with copious music-type illustrations, a glossary, a good deal of interesting general information, biographical and historical, particulars as to the price, &c., of the chosen records, and even publishers and prices of the scores of the music dealt with. The works discussed range from Byrd to Beethoven. Inevitably some readers will grumble that this or that work was left out, but they will, I think, be hard put to it to complain that any one of the chosen fifty was put in. They must have patience, seeing that the title holds out a promise of further blessings. H. G.

*How to Become a Professional Violinist.* By Oscar Cremer.

[London: *The Strad*.]

The 'Tips and Talks' of Mr. Oscar Cremer give us an insight into the lower branches of the profession but too often ignored by those who 'have arrived.' Mr. Cremer has as much to say about the theatre, music-hall, and cinema orchestra as about the concert and symphony orchestra, and the beginner will be grateful for such advice. Indeed it is not the student who, after having played his symphonies with his college or academy orchestra, is fortunate enough to secure an engagement with Sir Henry Wood, who needs assistance. It is the unlucky player nonplussed by the hardly legible MS. at a theatre or music-hall, who requires all the help that the experienced can give him. In the smaller provincial theatres the task of the 'band' used once to be easy enough. A little volume with a

dozen tunes labelled 'love scene,' 'storm music,' 'the fight,' 'reconciliation,' 'first murder,' &c., was all that was needed. Each tune consisted of a dozen bars or so, and was repeated until the conductor tapping his desk acquainted the players with the fact that the situation was about to change. Incidental music is now a more serious question, and even hardened professionals with no experience of the music-halls are apt to wonder at the quickness with which music-hall orchestras pass from one type of music to another. Some contretemps or other does happen often enough, and the beginner need not be cast down if anything should go wrong on his first attempt. The wonder is that things do not go wrong oftener than they do.

The little volume is particularly valuable in view of the fact that increased numbers of professional musicians will naturally result in closer competition and a higher standard. At any rate practice in music-halls and smaller theatres generally is invaluable to players and conductors alike. A first violin in a famous orchestra is, of course, expected to possess higher qualifications. Yet his actual task is less complex than that of his colleague of the music-hall, for his 'parts' are free from error and clearly printed.

We wish the wording of some paragraphs were a little more strictly logical. What is the exact meaning of, '*Hautbois* (French) means the oboe, and is always spoken of as such'? Does the author wish to say that we speak of the oboe as the *hautbois* or *vice versa*? Mr. Cremer advises orchestral players to use always 'Acribelle' or steel E strings, because they are cheaper and last longer. We have never risked the steel strings, but our experience of 'Acribelle' strings is that they never keep in tune. His distinction between *ritard* and *rallentando* is misleading. *Ritard* ought to be cancelled from the musical dictionary, because it lacks the final syllables which make the difference between present participle (*ritardato* as in *ritenuto*) and future participle (*ritardando* as in *rallentando*). If this were done, and terms based not on erroneous tradition but on simple grammar, it would no longer be possible to mistake *rit.* for both *ritardando* and *ritenuto*. B. V.

*The Art of Counterpoint.* By C. H. Kitson. Second edition.

[Oxford University Press. 10s.]

*The Evolution of Harmony.* By C. H. Kitson. Second edition.

[Clarendon Press, Oxford. 12s. 6d.]

*Musical Groundwork.* By F. H. Shera.

[Oxford University Press. 3s. 6d.]

*Ear-Training and Musical Dictation.* By Ethel Home.

[Kegan Paul. 2s.]

Since the publication in 1907 of Dr. Kitson's *The Art of Counterpoint*, a very decided change has taken place in the outlook upon contrapuntal study in this country. Those who are acquainted with the author's views on this subject, as set forth in the above work, will probably not be surprised to find that in preparing a second edition he has welcomed

the opportunity now afforded him of carrying to its logical conclusion—as he himself puts it—what he had in mind in 1907, but felt at the time to be inopportune. Many revisions and additions have been made, and the second part of the book, dealing with modern or free counterpoint, is practically new. Many modal examples have been added, and there is a chapter on the English school of the 16th century.

In his prefatory remarks, Dr. Kitson argues that if the technique of strict counterpoint be deduced from the practice of the 16th century, it is only logical to employ the scalar system of that period. The atmosphere of 16th-century music cannot be obtained without using the modes. Further than that, the technique is bound up with the modes, so that if the modern scales be employed various difficulties in reference to unessential notes and harmonic progressions arise, leading to all sorts of false conclusions. Many new examples have consequently been written in the modes, but a fair proportion of the original examples have been retained.

In reply to those who inquire why Palestrina's work is taken as the standard authority, in preference, for example, to the work of our own Byrd, the answer is

‘... that whereas Byrd shows the spirit of adventure and enterprise—and this is true of the English school as a whole—Palestrina is not an innovator. He was content to apply the principles as he knew them. It is not that Byrd's work is inferior—in fact, it may be said to be superior in many respects—but the student primarily requires to know precisely what the principles are, and then to learn how to apply them.’

Bearing on this point, we read in the interesting chapter on ‘The English School’:

‘When we come to the question of harmonic resource, we see the spirit of enterprise and experiment marking a great deal of the music. It is impossible to formulate a theory from such a period, for it was transitional. It would be equally futile to attempt a theory of present-day harmony . . . . In all the points discussed in this short chapter we see that the English were not content to be mere imitators. Both in melodic idiom and harmonic progression they showed initiative. They went far beyond the bounds of *musica ficta*, and taken as a whole the music represents the transitional period between the counterpoint of Palestrina and that of Bach.’

Referring to the suggestion that there is a need for a text-book dealing with English counterpoint; the author considers

‘... it would seem impossible to draw up any definite theories as to technique for a period which was so experimental in its methods, no matter how successful these experiments may be. Nor is such an attempt desirable. The student should certainly study this music, and write some examples in the same style, but he must get his foundations in the Palestrinean technique.’

The second part of the book should be particularly helpful to students. As the writer points out in his Preface, Part 2 in its original form dealt in a broad way with modern contrapuntal technique. It gave examples of the technique, but provided no means of obtaining it. In this new edition the study of the

technique of free counterpoint is systematized just as is that of strict counterpoint in Part 1, while all the important examples of the original edition have been retained as illustrations. Dr. Kitson's masterly work in its new form should meet with wide appreciation from both teachers and students.

The same author's *The Evolution of Harmony* first appeared in 1914. There can be no doubt that it has done much to make the study of harmony vastly more profitable and interesting than formerly under the old system of endless figured basses. Not the least of its features was its insistence on the importance of ear-training. The figured bass was discarded as a means of teaching harmony. Its use was retained, however, as a basis for decorative work, and as an exercise in the manipulation of many parts. Form was discussed from the very first, and a noteworthy feature was the comprehensive treatment of the unessential. Differentiation of style was not ignored, and there were chapters dealing with writing for the pianoforte, the organ, strings, and voices. In short, from start to finish, the book was of high excellence, as all those who have used it have doubtless discovered for themselves.

In the new edition the changes are few and of only minor importance. Here and there exercises are omitted or new ones added, and the latter portion of the chapter on five-part harmony has disappeared. Even the closing chapter on ‘Modern Tendencies’—probably quite wisely—remains unaltered. Substantially, therefore, it is the same book as that which has already earned for itself so high a position in the esteem of serious musicians.

Two books on ear-training are—in their different ways—excellent. *Musical Groundwork*, by F. H. Shera, who is Director of Music at Malvern College, is specially intended for the use of those teachers whose time for the teaching of this subject is limited, and to whom a more exhaustive treatise might easily prove a stumbling block. Brevity has been the aim throughout. The lessons are planned to occupy approximately thirty minutes each. They have been grouped to cover the ground in eight terms, and are carefully graded, so that they may be spread over a longer period if desired. The scheme has been divided into compartments, both to facilitate reference and to enable the unfortunate teacher who may have even less than thirty minutes weekly at his disposal to omit one or more sections. An Appendix gives suggestions for recreative music or appreciation classes. Three courses are outlined, the selection of works being limited to such examples as are procurable in the form of gramophone records. It is a pity that in the lists of records both the name of the producing company and the price are omitted.

Those more fortunate teachers who have a minimum of one hour a week at their disposal will find an admirable scheme of work outlined in Miss Home's book. The writer is head-mistress of the Kensington High School, and we are told that this scheme has been tested with the average pupil for the last sixteen years, and has been found practicable not only by the experienced teacher but by the young beginner in the ‘art of teaching.’ The children taking the work have been for the most part pupils in high schools or in schools of a similar type. The course is divided into twenty-five lessons grouped in three stages. In the first stage (ages four to seven) short and frequent lessons are obviously to be preferred. A minimum of four

(Continued on page 630.)



How excellent is Thy mercy

ANTHEM FOR TENOR SOLO AND CHORUS FROM "THY MERCY, O LORD"

Psalm xxxvi. 7

Music by GEORGE GARRETT

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

ORGAN.

*Andante non troppo. ♩ = 76.*

*Sw.*

*Ped. soft 16 ft.*

TENOR SOLO.

There

*espress.*

FULL. *p*

How ex - cel-lent, how ex - cel-lent is . . Thy mer - cy, O God.

*p*

*Sw. 8 & 4 ft. soft Stops.*

Voices alone.

Org.

- - - fore the chil - dren of men shall put their trust un - -

*Ped. soft 16 ft. Sw. to Ped.*

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der the.. shad - ow .. of Thy wings,  
*add Ob.*  
*p*  
*senza Ped.*  
*Gt. Gamba L.H.*  
*Ped.*

there *Ob. off* fore the chil - dren, the chil - dren of

*cres.*  
 men shall put their trust un - - - der the  
*cres.*  
*Gt. L.H.*

shad - - ow of thy wings.  
*FULL.* *pp*  
 How ex - cel - lent, how ex - cel - lent  
*pp* *cres.*  
*Voices alone.*



*cres.*  
They shall be sat - is - fied

*pp*  
is Thy mer - cy, O God.

*pp*  
is . . Thy mer - cy, O God.

*mf*

*Org. add to Sw.*

*Ped.*

*f*  
with . . the plenteousness of Thy house, they shall be sat - is - fied

*tranquillo.*  
with the plenteousness of Thy house, and Thou shalt give them

*Ch. Gamba.*

drink of . . Thy . . . plea - sures, as out of the

riv - er, Thou shalt give them drink of . . Thy  
 plea - sures, as out of the riv - er.  
 How ex - cel - lent, how  
 ex - cel - lent is . . Thy mer - cy, O God.  
 There - fore the chil - dren of  
 men put their trust . . un - der the sha - dow of Thy wings.



*f*  
there - fore the chil - dren of men put their trust, put their

*Fl. 8 ft. R.H.*  
*Sw. soft 8 ft.*

trust, put their trust . . . un - der the sha - dow

*a piacere.*  
*Sw.*

of . . . Thy wings. How ex - cel - lent

*FULL. p*  
*dim.*  
How ex - cel - lent, how ex - cel - lent is Thy mer - cy, O God,

*p*  
*Voices alone.*

*ad lib.*  
is . . . Thy mer - cy, O . . . God. . . .

*rall. pp*  
1st & 2nd ALTO.

*pp*  
is Thy mer - cy, O God. . . .

Thy

*Sw. with 16 ft. & Ob.*

*Org. Ch. Dul. rall.*  
*Sw.*

Ped.

(Continued from page 624.)

periods a week is advised, each period not exceeding a quarter of an hour. In the second stage (ages eight to twelve) the best results will be obtained from three twenty-minute lessons a week, which will gradually include extemporising and practical harmony at the pianoforte, in addition to sight-singing and dictation. In the last stage (ages twelve and over) one lesson a week of thirty to forty minutes is considered sufficient for ear-training. This stage comprises the last three lessons of the scheme, the advanced character of which may be gathered from the fact that the work contained in them can rarely be mastered in less than two years by the average pupil. Candidates for examinations, including those for diplomas, will find this book helpful in preparing for the aural tests. G. G.

*On Tuning the Organ.* By A. Hemstock. Revised by the Rev. Noel Bonavia-Hunt.

[Musical Opinion. 2s.]

A. Hemstock's little work on organ-tuning was originally produced in 1876, and dedicated to the Royal College of Organists. It has now been revised and largely rewritten by Mr. Bonavia-Hunt. Much new matter has been added, including a fresh appendix which deals with elementary defects in the speech of organ-pipes and gives practical hints on their correction. G. G.

*Précis de Musique Intégrale: La Mélodie.* Tome i. By Maurice Touzé.

[Paris: H. Herelle.]

That melody in its evolution has closely followed scientific laws is the claim of M. Maurice Touzé. His book is a fascinating treatise, in many ways. The author begins with the primitive scale C F G C, which he rewrites so as to form two intervals of fifths: F to C and C to G. Then he takes into consideration melodies of five notes (giving as instances the 'Valhalla' theme in *Rheingold* and a Mongolian melody), and sets down the notes of the scale at intervals of fifths—A flat, E flat, B flat, F, C; other types he reduces similarly to scale (E flat, B flat, F, C, G; or again: B flat, F, C, G, D), and so on through augmented seconds and diminished thirds until we come to chromaticism 'intégral,' which runs by fifths from B double-flat to D sharp; then—B double-flat, F flat, C flat, G flat, D flat, A flat, E flat, B flat, F, C, G, D, A, E, B, F sharp, C sharp, G sharp, D sharp. It is an ingenious and an intriguing game. But M. Touzé does not claim to have reached the Ultima Thule, and he refutes very ably such contentions as those of the Russian writer Oboukoff who, intending to give a characteristic individuality to each half-tone, ignored the difference between C sharp and D flat. In conclusion the author asks how it is that melody, 'daughter of fancy,' has followed in the centuries so strict and scientific an evolution. He answers this with the assertion that our ideas, our very passions, depend on the laws of the universe.

We would humbly submit another solution. The 'spiral' development of the scale has provided only the materials of music. Melody may be the daughter of fancy just as is a great palace or a monument; but there is no real reason why we should credit fancy with the provision of the tools the composer uses any more than with the stone, bricks, and mortar of the builder. The musician must needs use the materials he finds at hand. The theory of music may be science; but creation is surely art. B. V.

*The Evolution of Music.* By Alfredo Casella.

[Chester, 7s. 6d.]

To trace 'the gradual formation and development, during the slow course of centuries, of the principal elements of our magnificent edifice of modern music' is a task that calls for a good deal more space than Mr. Casella has allowed himself. After setting forth his aim as quoted above, he goes on to admit the hopelessness of any one hand being able to do more than give a 'synthetic and, so to speak, cinematographic survey' of 'the majestic and incalculable profusion of a millennium of human effort,' and expresses the view that such a survey might best be managed by 'a judicious and chronological choice of certain short musical examples, rather than by so many pages of more or less theoretical text.' This is true, and he could hardly have done better than to compile his anthology from examples of a technical formula common to all ages and schools—the perfect cadence. Accordingly he has selected a hundred full closes from representative composers from the 13th century down to the present day, dividing them into three groups—the Diatonic Period (the Primitives, the Renaissance, the Classics, and the Romantics); the Transitory Period (Post-Wagnerians, Neo-classics, Precursors of the modern era, &c.); and the Present Period (Polymodality, Tonal Simultaneity, and Atonality). The result is certainly a most interesting collection of passages, some of considerable length, and many from unfamiliar sources. (Oddly enough, Handel is not represented; and—less oddly, perhaps—no English composer is considered worthy of quotation.) Each example is followed by a brief comment, generally enthusiastic, and sometimes explanatory or analytical. Occasionally the author seems to have been in a hurry, contenting himself (but not us) with merely observing, 'Same remarks as for preceding example,' or 'Same characteristics'—forgetting that the same remarks do not always apply. Thus, Ex. 4 is a cadence from Josquin des Prés which the author says is 'admirable in its polyphonic perfection,' adding that it gives us 'a glimpse, though only in passing, of an authentic chord of the dominant seventh.' The next example is from Francesco d'Ana, and we are told that the same remark applies. But the d'Ana passage is harmonic rather than polyphonic, and gives us no glimpse of the dominant seventh. We expect less casual methods in a text-book. Again, the choice of examples in one or two cases is hardly to the point. Casella quotes the beheading passage from Berlioz's 'March to the Scaffold' in the *Fantastic Symphony*. The reader will remember that as the scaffold is reached to resounding chords in G minor, and the victim puts his head on the block, the clarinet plays a strain in G major, the dramatic meaning of which is obvious. This is suddenly interrupted by a G minor chord, *fff*, *tutti*, followed by *pizzicato* notes on the lower strings (the dropping of the head) and a roll of three drums playing G, B natural, and D. Casella calls this 'very strange . . . curious musical consequences of a literary programme!' Maybe, but can the passage be described as a full close or cadence? Occasionally the author is prone to make things seem more elaborate than they really are. Thus he gives a long extract from Liszt's B minor Sonata and calls it 'the most evolved and developed cadence we have yet encountered,' on the ground that about twenty bars separate the six-four from the dominant seventh, 'a record beaten only by Wagner and Strauss.' But



there are two six-four chords, and the second is followed a few beats later by a chord which may be regarded either as a dominant ninth or as an ornamented dominant seventh, a progression that is repeated three bars later. Then come some abrupt departures from, and a return to, the original key. The real break in the cadence is after the dominant seventh in the sixth bar of the example. But the counting of bars between a six-four and its dominant seventh seems pedantic to-day. And is it necessary to explain the example from Debussy's *Soirée dans Grenade* as 'having its dominant based upon a hexaphonic scale [the whole-tone scale] instead of an Asiatic one'? Some of the explanations of the polytonic and atonic examples strike us as being very far-fetched. Surely such progressions stand or fall by their effect, not by their showing some strained relationship to more customary harmonic methods. I cannot resist quoting Ex. 94 from Casella (*Sonatina for pianoforte*):

Ex. 1.

Here is the author-composer's comment on this:

'The fundamental dominant (C sharp) is resolved into the tonic (F sharp). In earlier days, the last bar but one might have stood thus:

but the date of 1916 could obviously not have tolerated anything so elementary.'

It should be added that Mr. Casella leads off with a very interesting discussion of 'The Nature and

Origin of Modern Music.' The book is beautifully produced, with a large page that suits the lengthy musical examples. It is in three languages—Italian, French, and English. The English version, however, is not first-rate. Generally it is too literal—for example, *giro* and *tour* are invariably translated as 'turn.' Thus when Casella describes a passage as a *giro armonico e melodico* (*tour harmonique et mélodique*), he obviously means a brief excursion (as we should say, 'taking a turn up the road'), and to translate it as a 'harmonic and melodic turn' is misleading. Again, why should *all' accordo di quarta e sesta* = *l'accord de quarte et sixte* be 'chord of the fourth and sixth' instead of the usual English 'six-four'? And, in the same paragraph, to speak of the 6-4 chord assuming 'that grandiose and "wilful" aspect, carried to the highest degree by Wagner,' is not illuminating. Does 'wilful' meet the case for 'voluntario' and 'voluntaire'?

H. G.

## Gramophone Notes

By 'Discus'

Faithful are the wounds of a friend! In the *Observer* of June 15 Mr. Scholes 'went for' the gramophone companies on a variety of grounds, and with justice. The record that appears to have roused him specially was the H.M.V. of Mark Hambourg playing the 'Wedding March' from *A Midsummer Night's Dream*. Certainly no words are likely to be too hard for so meretricious a display. The poor old March is so overloaded with showy decoration that at times it is almost lost to sight, and at one point, in order to make the gruel thick and slab, a bit of the Overture is stirred into the mixture. To waste time and material on such vulgarity as this when there are stacks of fine pianoforte works unrecorded is a bad backsliding on somebody's part. However, the companies have a way of annoying us with one hand and pleasing us with the other. We may forgive and forget this 'Wedding March' *faux pas* for the sake of the complete record of Tchaikovsky's fifth Symphony, conducted by Albert Coates (H.M.V. six 12-in. d.s.). In this the fine standard set up by the Company's previous recording of big orchestral works is well maintained. The gramophonist need ask for nothing better than the brilliant parts of the Valse and the wind-up of the *Finale*. The whole set is first-rate.

Equally good is the H.M.V. 12-in. d.s. of the *Egmont* Overture, played by the Albert Hall Orchestra, under Sir Landon Ronald. The best thing in the June Columbia list is Bach's B minor Suite for strings and flute, played by the Symphony Orchestra, conducted by Hamilton Harty (two 12-in. d.s.). Robert Murchie is the flautist. This wholly delightful music comes off well, partly because of its inherent clearness and directness, and also because the flute is one of the best of instruments for recording purposes. I wonder, though, whether the results would not have been even better had a string quartet been used in the solo passages. There is some cutting in the opening movement, but so far as I can make out without turning up the score, only some repetitions are sacrificed. Apropos of 'cuts,' there is a good deal of unreasonable heat shown by gramophonists. I agree that we should protest against hacking works so that their structure

is damaged. But in almost all large classical works there is a lot of matter that is almost, if not quite, as unnecessary to the balance as the 'repeats' which the early instrumental composers indicated in a purely conventional way. Shakespeare is 'cut,' so is Wagner, and we even find modern editions of literary classics issued in shortened versions. All that we gramophone users can fairly demand is: (1) That 'cuts' shall be the exception; (2) that they shall be made with as much care as would be shown by (say) Sir Henry Wood in preparing for a concert; and (3) that the label and catalogue shall state whether the record is complete or not. I am rather amused to see that the H.M.V. June Bulletin, speaking of the records of the Tchaikovsky fifth Symphony, says: 'There are, of course, no cuts.' I like that complacent 'of course.' 'Cut works?' it seems to say. 'What recording company would ever dream of such a thing?'

One would have expected the Columbia Company to have recorded the *Meistersinger* Overture long ago, but they have only just done it. It is a poor effort after some of their recent achievements. The orchestra seems small, and the anonymous conductor was apparently overcome by the importance of the occasion. The record gives us little of the music's brilliance and sonority. The *Meistersingers* are small shopkeepers, and even the apprentices are steady-going, subdued young fellows. There is some neat playing and reproduction in the wood-wind section, but the quiet string passages are sometimes unclear, and the bass of the famous three-themes-combined passage is practically inaudible until it gets well up the scale.

Two delicate movements from *Le Bourgeois Gentilhomme*—the 'Minuet after Lully' and Intermezzo—played by the Hallé Orchestra, conducted by Hamilton Harty, come out clearly (Col., 12-in. d.s.).

The question of 'cut' notification arises in regard to the Vocalion 12 in. d.s. of the Life Guards Band playing Rimsky-Korsakov's *Capriccio Espagnol*. The Bulletin says the record contains 'the most salient points'—which implies pretty drastic work with the axe. But, even so, the hewer left a longish dull stretch, which rather discounts an otherwise brilliant bit of work. Particularly fine is the effect of the wood-wind.

In the way of string music there are records of Tertis (his own arrangements of the familiar Bizet *Adagietto* and Schumann's *Slumber Song*, Æ.-Voc. 10-in. d.s.); Suggia (Henschel's *Gavotte, Au Temps Jadis*, and Glazounov's *Sérénade Espagnol*, H.M.V. 10-in. d.s.); Cedric Sharpe (the *Barcarolle* from *Tales of Hoffmann* and Glazounov's *Chant du Ménestrel*, H.M.V. 10-in. d.s.); Isolde Menges (Faure's *Berceuse* and one of Sarasate's *Spanish Dances*, H.M.V. 12-in. d.s.); and Kreisler (a Paderewski *Mélodie* and Chopin's *Mazurka*, Op. 33, No. 2, H.M.V. 10-in. d.s.)—all excellent as to playing and reproduction, but in some cases a trifle thin in musical interest.

Chamber music is poorly represented this month by the Cherniavsky Trio, which plays a *Scherzo* from Beethoven's Op. 1, and then declines badly by giving us on the other side a poor piece called *At the Brook* (Col. 10-in. d.s.). It is a pity these players try to cater for two entirely different publics. A month or two ago they bracketed Boccherini's Minuet with the hopelessly feeble *By the Waters of Minnetonka*.

The Æ.-Voc. Bulletin announces a 12-in. d.s. of the Spencer Dyke String Quartet playing Nos. 1 and 3 of Frank Bridge's *Novellets*. I pass on the information, but can say no more as the record was inadvertently left out of the review parcel.

John Amadio's brilliant flute playing scores as usual in a 10-in. d.s. of Terschak's *La Sirène* and Doppler's *Fantasie Pastorale Hongroise* (Æ.-Voc.). A large number of vocal records must be dealt with briefly. Olga Haley sings with fine dash in Rossini's Tarantelle *La Danza*; if she strikes us as being somewhat dull in the companion piece, M. V. White's *When the swallows homeward fly*, the fault lies with the composer (Æ.-Voc. 10-in. d.s.). Tenor singing far above to-day's poor average is that of Armand Tokatyan in 'Salut, demeure,' from Gounod's *Faust*, and 'Ah fuyez, douce image,' from *Manon* (Æ.-Voc. 12-in. d.s.). Dora Labette's voice sounds curiously tentative in *Cherry Ripe* and *The lass with the delicate air*, and in the latter the rhythm goes all to pieces owing to constant tricks with the time; the showing-off high notes at the close and the long *portamento*, like the vagaries of pace, are surely out of keeping in these simple, tuneful old ditties. Why does Miss Labette sing 'There's the land of cherry isle' when Herrick wrote 'There's the land, or cherry isle'? (Col. 10-in. d.s.). Another example of poor treatment of such material is Edgar Coyle's singing of *Early one morning* and *Sigh no more, ladies*; he is stilted in rhythm, chiefly because of his over-syllabic treatment of the words. Both singer and songs are hindered rather than helped by a fussy accompaniment played by string quartet (Col. 10-in. d.s.). A good contralto record is of Muriel Brunskill singing Brahms's *Mai-nacht*, unfortunately bracketed with a poor song in Frances Allitsen's *The Lord is my light* (Col. 12-in. d.s.). (Why is the Brahms song given an orchestral accompaniment? There is a growing practice of re-arranging pianoforte accompaniments for strings or orchestra, presumably because the pianoforte so often comes out badly. But it needn't. The pianoforte part of the above-mentioned Rossini Tarantelle, played by Ivor Newton, is first-rate in brilliance and tone-quality.) Best of all are two H.M.V. 12-in. d.s. of Galli-Curci (the Polonaise from *I Puritani* and 'Tutte la feste' from *Rigoletto*) and Frieda Hempel (Schumann's *Du meine seele* and Mozart's *Schlafe, mein Prinzchen*). The Polonaise is as brilliant as anything even Galli-Curci has done. Apropos of Frieda Hempel I wish to correct a slip in my June notes. I described her singing of Tchaikovsky's *None but the weary heart* and the old song *Phyllis has such charming graces* as being 'not a very good effort.' How the slip happened I don't know, but I revoke heartily: the record is well above the average. But slips are not confined to reviewers. The label says that *None but the weary heart* has a flute obbligato played by Louis Fritzi. It hasn't; there is a violin obbligato, very effectively played, presumably by the Louis aforesaid.

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With deep regret we hear that Mr. Cecil Sharp died on June 23. We are asked to state that in consequence the Annual Festival of the English Folk-Dance Society, arranged for June 30 to July 5, is cancelled.



# The Eternal God

COMPOSED BY

JOHN E. WEST.

953. A charge to keep I have ... King	4d.	296. Behold, I bring you ... E. V. Hall	4d.	483. Christians, awake ... J. Barnby	4d.
884. A crown of grace for man Brahms	6d.	810. Behold, I come quickly ... Ivor Atkins	3d.	648. Ditto ... H. M. Higgs	6d.
478. A few more years shall roll H. Blair	4d.	713. Behold, I have given you ... C. Harris	4d.	983. Christmas Day ... G. Holgate	4d.
597. A prayer for peace ... Crotch	4d.	554. Behold, I send ... J. V. Roberts	6d.	445. Cleanse me, Lord ... G. F. Whist	4d.
807. A solemn prayer ... A. H. Brewer	3d.	587. Behold my servant ... J. F. Bridge	4d.	989. Come and let us ... A. Hollins	4d.
935. A song of joy ... John E. West	4d.	65. Behold now, praise ... J. B. Calkin	4d.	52. Come, and let us return ... J. Goss	4d.
917. Abide with me ... Ivor Atkins	4d.	631. Ditto ... F. Iliffe	4d.	95. Ditto ... W. Jackson	4d.
429. Ditto ... R. Dunstan	4d.	912. Ditto ... John E. West	4d.	1106. Come, come, help, O God ... W. Byrd	4d.
805. Adeste Fideles ... H. Hofmann	6d.	915. Behold, O God ... F. W. Hird	6d.	805. Come hither, ye faithful ... Hofmann	6d.
927. All go unto one place ... Wesley	4d.	524. Behold, the days come ... Woodward	6d.	283. Come, Holy Ghost ... G. Elvey	6d.
247. All nations whom ... B. Luard-Selby	6d.	524. Behold the Heaven ... A. R. Gaul	4d.	201. Ditto ... J. L. Hatton	6d.
113. All they that trust ... Hiller	4d.	652. Behold the Name ... Percy Pitt	4d.	829. Ditto ... Palestrina	6d.
1033. All Thy works ... T. Adams	4d.	501. Behold, two blind men ... J. Stainer	4d.	717. Ditto ... C. Lee Williams	3d.
475. Ditto ... J. Barnby	6d.	378. Bethlehem ... Ch. Gounod	4d.	881. Come, let us join our ... E. V. Hall	4d.
503. Ditto ... G. H. Ely	6d.	378. Bless the Lord ... M. Kingstons	6d.	293. Come, my soul ... G. C. Martin	4d.
719. Ditto ... E. H. Thorne	4d.	726. Bless the Lord, O my soul ... Hailing	4d.	314. Come now, and let us ... H. W. Wareing	6d.
30. All ye who seek ... H. M. Higgs	4d.	855. Bless the Lord thy God ... Roberts	4d.	7. Come unto Him ... Gounod	3d.
9. All ye who weep ... Gounod	4d.	450. Bless thou the Lord ... C. Bayley	6d.	946. Ditto ... H. Leslie	4d.
592. Alleluia! now is Christ ... T. Adams	4d.	374. Ditto ... Oliver King	4d.	256. Come unto Me ... H. R. Coudrey	4d.
724. Alleluia! the Lord liveth C. Harris	4d.	603. Blessed are the dead ... B. L. Selby	3d.	103. Ditto ... G. J. Elvey	4d.
548. Almighty Father ... B. Steane	4d.	667. Blessed are the pure ... A. D. Annot	4d.	922. Come with high and holy ... Blair	4d.
937. Almighty God, give us ... Wesley	8d.	390. Blessed are they ... A. W. Batson	4d.	1005. Come ye, and let us ... Macfarren	4d.
261. And all the people saw ... J. Stainer	4d.	616. Ditto ... H. Blair	4d.	748. Come, ye children and ... J. Booth	4d.
699. And God shall wipe ... Greenish	4d.	77. Ditto ... W. H. Monk	4d.	924. Ditto ... H. J. King	4d.
1055. And in that day ... F. R. Rickman	4d.	112. Ditto ... Arthur Page	4d.	334. Come, ye faithful ... E. V. Hall	4d.
229. And it was the third hour ... Elvey	6d.	15. Blessed be the God ... S. S. Wesley	3d.	921. Come, ye faithful, raise the strain ...	4d.
485. And Jacob was left alone ... J. Stainer	8d.	756. Blessed be the Lord ... J. Barnby	4d.	1019. Come, ye Saints ... H. E. Button	4d.
658. And Jesus entered ... H. W. Davies	6d.	570. Ditto ... J. F. Bridge	8d.	951. Come, ye sin-defiled ... J. Stainer	3d.
732. And suddenly there came ... H. J. Wood	4d.	895. Ditto ... O. Gibbons	4d.	931. Come, ye thankful ... B. Steane	4d.
1089. And the earth was reaped ... E. S. Craston	6d.	876. Ditto ... E. V. Hall	8d.	934. Comes at times ... Woodward	4d.
675. And the Lord said ... T. W. Stephenson	4d.	183. Ditto ... Heap	8d.	1008. Ditto ... H. Oakeley	3d.
357. And the wall of the city ... Oliver King	4d.	770. Ditto ... Markham Lee	6d.	994. Coronation Offertorium ... Elgar	4d.
778. And there shall be signs ... E. Naylor	4d.	331. Ditto ... C. Lee Williams	6d.	622. Create in me a clean heart P. J. Fry	4d.
402. And when the day ... C. W. Smith	4d.	1006. Blessed be the Name ... Macfarren	4d.	688. Crown Him the ... B. Luard-Selby	3d.
361. Angel Spirits ... P. Tchaikovsky	3d.	724. Blessed be Thou ... E. C. Bairstow	6d.	356. Daughters of Jerusalem ... H. J. King	4d.
642. Angel voices, ever singing ... E. V. Hall	4d.	1120. Ditto ... Ed. Bunnett	4d.	449. Dawns the day ... R. H. Legge	4d.
611. Angels from the realms ... Cowen	4d.	838. Ditto ... J. Kent	6d.	213. Day of Anger (Requiem) ... Mozart	8d.
749. Ditto ... P. E. Fletcher	4d.	400. Blessed City ... A. C. Fisher	6d.	682. Day of wrath ... J. Stainer	4d.
751. Ditto ... E. V. Hall	4d.	284. Blessed is He ... F. E. Gladstone	3d.	252. Death and life ... Walter Parratt	4d.
1017. Arise, shine ... T. Adams	4d.	262. Ditto ... C. H. Lloyd	1s.	968. Death is swallowed up in ... Hollins	4d.
1093. Ditto ... H. A. Chambers	4d.	292. Ditto ... A. C. Mackenzie	6d.	849. Deliver us, O Lord ... Gibbons	4d.
1112. Ditto ... Ed. Bunnett	4d.	206. Blessed is the man ... Clarke-Whitfield	4d.	90. Distracted with care ... Haydn	6d.
923. Ditto ... G. F. Cobb	6d.	64. Ditto ... John Goss	6d.	887. Do not I lift heaven ... H. Blair	4d.
228. Art thou weary ... C. H. Lloyd	8d.	769. Ditto ... H. W. Wareing	4d.	737. Doth not wisdom cry ... D. S. Smith	4d.
948. As Christ was raised ... Wareing	4d.	1004. Blessed is the soul (s.b.) ... Macfarren	4d.	703. Drop down, ye heavens ... Stainer	6d.
311. As I live, saith the Lord ... E. T. Chipp	4d.	286. Blessed Jesu (Sabat Mater) ... Dvorak	4d.	277. Enter not into Judgment ... Clarke	6d.
333. As it began to dawn ... Ch. Vincent	4d.	943. Blessed Lord ... S. S. Wesley	3d.	362. Eternal source ... F. Brandeis	3d.
498. As Moses lifted up ... F. Gostelow	4d.	550. Ditto ... A. H. Brewer	4d.	1008. Evening and Morning ... Oakeley	3d.
643. As the earth bringeth ... A. H. Brewer	4d.	652. Blow up the trumpet ... F. Iliffe	4d.	854. Exalt ye the Lord ... H. Elliot Button	4d.
24. As the hart pants (s.s.r.b.) ... Gounod	4d.	97. Blow ye the trumpet ... Henry Leslie	4d.	764. Except the Lord build ... Edwards	4d.
147. Ascribe unto the Lord ... Travers	8d.	961. Born to-day ... J. P. Sweetinck	4d.	771. Ditto ... Eaton Paning	6d.
109. Ditto ... S. S. Wesley	4d.	118. Bow Thine ear ... W. Bird	4d.	628. Ditto ... H. Gadsby	6d.
399. At the Lamb's High ... E. V. Hall	4d.	939. Bread of Heaven ... E. German	4d.	470. Eye hath not seen (s.a.) ... Foster	4d.
456. At the Sepulchre ... H. W. Wareing	4d.	1082. Bread of the world ... H. A. Chambers	4d.	584. Ditto (s.a.t.s.) ... M. B. Foster	4d.
957. Author of Life Divine ... Button	3d.	1024. Break forth into joy ... W. G. Alcock	4d.	625. Far be sorrow ... E. V. Hall	4d.
1091. Ditto ... H. A. Chambers	4d.	774. Ditto ... H. E. Button	4d.	672. Far from the world ... H. W. Parker	4d.
660. Awake, awake ... John E. West	4d.	415. Ditto ... S. Coleridge-Taylor	4d.	329. Far from their home ... Woodward	4d.
700. Awake, awake, put on ... Greenish	6d.	798. Ditto ... H. A. Matthews	4d.	364. Father, hear the prayer ... F. Brandeis	3d.
36. Ditto ... J. Stainer	8d.	92. Ditto ... R. Prentice	8d.	763. Father, now Thy grace ... W. Coenen	4d.
759. Ditto ... Stephenson	4d.	491. Ditto ... B. Steane	4d.	46. Father of Heaven ... Walmisley	4d.
149. Ditto ... M. Wise	6d.	323. Brightest and best ... E. V. Hall	6d.	384. Father of Life ... S. J. Gilbert	4d.
955. Awake! O Zion ... C. Forrester	4d.	340. Bring unto the Lord ... Gladstone	4d.	768. Father of mercies ... E. V. Hall	4d.
199. Awake, thou that sleepest ... Stainer	8d.	98. Brother, thou art gone ... J. Goss	6d.	1065. Ditto ... S. P. Waddington	4d.
150. Awake up, my glory ... M. Wise	4d.	279. By Babylon's wave ... Gounod	3d.	671. Ditto ... John E. West	4d.
744. Be glad and rejoice ... M. B. Foster	4d.	197. By the rivers of Babylon ... L. Samson	6d.	1050. Fear not, O land ... E. Elgar	4d.
578. Ditto ... B. Steane	4d.	121. By the waters of Babylon ... Boyce	6d.	28. Ditto ... John Goss	4d.
212. Be glad, O ye righteous ... H. Smart	6d.	644. Ditto ... S. Coleridge-Taylor	4d.	916. Ditto ... W. Jordan	4d.
989. Be glad then, ye ... A. Hollins	4d.	511. Ditto ... H. Clarke	6d.	872. Fear Thou not, for I am ... J. Booth	2d.
143. Be merciful ... H. Purcell	8d.	853. Ditto ... H. M. Higgs	4d.	446. Flee from evil ... W. J. Clarke	4d.
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597. Be peace on earth ... Crotch	4d.	1076. Ditto ... H. Goetz	4d.	254. For ever blessed ... Mendelssohn	4d.
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471. Be ye therefore ... A. S. Baker	4d.	952. Ditto ... J. V. Roberts	4d.	728. Forsake me not ... J. Goss	6d.
440. Before the heavens ... H. W. Parker	4d.	680. Calm on the list'ning ear ... Parker	4d.	273. From the deep I called ... Spohr	8d.
651. Behold, all the earth ... G. F. Huntley	4d.	841. Cast me not away ... C. Lee Williams	3d.	227. Give ear, O Lord ... T. M. Pattison	3d.
598. Behold, God is great ... E. W. Naylor	4d.	975. Ditto ... S. S. Wesley	4d.	433. Give ear, O Shepherd ... A. Whiting	4d.
865. Behold, God is my John E. West	4d.	497. Christ both died ... E. W. Naylor	4d.	88. Give ear, O ye heavens ... Armes	4d.
636. Ditto ... F. C. Woods	4d.	454. Christ is risen ... G. B. J. Aitken	4d.	956. Ditto ... W. G. Alcock	4d.
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219. Ditto ... Hamilton Clarke	4d.	814. Ditto ... E. A. Sydenham	4d.	309. Give the Lord ... C. H. Lloyd	1s.
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2.	Glory be to God ...	S. S. Wesley	3d.	366.	Ho! every one ...	J. M. Crament	6d.	780.	I will magnify Thee	E. M. Lee	4d.
779.	Glory to God in the	E. M. Lee	4d.	246.	Ditto ...	G. C. Martin	6d.	100.	Ditto ...	C. H. Lloyd	4d.
341.	God be merciful ...	A. H. Mann	6d.	330.	Holy Ghost, to earth ...	Dvorák	6d.	929.	Ditto ...	A. W. Marchant	4d.
49.	Ditto ...	S. S. Wesley	4d.	111.	Holy, holy, holy ...	Crotch	4d.	886.	Ditto ...	Palestrina	4d.
236.	God be merciful unto us	C. F. Lloyd	8d.	842.	Holy, Lord God ...	T. Bateson	6d.	1085.	Ditto ...	J. V. Roberts	4d.
105.	God came from Teman	Steggall	6d.	412.	Honour the Lord ...	J. Stainer	6d.	153.	Ditto ...	J. Shaw	4d.
967.	God is a Spirit ...	W. S. Bennett	2d.	129.	Hosanna (in C) ...	O. Gibbons	4d.	154.	I will mention ...	A. Sullivan	8d.
128.	God is gone up ...	Croft	6d.	1015.	Ditto (in E flat) ...	O. Gibbons	4d.	799.	I will not leave you	W. Byrd	4d.
892.	Ditto ...	O. Gibbons	4d.	43.	Ditto ...	G. A. Macfarren	4d.	375.	Ditto ...	B. Steane	3d.
864.	Ditto ...	Walter B. Gilbert	3d.	657.	Hosanna to the Lord	W. Jordan	4d.	519.	I will open rivers	E. Pettman	4d.
605.	God is my salvation	C. F. Bowes	4d.	646.	Ditto ...	Luard-Selby	4d.	371.	I will set His dominion	H. W. Parker	6d.
1062.	God is our hope ...	A. H. Brewer	4d.	1021.	Hosanna we sing	John E. West	4d.	100.	I will sing a new song ...	Armes	1s.
131.	Ditto ...	Greene	8d.	260.	How beautiful are the feet	Handel	4d.	608.	I will sing of the mercies	J. Booth	4d.
332.	God is our refuge ...	A. Foote	6d.	691.	How blest are they	Tschaikowsky	6d.	134.	I will sing of Thy power	Greene	6d.
101.	Ditto ...	H. Hiles	8d.	321.	How excellent is Thy ...	Coven	8d.	192.	I will sing unto the Lord	Wareing	4d.
75.	God said, Behold	G. Macfarren	8d.	615.	How great is the loving	West	4d.	1086.	Ditto ...	J. V. Roberts	8d.
969.	God so loved the world	H. Moore	4d.	373.	How long wilt Thou	Oliver King	3d.	6.	I will wash my hands	Hopkins	4d.
1012.	Ditto ...	E. G. Monk	6d.	867.	Ditto ...	Jeremiah Clarke	4d.	710.	If any man hath not	H. W. Davies	6d.
473.	Ditto ...	J. V. Roberts	4d.	647.	How lovely are ...	C. Salaman	4d.	819.	If Christ be not raised	Macpherson	6d.
342.	God, that madest earth	A. C. Eisher	3d.	104.	Ditto ...	Spohr	1s.	979.	If the Lord had not	E. C. Bairstow	4d.
1056.	God the All-fatherly	A. Hollins	4d.	988.	Ditto ...	J. Brahms	3d.	825.	If the Lord Himself	W. Child	8d.
344.	God, Who at sundry times	J. H. Mee	6d.	766.	I am Alpha ...	Ch. Gounod	4d.	758.	Ditto ...	Walmisley	8d.
715.	God's peace is peace eternal	Grieg	4d.	539.	Ditto ...	J. V. Roberts	4d.	53.	If we believe that Jesus died	Goss	2d.
1095.	Gracious Spirit, Holy H. Blair		4d.	623.	I am He that liveth	T. Adams	6d.	1117.	Ditto ...	Ed. Bunnett	6d.
1070.	Grant us Thy peace	G. Bullivant	4d.	664.	I am the Resurrection	Croft	4d.	1078.	Ditto ...	M. Vinden	4d.
550.	Grant, we beseech Thee	M. Elvey	3d.	662.	Ditto ...	R. Rogers	6d.	544.	If ye love Me ...	B. Steane	3d.
388.	Ditto ...	Roberts	4d.	263.	I am well pleased	J. Rheinberger	4d.	453.	Ditto ...	H. W. Wareing	4d.
517.	Great and marvellous	J. F. Bridge	6d.	120.	I behold, and lo ...	Blow	8d.	1118.	Ditto ...	Ed. Bunnett	4d.
187.	Ditto ...	Monk	4d.	280.	Ditto ...	Elvey	8d.	732.	Ditto ...	H. J. Wood	4d.
848.	Ditto ...	T. Tomkins	4d.	496.	I came not to call...	C. Vincent	4d.	789.	If ye then be risen	Ivor Atkins	6d.
223.	Great is Jehovah (Male)	Schubert	6d.	207.	I cried unto the Lord	Heap	6d.	469.	Ditto (s.a.)	M. B. Foster	4d.
987.	Ditto ...	Schubert	6d.	537.	I declare to you	Cruikshank	6d.	58.	In Christ dwelleth	Naylor	4d.
602.	Great is our Lord	M. B. Foster	6d.	168.	I desired wisdom	J. Stainer	8d.	61.	In divers tongues	John Goss	4d.
136.	Great is the Lord	Haves	6d.	230.	I did call upon the Lord	Pattison	6d.	913.	In every place incense	John E. West	4d.
708.	Ditto ...	A. W. Marchant	4d.	515.	I do not ask, O Lord	Roberts	4d.	619.	In heavenly love ...	H. Parker	4d.
237.	Ditto ...	F. Ouseley	8d.	147.	I have set God ...	Blake	8d.	655.	In my Father's house	Cament	4d.
481.	Ditto ...	B. Steane	4d.	130.	Ditto ...	Hamilton Clarke	6d.	777.	Ditto ...	H. Elliot Buton	4d.
513.	Ditto ...	E. A. Sydenham	4d.	122.	I have surely built	J. Goldwin	4d.	102.	In sweet consent	E. H. Thorne	4d.
220.	Grieve not the Holy Spirit	Stainer	4d.	219.	Ditto ...	T. T. Trimmell	6d.	802.	In that day (Christmas)	Bridge	4d.
609.	Guide me, O Thou	J. F. Blair	4d.	590.	I heard a great voice	G. F. Cobb	4d.	278.	Ditto ...	G. Elvey	6d.
427.	Hail! gladdening Light	J. T. Martin	6d.	596.	I heard a voice	John Goss	3d.	720.	In the beginning	C. Macpherson	6d.
545.	Ditto ...	J. T. Martin	6d.	107.	I laid me down to rest	W. Byrd	4d.	1114.	Ditto ...	Ed. Bunnett	4d.
326.	Hail, thou that art	A. Carnall	4d.	903.	I looked, and behold	H. Willan	4d.	582.	Ditto ...	F. Tozer	6d.
560.	Hail to the Christ	J. Barnby	4d.	1069.	I love to hear ...	M. B. Foster	4d.	890.	In the day shalt ...	H. W. Wareing	4d.
945.	Hail, true Body ...	H. Willan	3d.	1022.	I saw the Lord ...	C. Harris	4d.	338.	In the fear of the Lord	J. V. Roberts	4d.
499.	Hallelujah, Christ is risen	Stean	4d.	171.	I saw the Lord ...	J. Stainer	8d.	980.	In the hour of my ...	Davies	6d.
382.	Hallelujah! the Light	Oliver King	4d.	114.	I was glad ...	T. Attwood	6d.	659.	In the Lord ...	C. Macpherson	6d.
173.	Happy is the man	E. E. Prou	1s.	993.	Ditto ...	A. H. Brewer	4d.	282.	Ditto ...	R. Stewart	8d.
1077.	Hark! hark my soul	P. E. Fletcher	4d.	1123.	Ditto ...	Ed. Bunnett	4d.	385.	In Thee, O Lord...	S. C. Taylor	4d.
1697.	Hark, the glad sound	M. B. Foster	4d.	1080.	Ditto ...	H. R. Coudrey	4d.	35.	Ditto ...	B. Tours	4d.
909.	Ditto ...	A. B. Gaul	4d.	32.	Ditto ...	G. Elvey	4d.	148.	Ditto ...	J. Weldon	4d.
487.	Ditto ...	E. V. Hall	4d.	79.	Ditto ...	C. E. Horsley	8d.	725.	Is it not what harvest	T. Adams	4d.
345.	Hark, the herald angels	E. V. Hall	4d.	743.	Ditto ...	C. H. H. Parry	6d.	467.	Is it nothing (s.a.)	M. B. Foster	4d.
444.	Hark! what news	Oliver King	4d.	379.	Ditto ...	T. T. Trimmell	6d.	571.	Ditto (4 voices)	M. B. Foster	4d.
404.	Hark! Hymn ...	F. Tozer	3d.	205.	I was in the spirit	Blow	8d.	180.	It came even to pass	Ouseley	6d.
401.	Haste Thee, O God	John Shepherd	3d.	1034.	I will always give thanks	Clarke	4d.	231.	It is a good thing	J. Barnby	8d.
784.	Have mercy upon me	J. Barnby	3d.	874.	I will cause the shower	Naylor	4d.	215.	It shall come to pass	T. M. Pattison	6d.
535.	Ditto ...	J. Goss	6d.	73.	I will cry unto God	H. J. King	4d.	908.	Jesu, Lord of life and glory	Elgar	4d.
1013.	Ditto ...	E. Minshall	4d.	1065.	I will extol Thee ...	Steggall	4d.	397.	Jesu, lover of my soul (Male)	F. Iliffe	3d.
377.	Ditto ...	Kellow J. Pye	4d.	29.	Ditto ...	John E. West	4d.	907.	Jesu, meek and lowly	Elgar	4d.
401.	Ditto ...	J. Shaw	4d.	156.	I will give thanks	J. Barnby	6d.	1031.	Jesu, our Lord ...	Ch. Gounod	3d.
794.	He sendeth the springs	Wareing	6d.	568.	Ditto ...	E. J. Hopkins	8d.	654.	Jesu, Thou joy ...	E. H. Davies	4d.
701.	He shall swallow up	Greenish	4d.	915.	I will give unto him	H. Blair	3d.	844.	Jesu, Thou sweetness	H. J. King	4d.
707.	He that dwelleth ...	J. Booth	3d.	674.	I will give you rain	H. W. Wareing	6d.	904.	Jesu, word of God incarnate	Elgar	4d.
837.	He that shall endure	Mendelssohn	3d.	225.	I will go unto	Gauntlett	3d.	455.	Jesu Christ is risen	Oliver King	6d.
898.	He that spared not His	Gladstone	4d.	437.	I will go unto the altar	C. Harris	4d.	788.	Jesu Christ is risen to-day	Gaul	6d.
1102.	He wants not friends that hath	Thy love	...	1037.	I will greatly rejoice	Cruikshank	6d.	1104.	Ditto ...	C. V. Stanford	4d.
900.	He will swallow up death	Wesley	2d.	349.	I will lift up mine eyes	E. C. Bairstow	4d.	971.	Jesu lives! no longer now	Foster	4d.
389.	Hear me when I call (Male)	Distin	3d.	495.	Ditto ...	E. C. Bairstow	4d.	618.	Jesu of Nazareth	G. Byrd	6d.
339.	Hear my prayer	Mendelssohn	6d.	195.	I will lay me down	A. C. Edwards	4d.	548.	Joy in harvest	B. Steane	4d.
1001.	Ditto ...	H. Purcell	6d.	209.	Ditto ...	H. Gadsby	3d.	7.	Judge me, O God	Mendelssohn	4d.
146.	Ditto ...	C. Stroud	6d.	958.	I will lift up mine eyes	J. V. Roberts	4d.	677.	Just Judge of Heaven	Garrett	8d.
442.	Hear my words	L. H. H. Parry	1s.	739.	Ditto ...	D. S. Smith	4d.	614.	Justorum animæ	Byrd	4d.
310.	Hear, O God	A. Friedländer	4d.	126.	I will love Thee ...	J. Clark	6d.	179.	King all glorious	J. Barnby	8d.
138.	Hear, O heavens	P. Humphreys	4d.	1058.	Ditto ...	Oliver King	4d.	997.	Ditto (4 voices)	J. Barnby	6d.
94.	Hear, O Lord ...	John Goss	3d.	394.	Ditto ...	Kingston	6d.	581.	Kings shall be thy	G. C. Martin	3d.
139.	Ditto ...	C. King	3d.	760.	I will magnify Thee	W. H. Bell	6d.	894.	Kings shall see and arise	Bridge	8d.
162.	Ditto ...	F. Ouseley	4d.	1119.	Ditto ...	Ed. Bunnett	4d.	425.	Lead, kindly Light	R. Dunstan	4d.
831.	Hear, O My people	J. Holbrooke	6d.	78.	Ditto ...	J. B. Calkin	6d.	528.	Ditto ...	C. L. Naylor	6d.
203.	Hear, O Thou Shepherd	Clarke	6d.	27.	Ditto ...	John Goss	4d.	589.	Ditto ...	D. Pughe-Evans	4d.
526.	Ditto ...	T. A. Walmisley	6d.	633.	Ditto ...	F. Iliffe	4d.	1067.	Ditto ...	B. Smith	4d.
772.	Hear the voice and prayer	Tallis	3d.	405.	Ditto ...	Oliver King	6d.	37.	Ditto ...	J. Stainer	6d.
773.	Hearken unto Me	W. H. Bell	4d.								
376.	Hide not Thy face	Kellow J. Pye	3d.								



## THE ETERNAL GOD IS THY REFUGE

ANTHEM FOR FESTIVAL OR GENERAL USE

COMPOSED BY

Deut. xxxiii. 27-29.

JOHN E. WEST.

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*Andante maestoso.* *f* SOLO (OR CHORUS).

*Andante maestoso.*  $\text{♩} = 72$ .

*f* Gt. Reed. *Full Sw. (or Gt.)* (*Gt. Reed in.*) *f* Gt.

*Ped.*

and un-der-neath are the ev - - - er - last - - ing

*mf* *Sw.*

CHORUS. SOPRANO.

ALTO.

TENOR.

BASS.

arms. . .

*mf* Gt. *cres.* *f* *mf*

The e - ter - nal God is thy re - fuge,

The e - ter - nal God is thy re - fuge,

The e - ter - nal God is thy re - fuge,

The e - ter - nal God is thy re - fuge,

The e - ter - nal God is thy re - fuge,

THE ETERNAL GOD IS THY REFUGE.

and un-der-neath are the ev - er - last - ing arms. . .  
 and un-der-neath are the ev - er - last - ing arms. . .  
 and un-der-neath are the ev - er - last - ing arms. . .  
 and un-der-neath are the ev - er - last - ing arms. . .  
 and un-der-neath are the ev - er - last - ing arms. . .

*mf* *cres.*  
*mf* *cres.*  
*mf* *cres.*  
*mf* *cres.*  
*f Gt.*

mf dim. men. mf dim. men. mf dim. men. mf dim. men. rall. Diaps. p Sw. with Ob. dim. poco a poco.

*Allegro con spirito.*

*f.*

Is - ra - el then shall dwell in safe - ty a - lone,

*f.*

Is - ra - el then shall dwell in safe - ty a - lone,

*f.*

Is - ra - el then shall dwell in safe - ty a - lone,

*f.*

Is - ra - el then shall dwell in safe - ty a - lone,

*Allegro con spirito. ♩ = 126.*

*f. Gt.*

*Ped.*



## THE ETERNAL GOD IS THY REFUGE.

Is - ra - el then shall dwell in safe - ty a - lone: the foun - tain of Ja - cob, . . .

Is - ra - el then shall dwell in safe - ty a - lone: the foun - tain of

Is - ra - el then shall dwell in safe - ty a - lone: the

Is - ra - el then shall dwell in safe - ty a - lone: *Sw. with 8 ft. Reeds.*

*mf* *Gt. mf.*

*Gt. to Ped. in.*

*cres.* the foun - tain shall be up - on a land . . of corn . . .

*cres.* Ja - cob . . . shall be up - on a land of corn . . .

*cres.* foun - tain of Ja - cob shall be up - on a . . land of corn . . .

*mf* *cres.* the foun - tain of Ja - cob shall be up - on a land of

*mf* *Gt. cres.*

*Gt. to Ped.*

and wine:

and wine:

and wine:

corn and wine:

*f* *dim.* *mp Sw. with Oboe.*

*Gt. to Ped. in.*

THE ETERNAL GOD IS THY REFUGE.

al - so his hea - vens shall  
 al - so his hea - vens shall  
 al - so his hea - vens shall drop down dew.  
 al - so his hea - vens shall drop down dew.  
*Ch. 8 & 4 ft.*  
 drop down dew. Hap - py art thou, O Is - ra - el,  
 drop down dew. Hap - py art thou, O Is - ra - el,  
 Hap - py art thou, O Is - ra - el,  
 Hap - py art thou, O Is - ra - el,  
*f* *Gl.* (add Full Sw.)  
*cres.* hap - py art thou, O Is - ra - el. Hal - le - lu - jah,  
*cres.* hap - py art thou, O Is - ra - el. Hal - le - lu - jah,  
*cres.* hap - py art thou, O Is - ra - el. Hal - le -  
*cres.* hap - py art thou, O Is - ra - el, Hal - le -  
*f*



# THE ETERNAL GOD IS THY REFUGE.

Hal - le - lu - jah, A - men, *cres.*

Hal - le - lu - jah, A - men, *cres.*

- lu - jah, Hal - le - lu - jah, A - men, *cres.*

- lu - jah, Hal - le - lu - jah, A - men, *cres.*

*Full Sw. sf*

*sf* A - men, *ff* A - men. *f* Is - ra - el then shall dwell in

*sf* A - men, *ff* A - men. *f* Is - ra - el then shall dwell in

*sf* A - men, *ff* A - men. *f* Is - ra - el then shall dwell in

*sf* A - men, *ff* A - men. *f* Is - ra - el then shall dwell in

*ff Gr. dim. f*

safe - ty a - lone, . . Is - ra - el then shall dwell in safe - ty a - lone : the *mf*

safe - ty a - lone, . . Is - ra - el then shall dwell in safe - ty a - lone :

safe - ty a - lone, Is - ra - el then shall dwell in safe - ty a - lone :

safe - ty a - lone, Is - ra - el then shall dwell in safe - ty a - lone : *Sw. with 8 ft. Reeds mf*

THE ETERNAL GOD IS THY REFUGE.

foun-tain of Ja - cob, the foun-tain of Ja - cob shall be up-on a land of

the foun-tain of Ja - - cob shall be up-on a land of

the foun-tain of Ja - - cob shall be up-on a . . land of

the foun-tain of Ja - - - cob shall be up-on a land of

corn . . and wine :

corn and wine :

corn . . and wine : al - so his hea - vens shall drop down dew.

corn and wine : al - so his hea - vens shall drop down dew.

al - so his hea - vens shall drop down dew. Hap - py art thou, O

al - so his hea - vens shall drop down dew. Hap - py art thou, O

Hap - py art thou, O

Hap - py art thou, O

Hap - py art thou, O

(add Full Sw.)

*mf* *cres.* *mf* *cres.* *mf* *cres.* *mf* *cres.* *Gt.* *mf Gt.* *cres.* *Gt. to Ped.* *f* *mp* *f* *mp* *Ch. 8 & 4 ft.* *f* *mp Sw. with Oboe.* *Gt. to Ped. in.* *mp* *f* *mp* *f* *f* *f Gt.*



THE ETERNAL GOD IS THY REFUGE.

Is - ra - el, hap - py art thou, O Is - ra - el.

Is - ra - el, hap - py art thou, O Is - ra - el.

Is - ra - el, hap - py art thou, O Is - ra - el.

Is - ra - el, hap - py art thou, O Is - ra - el.

*Gt.*

This system contains four vocal staves and a grand piano accompaniment. The vocal parts are in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The piano part is in bass clef with the same key signature. The lyrics 'Is - ra - el, hap - py art thou, O Is - ra - el.' are repeated under each vocal staff. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a 'Gt.' (Guitar) marking above the first measure.

Hal - le - lu - jah, Hal - le - lu - jah, A - -

Hal - le - lu - jah, Hal - le - lu - jah, A - -

Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah,

*cres.*

This system continues the musical score with four vocal staves and a grand piano accompaniment. The vocal parts are in treble and bass clefs with a key signature of two flats (Bb, Eb). The piano part is in bass clef with the same key signature. The lyrics 'Hal - le - lu - jah, Hal - le - lu - jah, A - -' are repeated under each vocal staff. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a 'cres.' (crescendo) marking above the first measure.

THE ETERNAL GOD IS THY REFUGE.

men, Hal - le -

men, Hal - le -

*cres.* A - - - - - men,

*cres.* A - - - - - men,

*add to Gt.*

lu - jah, Hal - le - lu - jah. *lunga*

lu - jah, Hal - le - lu - jah. *lunga*

Hal - le - lu - jah, Hal - le - lu - jah. *lunga*

Hal - le - lu - jah, Hal - le - lu - jah. *lunga*

*cres.*



# THE ETERNAL GOD IS THY REFUGE.

*Lento maestoso. ff*

The e - ter - nal God is thy re - fuge, and un - der -

The e - ter - nal God is thy re - fuge, and un - der -

*ff*

The e - ter - nal God is thy re - fuge, and un - der -

*ff*

The e - ter - nal God is thy re - fuge, and un - der -

*Lento maestoso. ♩=63.*

*ff Solo (or Gt.) Reed.*

*ff Gt.*

*f (without Reeds.)*

*cres. rall. ff*

- neath are the ev - - er - last - - ing arms. . .

*cres. rall. ff*

- neath art the ev - - er - last - - ing arms. . .

*cres. rall. ff*

- neath art the ev - - er - last - - ing arms. . .

*cres. rall. ff*

- neath art the ev - - er - last - - ing arms. . .

*cres. rall. ff*

- neath art the ev - - er - last - - ing arms. . .

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303.	Our God is Lord	E. Mundella	4d.	451.	Saviour, abide with us	T. Hanforth	4d.	878.	The eyes of the Lord are	West	3d.
1090.	Our God shall come	M. B. Foster	4d.	800.	Saviour, again to Thy	Chadwick	4d.	689.	The face of death	W. Parratt	3d.
242.	Out of the deep	... J. B. Calkin	4d.	840.	Saviour, Thy children	... Sullivan	4d.	448.	The First Christmas	J. Barnby	4d.
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159.	Praise God in His holiness	B. Tours	4d.	1108.	Ditto	(in E <sup>b</sup> ) W. Byrd	6d.	804.	TheHeavens declare	Macpherson	6d.
521.	Praise, my soul	... E. V. Hall	4d.	985.	Sing, Odaughter of Zion	W. G. Alcock	4d.	299.	The hills stand about	G. Gardner	6d.
641.	Praise, O praise our God	B. L. Selby	4d.	365.	Ditto	Rea	6d.	755.	The hymn of the angels	J. E. West	6d.
712.	Praise our God	... E. V. Hall	6d.	936.	Ditto	H. W. Wareing	4d.	733.	The King shall rejoice	E. V. Hall	6d.
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## THE 'WHY AND WHEREFORE' OF THE RULES OF HARMONY

BY R. T. NICHOLSON

Some explanation of the 'why and wherefore' of the harmonic rules is badly needed. There is altogether too much of the *ipse dixit* tone about the text-books. 'Because I say so' is no basis for legislation. The pupil resents the arbitrariness of the harmonic flats as much as the teacher regrets it. Both would like to know the reasons underlying the rules.

Efforts have from time to time been made to show that harmonic practice is founded on physical acoustic facts; but I do not propose to make any such effort here. In truth, such efforts carry little conviction, and do not pretend to explain a great deal. Moreover, the science of acoustics has little appeal to musicians, whose ears are deaf to its syren notes. While, in course of my remarks, I may have to make occasional reference to certain very simple acoustical principles, my appeal will be made mostly *ad aurem*, and will be based upon certain common-sense facts which can be readily appreciated.

## THE PRACTICE OF THE GREAT MASTERS

Why, then, the rules of harmony? It is, of course, possible to account for them as generalisations based on the practice of the great masters; and that is the usual justification given for their existence. But when that justification has been admitted, the question still remains: Why did the great masters on the whole so regularly acknowledge the rules?

The reply may be made that the great masters 'knew their theory' as it had been developed in their day, and that they themselves had learnt it from the text-books of their times; but this reply tells us little, for we have still to account for the appearance of the rules in *their* text-books.

Moreover, the fact that the great masters 'knew their theory' will by no means account for their almost unflinching application of the rules. We are apt to get the impression from modern text-books that the great masters wrote with a clear-cut harmonic code consciously in mind—that they analysed each chord as they committed it to paper, worried over the avoidance of prohibited consecutives and false relations, and saw to it that every discord was duly resolved. Admittedly genius, every now and again, played havoc with the rules, but that, we are assured, was attributable rather to carelessness than to any sacrilegious desire to fly in the face of law and order.

Prout, in particular, gives us this 'infinite capacity for taking pains' idea of the procedure of musical genius. He surmises, for instance, that certain unusual treatment of the diatonic discords at odd times by the great masters was due to their looking at them 'according to their true derivation,' as opposed to the old-time conception of them implied in the text-books of the period. He tells us—as another instance—that Schubert evidently looked upon a certain note as being, not a pedal-note, but an essential part of a certain chord, because otherwise 'the B in the bass would have fallen, instead of rising.' And so on.

Now, it is inconceivable that the old masters were thus analytical, because, in the first place, they knew nothing of the modern theories of chord derivation. Few of them worked 'in the light of Day'—that

modern writer who built a highly complex harmonic structure on the simple acoustical facts enunciated at the beginning of the 18th century by Rameau.

And, in the second place, even if the old masters had been able to anticipate the modern developments of harmonic theory, and had determined to live up to them, it is doubtful if any one of them would have got farther than his first incidental 'chord of the 13th.' The rest of his life would have been spent in analysing it! Clearly, the great masters had no time for such minute analysis. The claims of practical composition were too insistent to permit constant efforts in chord derivation, and regular reference to a set of rules—even if mental. It would be as sensible to regard Shakespeare as writing in the light of Lindley Murray.

The great masters wrote as they felt; and they wrote thus and so because they were saturated with the musical spirit of their times. Their acoustical principles (if any) were mostly subconscious. It is to my mind doubtful if any great musician ever consciously avoided breach of a rule as such.

Rightly regarded, the laws of harmony are but descriptive of the ways in which master minds expressed themselves. The science of harmony is purely analytical: it has little or nothing to do with composition synthesis.

We are thus once more brought back to our original problem—the question why musical procedure has been so nearly uniform.

## THE REASON WHY

The explanation is, I think, a simple one—one, moreover, which will account for nearly all the rules in the text-books, past and present, and which will also account for their modification in successive stages of musical evolution.

In the first place, the explanation lies in the fact that music is, and always has been, written mainly for vocal reproduction—that the great masters thought in terms of, and in sympathy with, vocal reproduction, and that the notes they committed to paper were therefore those which they knew the human voice, aided by the human ear, could most readily reproduce, whether in melodic sequence or in harmonic combination.

It may, however, be objected that much music is not written for vocal reproduction—that there is such a thing as instrumental music, and that such music is also governed by the harmonic rules.

Agreed; and I believe that if all music had been written for instruments with fixed notes, our harmonic code would have been altogether different, inasmuch as all progressions whatsoever are possible for performers on such instruments. But however that may be, it is a fact that, historically, vocal music came first, and that long after instruments had been invented, composers concerned themselves chiefly with the voice parts. Further, use of musical instruments with variable notes (like most of the strings, and some of the wind instruments) is conditioned by exactly the same considerations as apply to vocal music. If, *e.g.*, you ask a violinist to play a certain interval, you appeal to his ear in just the same way as you appeal to the ear of a vocalist when you ask him to sing it. Ease and difficulty of reproduction are the same in both cases. The reason why the rules of harmony are the same for both vocal and instrumental music, is that instrumental practice has necessarily had to follow the lead of vocal production.

There is a second consideration. The composer desires to please a prospective audience. Usually, this second consideration does not—or need not—conflict with the first, though it sometimes does, as we shall see later.

Let me now show how this two-fold, basal explanation applies to the more important rules governing composition. I do not claim that it will cover every rule, or all the minute exceptions to the rules, found in the text-books, but I do claim that, broadly applied, it will cover most of them.

#### THE INTERVALS OF MELODY

Granted recognition of a scale,\* it is obviously easier for a singer to step than to leap from one note to another, for the simple reason that a scale is a series of intervals which—whatever the reason may be—‘come natural.’

If a leap has to be made, it is obviously easier for the voice to leap by a consonant interval than by a dissonant interval, for exactly the same reason that it is easier to sing a ‘smooth’ consonant note in harmony than a ‘rough’ dissonant note. Whatever account we may have to give of such ‘smoothness’ and ‘roughness,’ it is a fact that dissonances are relatively difficult—whether melodic or harmonic.

If a leap by a dissonant interval is called for, it is easier for the voice to leap by a diminished interval than by an augmented interval, because, with two exceptions, all augmented intervals take the singer out of the series of over-tones related to the tonic.†

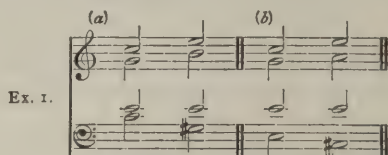
#### FALSE RELATION

Prohibition of chromatic variation of the same note by two different voices in the same chord is obviously due chiefly to consideration for the comfort and convenience of the singers concerned. It is but a musical version of the cautionary moral, ‘Don’t contradict’; and such contradiction is particularly rough in harmony.

Prohibition of chromatic variation of the same note by different voices in two successive chords (or even in the first and last of the three successive chords) is obviously based on the same fact. A singer finds it difficult to ‘contradict’ a note at all recently sounded by another voice, for the memory of the first note remains to confuse him.

Moreover, chromatic contradiction means departure from the ruling scale—always attended with some difficulty for the vocalist.‡ In cases in which such chromatic variation is considered not to amount to false relation (*e.g.*, when the 3rd of the first chord is the root or 5th of the second chord), it will be found

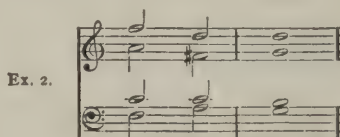
that the progression made, while it implies use of a new scale, also implies use of one closely related to the first. For instance, change of scale from C major to A minor is implied in the first of the following examples, and change from C major to D minor is implied in the second; and the scales of both A minor and D minor are closely related to that of C major:



Ex. 1.

(Quoted from Prout.)

Chromatic variations of notes by different voices in successive chords are allowable when the chromatic note is part of a fundamental discord. This again is because such chromatic variation implies change only to a nearly related scale. Any chromatic note entering into the composition of such discords must belong either to a tonic, a superdominant, or a dominant harmony: *e.g.*, the major 3rd of the chord of the supertonic in C suggests change of key from C to G, while the minor 9th of the dominant chord suggests change from C major to C minor; and the scales of G major and C minor are both closely related to that of C major:



Ex. 2.

#### THE TREATMENT OF DISSONANCE

Dissonance means roughness and instability: it is indeed these qualities which distinguish a discord from a concord; and while (as Helmholtz has shown) there is no hard and fast line to be drawn between dissonance and consonance, it remains a fact that the essence of dissonance is roughness and instability.

It is difficult—in varying degrees—for the singer to ‘hit’ a dissonant note by leap; and it is equally difficult for him to make a dissonance the ‘jumping-off point’ for any other scale-note by leap. To minimise difficulty of approach, we are told to prepare our discords: to facilitate departure, we resolve them.

#### PREPARATION

It was at one time laid down as a rule that every discord whatsoever must be prepared—*i.e.*, sounded as a consonant note in a chord immediately preceding that of the dissonance. The preparation was meant to help the singer to get on to the unstable note with certainty, and he would be already on it if he sounded it in the previous chord. Such rigid preparation is no longer considered necessary in approaching fundamental discords, because we have accustomed ourselves to other methods of approaching them, but it is still regarded as essential in suspensions, and in approaching all ‘inessential’ discords.

But not all preparation is of the kind described—the carrying over of a note from a consonant to a dissonant chord. The nature of the preparation required depends partly upon the nature of the dissonance in question. If relatively stable, the dissonance may be approached in other ways.

\* It would carry me too far from my present purpose to try to account for our scales. We must start with the assumption of their existence as a heritage from the Greeks.

† The two cases in which augmented intervals taken by leap are diatonic are the augmented 4th between subdominant and leading-note of major and minor scales, and the augmented 5th between mediant and leading-note of the minor scale. As regards the first of these, it may be said that the 4:3 subdominant is doubtfully a scale-note at all, the harmonic series calling for an 11:8 subdominant. As regards the second, it is generally realised that the leading-note of the harmonic minor scale is doubtfully diatonic. Use of a minor 7th in descending passages indicates this. Discussion of these abstruse points would, however, take us too far from the subject in hand.

‡ That ‘doctors disagree’ widely as to this matter of false relation is apparent from the fact that Macpherson (*Practical Harmony*, p. 40) gives the following as a ‘bad’ instance of false relation, though Macfarren (a veritable stickler) would have passed it on the ground that the 3rd of the first chord is the 5th of the second chord (a fundamental discord withal!).



## SECOND INVERSIONS

All inversions—even of common chords—have the elements of dissonance, inasmuch as they are relatively unstable, as compared with root positions. Even first inversions have some element of instability; but second inversions have much more of it. They are pyramids on their points—‘all topsy-turvy.’ They distribute the notes out of their ‘natural’ order—the order in which they arise in the harmonic series, or in the scale.

It is therefore ordained that they must be approached in certain ways—in ways not involving a risky leap from one unstable chord to another. You cannot without risk leap from one flying trapeze to another: you must leap from a solid foundation, or you may not ‘get there.’ Hence the rule that the bass of a second inversion must not be approached by leap from an inversion of another chord. (Leap from an inversion of the same chord is easy enough for the singer, as he is then only ‘changing places.’) In any other case, he must step, or stay where he is till the rest of the second chord comes to him.

This is really a form of preparation—avoidance of the difficulty of ‘hitting’ a dissonant note.\*

## RESOLUTION

The resolution of a dissonance is the method of quitting a dissonant chord. A dissonance being essentially an unstable state of things, the method of resolution must be as easy as possible; and in practice it always is so. The dissonant note either remains stationary to form a component part of the next chord, or it steps up or down; and when it steps, it regularly steps to the nearest note of the next chord, as being the easiest to reach.

In the case of a second inversion, the unstable note is the bass, and it follows this rule: but the unstable note also follows it when it figures as the 7th of a diatonic discord, or any dissonant note of a fundamental discord, or in a suspension.

It should be specially noted that omission of one of a pair of dissonant notes from a chord in which both might be expected to be present, *ipso facto* frees the other from the necessity for fixed resolution. Thus, in a second inversion of a fundamental discord of the 7th, the 7th is dissonant with the root; but directly the root is omitted, the 7th is free to quit as it pleases. This simply means that in such circumstances the sense of instability being gone, the singer finds it perfectly easy to make his way to any note whatsoever of the following chord.

## ‘CONSECUTIVES’

We have now to deal with some cases in which the composer is concerned rather with the gratification of his prospective audience than with the comfort of his vocalists. Such cases are those of the prohibited consecutives.

Now, it is perfectly easy for vocalists to sing in the prohibited consecutive intervals. Their avoidance by the composer is therefore not an effort made to assist the vocalist. In actual fact, we know that singing in octaves is the ‘natural’ method of singing, and that untrained singers will readily learn to sing in consecutive 5ths—even 4ths.

But as a rule, an audience does not care for such singing.

\* There is perhaps another reason why a second inversion is treated as a dissonance. The interval of the perfect 4th has always been more or less suspect as a consonance, and it is the characteristic interval of a second inversion, lying, as it does, above the bass. Hence the need of modified preparation of the bass.

It sounds incomplete and amateurish. Consecutive octaves are naturally prohibited in part-singing, because there is no part-singing in such progressions: they therefore disappoint expectation, and an audience wants its money’s-worth! Moreover, they are crude, because of the elementary relationship existing between a note and its octave—a relationship amounting almost to identity.

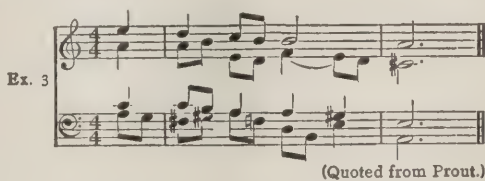
Consecutive 5ths are also crude, 5ths being closely related to the fundamental note of the harmonic series—next after the octave. Octave and 5th are the ‘raw materials’ of all chords. Their repeated use, therefore, is like a course of uncooked meat, or an association of primary colours. These ‘raw’ effects are characteristic of all primitive art, but they are too barbaric and barbarous for cultivated taste.

‘No part may move in 4ths with the bass.’ This rule stands, I think, partly because a 4th is an inverted 5th, and accordingly shares its crudeness, which becomes specially obvious when the 4th stands above the bass.\*

There is another reason why both 5th and 4th have been barred in consecutive progressions. Mediaeval musicians worked them to death, using them—with the octave—to the exclusion of all other intervals. The monotony of such lack of harmonic variety doubtless suggested total abolition of such progressions as being amateurish, crude, and commonplace.

In the prohibition of consecutive 2nds, 7ths, and 9ths, we have other instances of a composer’s concern for the comfort and convenience of his vocalists, mingled with a desire to avoid torturing his audience.†

I have indicated that there are cases in which the two desiderata may clash, though, generally, that which satisfies the singer will also please an audience, and *vice versa*. There is, however, one historic case in which a great composer regularly sacrificed the comfort and convenience of his vocalists to the gratification of his audience. Bach hated resolving the 3rd of a fundamental discord upwards when such progression would leave an incomplete common chord to follow: he carried the 3rd (awkwardly enough for the vocalist concerned) down to the 5th of the concord, as in:



(Quoted from Prout.)

In conclusion, let me admit that I fully realise that I have not covered all the rules and all the exceptions by application of my two main principles. This failure has, however, been due partly to the fact that I do not own this journal, and—to be quite frank—also partly to the fact that I do not think that they account for all the rules. If, however, they account for four-fifths of them—as I think they do—perhaps I may be pardoned for my indiscretion!

\* Let it again be remembered that the consonance of the 4th has always been suspected, and that consecutive dissonances are always questionable.

† When detected in a breach of the elementary rules, a pupil may excuse his aberration by urging that ‘it sounds all right.’ There is no harm in agreeing with him that it may ‘sound all right’ when the notes concerned are played on the same instrument: but if they were sung, or played on instruments of different timbres, the offending intervals would ring out their falsity.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

#### DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to attend the distribution of Diplomas to successful candidates at the Fellowship, the Associateship, and the Choir masters' examinations, by the President, Dr. Alan Gray, on Saturday, July 19, at 11 a.m. After the President's address, Dr. Harold E. Darke, organist of St. Michael's, Cornhill, will play upon the College organ the three Fellowship organ-work pieces selected for the January examination, 1925, viz.:

- Prelude and Fugue in C major (Prelude in  $\frac{3}{8}$  time)  
Book 9 (Novello) *J. S. Bach.*  
Fantasia only from Fantasia and Fugue C. *H. H. Parry.*  
No. 22, Original Organ Compositions (Novello)  
'Adagio espressivo' from Symphony in C,  
No. 5, Stainer's arrangements (Novello) *Schumann.*

No tickets are required. The Annual General Meeting will also be held on the same date at the College, at 11.45 a.m.

The following were the successful candidates at the May Choir-Training Diploma Examination: S. H. Baker, Hove; H. H. Sykes, Huddersfield.

H. A. HARDING, *Hon. Secretary.*

#### NEWCASTLE BACH CHOIR

There is no more enterprising or intelligent body of singers in the country than the Newcastle Bach Choir; no work is too new, too old, or too difficult for them. They added to their already high repute on May 31 when Byrd's 'Great' Service was sung at Newcastle Cathedral before a crowded congregation. It was claimed that this was the first performance of the complete work for nearly three centuries, and the claim is well-founded, seeing that the very existence of the Service was unknown until its discovery at Durham Cathedral by Dr. Fellowes a few years ago. The programme contained an account of this discovery, and of the subsequent unearthing of the remaining parts at Peterhouse, the British Museum, and elsewhere. It was fitting that the revival of the work should thus have taken place within a few miles of the spot where it was probably last heard three centuries ago. All honour to Dr. Fellowes, and to the Newcastle singers, who, conducted by Dr. Whittaker, gave a fine performance of this glorious music. Mr. William Ellis added to the historic and musical interest by playing English organ music, old and new, by Orlando Gibbons, Blow, William H. Harris, and Parry.

#### SCOTSON-CLARK AT WESTMINSTER CATHEDRAL?

When the new organ was being installed at Westminster Cathedral there were those who looked askance at the instrument—not for itself, but for what it might portend. The Cathedral had come to be regarded as a centre of a *cappella* singing of the finest Church music; would not the introduction of a big organ, with its corollary of brilliant solo playing, clash with the austere beauty of the vocal music? We have heard this question asked, and our answer was that the addition of a worthy organ need mean no more than that two types of musical beauty were to be available where so far there had been but one; there is no finer contrast than that of organ music and unaccompanied singing. But we hear that a Scotson-Clark March was recently played at the Cathedral, so perhaps the head-shakers were right after all. We can only hope that the report is much exaggerated, and that it was not really a Scotson-Clark March but merely something that sounded like one. Perhaps some of our readers who attend the Cathedral will kindly set our mind at rest.

The City Temple Choral Society wound up its season's work on May 22 and 29 with Mendelssohn's *Hymn of Praise* and selections from *Judas Maccabaeus*, *Samson*, &c., Mr. Allan Brown conducting.

#### WIDOR RECITALS

We commented recently on the comparative neglect of Widor's Symphonies as a whole in this country, and added some particulars of a Widor Festival given at New York last winter, at which about half of the Symphony movements were played by Dupré and Lynnwood Farnam. We now hear that Mr. Edwin Stanley Seder, organist of First Congregational Church, Oak Park, Chicago, has given the whole of the ten Symphonies at a series of recitals at his Church between October and March last. The works had the advantage of performance on a fine four-manual Skinner by a concert-player of whom report speaks very highly. Is it too much to expect similar performances from one of our numerous brilliant players on this side? The Toccata in F has surely earned a rest in favour of some undoubtedly far finer movements from Symphonies Nos. 6-10.

During Mr. Royle Shore's recent visit to Portugal his services were requisitioned by the British Chaplains at Lisbon and Oporto for some demonstrations in Church music, to acquaint members of the British communities with current movements in England. Opportunities were also afforded him for giving native Church musicians some private demonstrations of the modern revival in Plainchant under the Solesmes Fathers—hardly understood in Portugal—and the art of training the singing voice of the boy, of which almost the entire country appeared to be ignorant. Mr. Shore was struck with the general lack of knowledge of English music of any kind in Portugal, as in Spain, notwithstanding England's age-long alliance with the former and her close Royal associations with the latter country. Through the introduction of his cousin, Dom Luiz de Freitas Branco, he had the privilege of meeting Dom José Vianna da Motta, the Director of the National Conservatoire of Music at Lisbon, now of some ninety years' standing, with a student roll of about eight hundred. He is Portugal's great pianist, and, as such, happily is not unknown in London. Mr. Shore discussed with him the situation and the best means of counteracting this unfortunate lack of knowledge, particularly of England's modern and younger composers. Dom Luiz, the vice-director of the Conservatoire, is the outstanding composer of the country, and a leading musical critic and author. He is, it is interesting to note, a direct descendant of Duarte Lopo, Portugal's great polyphonist of the 16th century. After his return to England, Mr. Shore proposes to make some urgent representations on the subject to the leaders in the world of English music.—(*Communicated.*)

The London Society of Organists visited St. Anne's, Soho, on May 31, when a Bach recital was given by Mr. Albert Orton (E flat Prelude and Fugue, the C minor Trio-Sonata, Prelude and Fugue in D, Concerto in C, and four Chorale Preludes). Members were entertained to tea by Mr. and Miss Orton, after which Mr. Orton gave a pianoforte recital in the Church, his programme ranging from Bach and Scarlatti to Debussy. The Rector addressed the gathering on 'St. Anne and its associations.'

Three special services were recently held at High Pavement Chapel, Nottingham, when addresses were given by the Rev. Simon Jones on 'Religion in the Greek Drama,' with musical illustrations by the choir, under the direction of Mr. C. E. Blyton Dobson. For *Antigone* Mendelssohn was drawn on, Gluck provided for *Iphigenia in Aulis*, and for *Alkestis* Rutland Boughton's music-drama of that name was used.

A new organ has been erected by Messrs. Harrison & Harrison at Holy Trinity Cathedral, Shanghai, as part of the Cathedral War Memorial. Mr. R. C. Young gave opening recitals, with excellent programmes (Franck's Choral No. 3, Bach's Fantasia and Fugue in G minor and Toccata and Fugue in D minor, and works by Darke, Karg-Elert, Harwood, Jongen, Hollins, d'Evry, Cyril Scott, &c.).

Under the auspices of the Berkshire Organists' Association a Bach recital was given by Mr. W. C. H. Pearse at Binfield Parish Church on June 4. Mr. A. S. Allnatt played violin solos. There was a collection for the Organists' Benevolent League.

Mr. J. G. Macdonald has resigned the post of choir-master and organist at St. George's Presbyterian Church, Brondesbury, after thirty-one years' tenure.



## LONDON SOCIETY OF ORGANISTS

The annual dinner was held at the Café Monaco on June 14, when an enjoyable evening was spent by a large number of members, the president for 1924, Dr. J. E. Borland, in the chair. A splendid programme of music was provided by students of Trinity College of Music and Mr. T. C. Sterndale Bennett. Visitors from the North included Dr. Alfred Hollins (Edinburgh) and Mr. S. W. Pilling (Yorkshire).

## ORGAN RECITALS

Mr. H. H. Wintersgill, Christ Church, Skipton—Fantasia on 'Come, Holy Ghost,' *Bach*; Pastorale and Finale, *Franck*; Prelude on 'The Lord is my Shepherd,' *Charles Wood*.

Mr. Philip Dove, Queens' College Chapel, Cambridge—Trio-Sonata in G, *Bach*; 'Grande Pièce Symphonique,' *Franck*; 'Epinikion,' *Rootham*; Passacaglia, *Bach*; Prière, *Franck*; Pastorale, *Ducasse*; Final in B flat, *Franck*.

Mr. D. Rayner-Smith, St. Clement Danes—Rhapsody No. 3, *Howells*; Lento (Symphony No. 4), *Widor*; Musette, *Bossi*; Adagio (Symphony No. 3), and Allegro con brio (Symphony No. 1), *Vierne*.

Dr. William Prendergast, Winchester Cathedral—Benedictus (Sonata Britannica), *Stanford*; Variations on 'O filii,' *John E. West*; 'Laus Deo,' *Harvey Grace*; Prelude to 'Jesus Christ is risen to-day,' *Alan Gray*.

Mr. J. T. Horne, St. Finn Barre's Cathedral, Cork—Prelude in A minor, *Rheinberger*; Introduction and Fugue, *Reubke*; Toccata-Prelude on 'Pange Lingua,' *Bairdston*; Carillon, *Vierne*; Fantasy-Prelude, *Macpherson*; Lament, *Harvey Grace*.

Mr. Allan Brown, City Temple—Finale (Sonata No. 20), *Rheinberger*; Fugue in C minor, *Bach*; Grail Scene ('Parsifal'), 'Question' and 'Answer,' *Wolstenholme*; Toccata-Prelude on 'Pange Lingua,' *Bairdston*.

Mr. Herbert Hodge, St. Stephen's Walbrook—Tragic Overture, *Brahms*; Air with Variations in D flat, *Noble*; Sonata in G minor, *Tinel*.

Miss Lilian Coombes, St. Lawrence Jewry—Rhapsody No. 1, *Saint-Saëns*; Choral Preludes, *Vaughan Williams*; Moderato Cantabile (Symphony No. 8), *Widor*.

Mr. Richard B. Hamilton, All Saints', Hoole—Fantasia-Sonata, *Rheinberger*; Fugue in G minor, *Bach*; 'The Curfew,' *Horsman*; 'Carillon,' *Faulkes*.

Dr. E. Bullock, Parish Church, Dawlish—Programme of Choral Preludes by *Pachelbel*, *Bach*, *Karg-Elert*, *Stanford*, *Brahms*, *Farrar*, *Wood*, *Parry*, and *Darke*.

Mr. Harry Wall, St. Matthew's, West Kensington—Finale (Sonata No. 18), *Rheinberger*; Menuet (Symphony No. 4), *Vierne*; Prelude and Fugue in B minor, *Stanford*; Meditation, *Harvey Grace*; Madrigal and Cortège, *Vierne*.

Miss Marjorie T. Renton, St. Lawrence Jewry—Toccata (Dorian), *Bach*; Variations on a Ground Bass, *Handel*; 'Chant de Mai,' *Jongen*; Prelude and Fugue in G minor, *Dupré*; Allegro Appassionata (Sonata No. 1), *Harwood*.

Mr. Philip Miles, St. John the Baptist Parish Church, Southend-on-Sea—Dithyramb, *Harwood*; Sonata No. 8, *Rheinberger*; Canon in B minor, *Schumann*.

Dr. M. P. Conway, St. John's, Glastonbury—Adagio (Sonata No. 5), *Rheinberger*; Trio-Sonata No. 3, *Bach*; Pastorale Pensive, *Jacob*; Scherzo in G minor, *Bossi*.

Mr. W. J. Lancaster, Bolton Parish Church—Allegro Agitato and Cantilène (Sonata No. 11), *Rheinberger*; Rhapsody No. 3, *Howells*; Overture to 'Otho,' *Cantabile*, *Jongen*.

Mr. John Lomas, St. John's, Territet—Sonata No. 20, *Rheinberger*; Allegro and Finale (Symphonie Pathétique), *Tchaikovsky*; Fugue in G, *Krebs*.

Mr. W. Hunt, St. George's, Belfast—Fantasia and Fugue in G minor, *Bach*; Variations on a Ground Bass, *Farrar*; Pastorale, Recit, e Corale, *Karg-Elert*.

Mr. W. Wallace Thompson, St. James's, Garlick Hill—Laus Deo, *Harvey Grace*; Voluntary in A minor, *Boyce*; Madrigal, Berceuse, and Carillon, *Vierne*.

Mr. A. M. Hawkins, St. Andrew-by-the-Wardrobe with St. Anne, Blackfriars—Alla marcia, *John Ireland*; Two Hymn-tune Preludes, *Vaughan Williams*; Two Trios, *Rheinberger*; Chorale Improvisation, *Karg-Elert*.

Mr. C. H. Trevor, St. John's, Mortimer, Berks—Prelude in B minor, *Bach*; Allegro moderato (Sonata No. 1), *Bach*; Prelude and Fugue in D, *Bach*; Festal Commemoration, *West*.

Miss Christina Chalmers, St. Mary-le-Bow, Cheapside—Prelude and Fugue in A minor, *Bach*; 'Sonata Britannica,' *Stanford*; Chorale No. 2, *Franck*; Berceuse and Postlude, *Vierne*.

Dr. G. J. Bennett, Andover Parish Church—Fantasia in F minor, *Mozart*; Prelude to 'Sigurd Jorsalfar,' *Grieg*; Fuga alla Giga, *Bach*; Berceuse and Pastorale, *Vierne*.

Mr. H. J. Timothy, St. Vedast Foster—Largo, *Dvorák*; Lied, *Vierne*; Imperial March, *Elgar*; Easter Melody, Variations on 'O filii et filiae,' *West*.

Mr. Wallace G. Breach, St. John's, Clapham Rise—Allegro pomposo, *West*; Sketch in F minor, *Schumann*; Scherzo, *Lemare*.

Mr. Paul Rochard, Kendal Parish Church—Prelude and Fugue in B minor, *Bach*; Variations, Andante cantabile, and Toccata (Symphony No. 5), *Widor*; Introduction and Fugue, *Reubke*; Variations, *Bonnet*.

M. Marcel Dupré, Lincoln Cathedral—Toccata, Adagio, and Fuga in C, *Bach*; Prelude on 'Christe, Redemptor omnium,' *Parry*; Final in B flat, *Franck*; Variations on an old French Carol, *Dupré*.

Mr. Wilfrid Greenhouse Allt, St. Giles' Cathedral, Edinburgh—'Pilgrim's Progress' (Parts 3, 4, and 5), *Austin*; 'Consolation,' *Reger*; Prelude and Angels' Farewell ('Gerontius'); and a *Hollins* programme.

Mr. Gilbert A. Sellick, St. Stephen's Walbrook—Fantasia and Fugue in D minor, *Stanford*; Prelude on 'La Demoiselle Elue,' *Debussy*; Andante in D, *Hollins*; Prelude, Fugue, and Variation, *Franck*; Sonata in F minor (first movement), *Rheinberger*.

## APPOINTMENTS

Mr. Harold Burgess, choirmaster and organist, St. John's, West Streatham.

Mr. Cyril Fogwell, choirmaster and organist, Holy Trinity, Winchester.

Mr. Frederick Green, choirmaster and organist, Egremont Presbyterian Church of England.

Mr. E. A. Moore, choirmaster and organist, St. Luke's, Manningham, Yorks.

Mr. John Nicholson, choirmaster and organist, St. George's Congregational Church, West Hartlepool.

Mr. J. S. Robson, choirmaster and organist, Grimsby Parish Church.

Mr. Herbert Strudwick, choirmaster and organist, St. Anselm's, Streatham.

Mr. Leslie Wilson, choirmaster and organist, St. George's Presbyterian Church, Brondesbury.

## Letters to the Editor

## MUSIC IN PUBLIC SCHOOLS

SIR,—It might appear almost ungrateful to Mr. Alban Claughton to criticise his diagnosis of the state of music in public schools, were it not that one is forced to take another view of the question—one with a more hopeful outlook.

Every one will concede the importance of his plea for producing a class of intelligent listeners, yet, surely, to suppress instrumental study to the extent he advocates must be to frustrate rather than to realise this aim. Granted that a certain standard of intelligent listening can be attained among boys who are not actively musical, how much more intelligent must be the appreciation of those who have already formed a more intimate acquaintance with the art by having learned to express themselves in it, though it be in quite a small way! It is in the matter of *quality* and not of *quantity* that the value of musical culture counts, and a boy who can do only a little, and yet that little with full

musical and artistic realisation, has done an honourable thing; he can build further on it, and is 'one up' on the boy whose musical culture has stopped at listening. This *quality* is in the hands of the teachers to mould and develop. Teaching, to be worthy the name, must be a creative art from beginning to end. Regarded thus, teaching music is certainly not a matter of 'free-wheeling down a well-worn traditional track.' Real teaching in itself rules out of the question any fear of the 'exploitation of the active to the exclusion of the receptive,' for, provided that teachers can *do* as well as *teach*, it is in their power to develop the receptive as a stimulus to the active. Each, in fact, acts and reacts on the other to a degree that no amount of passive listening, *per se*, can ever aspire to. Boys who, *e.g.*, are encouraged to join in chamber music among themselves, appreciate, beyond any comparison with passive listeners, the school chamber concerts, and with more understanding.

Of course every music-master has at some time or another encountered the four types of boy instanced by Mr. Claughton. Let us at once admit that there are a certain number who have absolutely no aptitude for music, and who, in nine cases out of ten, don't care for it. With these there is little to do; but to take as final the states of Mr. Claughton's four examples would be a depressing outlook. Yet can one hope to form a finished artist at school? Very rarely, if at all; nor should it be expected. But provided No. 2—the unpromising performer—is keen, a discerning and expert teacher could probably find the reason for his lack of improvement as a performer, and if so, possibly make something of him. But *why*, one may ask, should No. 3 with his skill in reading and his accuracy, perforce have a leaning to low-class music? There is, too, more to hope for in No. 4—'the earnest plodder'—than Mr. Claughton sees fit to give him credit for; it in no wise follows that the music he plods at should be below the level of his receptive faculties. It is this type that often blossoms forth when least expected. Intellectuals, in the making especially, are not all constituted alike; the very earnestness of such a type may be the spur to his intelligent focussing, bit by bit, of technical and musical principles to his ultimate self-expression. There is no 'forced labour' about it, nor need any of Mr. Claughton's four types be summarily dismissed as 'just worth while on account of the good he may get out of it,' although by my use of the term 'self-expression' it may be inferred that this is the sort of good I may have in view for a boy. Not at all. A boy at school finds wider scope than this for his work in serving the good of the community, and at house gatherings, in house singing, and accompanying, he can make himself useful. Not only does his responsibility as a leader have fresh demands made upon it; his musicianship also is tested. But his teacher must be his *trainer*, nothing less, and often in the matter of *morale* as well as musically; and it rests with his teacher whether he be trained as a musician or allowed to run to seed as a 'pianoforte typist.' As to a boy being turned down as having 'missed his vocation' as a musician, nothing is easier to say, nothing can be more triumphantly discouraging! Many Continental teachers in particular have a way of threatening a pupil with no lessons unless he have talent. How can one tell whether a pupil has talent unless he is first given the fair chance of really sound musical instruction coupled with a certain amount of sympathetic insight? One is reminded of a teacher despairing over a new pupil because he *knows nothing*. Of course not; he comes to be *taught something*. A teacher cannot expect a boy to understand him at his own level; he has to gauge the boy's potentialities, making his own ideas sufficiently lucid and simple to be grasped; not talking above the boy's head, or he will never prove receptive.

Now, surely, no 'live' teacher would dream of making a 'wonderful occult mystery' of the elements of music. I can conceive no object in this, nor do I agree with Mr. Claughton that elements, position of notes, scales, time-signatures, rhythm, &c., are any more easily learned away from the pianoforte than at it—by boys at any rate. They are part and parcel of a pupil's equipment, to be made use of—his tools in fact; and when a boy is shown how they serve him, he naturally wants to put them to practical use. Would any teacher of carpentry explain wood, hammer, plane, and saw, and expect a boy to remain content to

look on and see someone else use them? No; he rightly wants to handle them himself. And Mr. Claughton fails to convince me that the mere knowing 'something about music' is more important to a boy than that 'he should play the game himself.' I know plenty of boys whose pleasure in the holidays is doubled by their being able to participate in chamber music-making with their family and friends, as well as in hearing concerts. Their taste as listeners, and their criticism, are more eclectic, and 'what there is to show' for their work at school is more real and far-reaching in its value than Mr. Claughton's somewhat sordid assessment as an 'important asset from the school-master's and parent's view.'

Naturally, it is a din indescribable (and inevitable) to hear a dozen or more pianofortes in full practice at once, with perhaps a violin and 'cello or two thrown in. For all that, the pianoforte need not, in a reasonably well-appointed music school, be in the pathetically unusable condition we are asked to believe that it generally is, nor is there any reason to assume that this din of simultaneous practice represents little else than 'eyewash.' Just as reasonably some amount of work may be in progress, and there are teachers who realise that one of the greatest needs of a pupil is to be taught *how* to practise. Supervised practices, too, are not unknown, but it depends on the system in vogue, and on the co-operation of the whole staff in carrying it out. It need not follow that this 'active side is being exploited to the exclusion, and, at any rate, to the paralysing of the more receptive side.' The two sides can and should co-exist and stimulate each other.

It may have been my fortunate lot to have served as assistant to an exceptionally inspiring and sane director of music, and in my experience of public school musical life I have not come across the dry-as-dust pedantry which Mr. Claughton laments. It exists, no doubt, and it certainly has existed in the past, but it is up to the teachers themselves to bring a vital meaning into the music studies, and to create a living interest among the boys, giving of their best in their demonstrations, not as of a pompous, exclusive, or awe-inspiring mystery, but an art directed to awaken a feeling for a sense of beauty natural to the boys, who in turn are within their right in wishing to express it in their own way. So once again it rests with the teacher to replenish the receptive and to train the active to expression. Give a boy, then, a lively conception of the principles which constitute the language of music, and the simplest air he may play with full realisation—technically, grammatically, and artistically—is something worth while, and on which he can build. But even the little he may do must be conscious effort of his own. The teacher must train the boy to think, and give him the principles on which he can think for himself, and then the hack term, 'learning music,' in the sense which Mr. Claughton rightly condemns, will give place to another synonymous with artistic musical training. If the former term were applied universally to public school music then Mr. Claughton would find no adverse criticism of his plea or outlook. But I am able to vouch for the achievement of the latter in more than one public school I could name. In one of these the gramophone library contains an excellent selection of records, carefully chosen by the director, not only from examples of the musical culture of our own times, but also from the principal works of the great masters. Boys are free to choose their records for house and private gramophones, and it is interesting to inquire whether this freedom tends towards the 'merely frivolous,' that of 'least resistance,' or to the 'yokel or street-boy taste.' Not in the least. For one reason, school-boy nature is not universally perverse; and the system of showing how the best is the more attractive, is another. With school chamber concerts in addition, organ recitals, lectures on music, musicians and their methods, I cannot see how reproach for neglect of the receptive side can be merited. That active work is stimulated by all this goes without saying, and the school is able to produce from among the boys the public performance at annual competitions of such standard works as the '48' of Bach, Sonatas of Beethoven, Études, &c., of Chopin, Rhapsodies, &c., of Brahms, Violin or 'Cello Sonatas of Mozart, Beethoven, Schumann, Grieg, &c., to say nothing of chamber music (including wind) and original instrumental



and madrigal compositions. I contend that these boys must have developed a certain standard of musical intelligence, which *embraces* intelligent listening, and why they should be forcibly superannuated as listeners, and their creative music-thinking and music-making restricted on that account, I fail to see. The pessimistic tone of Mr. Claughton's one-sided view of the question, which I trust I have not misinterpreted, seems to call for some sort of protest, and a plea for a wider outlook.—Yours, &c., FRANCIS J. HILL.

Marlborough, Wilts.

SIR,—Will you allow me to express my hearty appreciation of Mr. Alban Claughton's article in your May issue. As one who has taught music for ten years in three important public schools, I hold that there is a crying need for more to be done in the way of cultivating musical appreciation, and thereby producing intelligent listeners. It must not be forgotten that the average boy who learns an instrument knows little or nothing of music beyond the pieces that he can play, or tries to play, and even the average boy is in a minority.

As Mr. Claughton says, for one boy who can perform, there are hundreds who can listen, and who would listen, if they knew something about it.

I sincerely hope that his article with its suggestions (particularly that of the employment of the gramophone for illustration purposes) will be widely read and pondered over by parents as well as music masters.—Yours, &c.,

Wellington College,  
May, 1924.

L. H. OVENDEN.

### THE DOH-MINOR

SIR,—Recently reading Parry's study of Bach, I was much struck with the original wording of the title-page of the '48,' which appears on page 145:

'Das wohl temperirte Clavier oder Praeludia und Fugen durch alle Töne und Semitonien sowohl tertiam majorem oder *Ut Re Mi* anlangend, als auch tertian minorem oder *Re Mi Fa* betreffend.' (The underlining is mine.)

Clearly Bach was no *Doh*-minorist. Incidentally, too he evidently believes in Moveable *Doh*. The fact that he uses *Re Mi Fa* instead of *La Si Ut* may be accounted for by the custom, in his day, of writing works in the minor mode with a flat less in the signature. For instance, a Prelude in C minor would have the signature of G minor—B flat and E flat.

Why this should not apply to sharp keys, I am ashamed to say that I cannot explain, but perhaps some reader can enlighten me.

I think it is a pity that the *Lah*- or *Doh*-minor question should be left unsettled. As in the case of *pitch*, there will always be found some who will grumble at 'low' pitch, but the French diapason normal is slowly becoming standardised and people are beginning to accept it, and to understand that it is more satisfactory to the majority of performers to have a standard pitch, in spite of the tears of the prima donna.

Speaking personally, I can see nothing more inconsistent or illogical in the *Lah*-minor method, than there is in the fact that in the Staff notation we use the *signature* of the *relative* major for the minor mode; and we expect our pupils to *use their wits* to discover the mode in Staff notation. *Lah*-minor teaches the *relationship*, and psychology teaches us the value of relationship and association.

Moreover, any Sol-faist will tell us that if we sing *Lah Te Doh*, *Ray Me Fah*, and *Doh Ray Maw*, on the same group of three notes, the *Te Doh* and *Me Fah* will be properly tempered and in correct *tune*, while the *Ray Maw* will be flat.

My experience is that—leaving aside musicians of professional attainment—the only people who understand tempering major thirds, minor sixths, and leading-notes (in fact, all and every interval of the scale) are those trained on the Sol-fa and *Lah*-minor methods applied to the Staff,

because singers have to temper their intervals according to the laws of *unequal* temperament, whatever key they are in, and not merely to copy what keyed instruments, tuned to equal temperament, give them. One must learn to recognise the *mental* effect of scale-intervals. A great many musicians of professional attainment would reap considerable benefit if they would bend their minds to such simple first principles. 'Teach us delight in simple things,' writes Kipling in his *Children's Song*, which might well be taken to heart by children of older growth. We are never free from, or done with, first principles in any walk of life. Every choral and orchestral conductor will recognise the difficulty, even at the present time, of getting singers and string players to, *e.g.*, sing and play major thirds, in tune and with correct 'chording,' because teaching methods have not been sound, and/or people think this kind of thing to be beneath their notice.

In teaching people to sing the minor scale I have found it satisfactory to teach *Me Fah Se Lah* for the upper tetrachord of the harmonic minor, because they get the *Fah* sufficiently flat and the *Se* sufficiently sharp to accentuate the augmented interval. Similarly, in the melodic minor, *Me Bay Se Lah*, has some subtle difference which stamps it as minor (*Bay* is surely sharper than *Fe* or *Lah*), although the notes on the keyboard are the same as *Soh Lah Te Doh*.

The *Doh*-minor is simply a survival of or an offshoot from the old fixed-*Doh* method, which was all right in the days of ecclesiastical modes, and is necessary for those who wish to use the modes nowadays; but now that we have equal temperament, and only major and minor modes, the fixed-*Doh* is as dead as the dodo.

The *Doh*-minor will die as natural a death, because it is illogical and artificial; and those of us who say so have Bach on our side—a man who could see centuries beyond the end of his nose.—Yours, &c.,

W. J. COMLEY.

Ware Road,  
Hertford, Herts.  
June, 1924.

SIR,—Your correspondent in the June issue seems to think that the subject of the signature in Staff Notation has been shirked. As a fact I had touched upon it in my first letter, but, for fear of being too lengthy, had at the last moment eliminated the paragraph.

The existing method of borrowing the signature from the so-called 'relative' major is obviously unsatisfactory, for it represents neither the harmonic nor the melodic forms correctly. I cannot do better than quote the following passage from Part 3 of *Aural Culture based upon Musical Appreciation*, by Messrs. Macpherson and Read:

'The evolution of the key-signature of the minor scale has not kept pace with the evolution of the scale itself from the mediæval modal system. As a consequence, it is to this day the custom to make use of the signature of the so-called "relative" major key, an accidental being inserted for the leading-note of the minor key whenever that note occurs in the course of the music. This curious anomaly is responsible for not a little of the notorious confusion in pupils' minds between the two tonalities, and moreover constitutes a real stumbling-block in the path of clear "key-thinking" to many whose sense of key is as yet not fully developed.'

I can only add that the evils stated to accrue from such a method in the Staff Notation must necessarily exist in the *Lah*-minor method of Sol-fa.

In answer to the question as to how the pupil is taught to find the place of *Doh* on the Staff, I mention my own plan: (1) By looking for the accidentals, especially at the beginning and end of the tune, in order to find *te*; (2) in pianoforte music, by looking at the last note in the bass to find *Doh*; (3) by the training of his aural perception (this last but not least).—Yours, &c.,

339, Romford Road,  
Forest Gate, E.7.  
June, 1924.

LOUISE DUGDALE.

## THE ACT OF TOUCH

SIR,—Dr. Percy Rideout asserts that my *Act of Touch* is criticisable, and then proceeds to fill a page of your valuable space with quibbles to prove that in two instances my terminology is wrong. The *Act of Touch* was published just on a quarter of a century ago. It may be a satisfaction to Dr. Rideout to know that I myself have adversely criticised its terminology ever since, but the facts have remained unshaken—"the laws of nature never apologise"! Dr. Rideout contends that I have no business to speak of the finger, hand, and arm as 'levers,' and this on the ground that their fulcrums 'are movable.' He cites as an instance of the true lever the bar of a pair of scales. Does Dr. Rideout seriously contend that if I use a pair of scales on board a moving train the lever is therefore no longer a true lever, as its fulcrum is moving, say, at sixty miles per hour, and that the scales are no longer scales, but should be called, say, a mangle or garden-roller? My motor-car has lots of levers, but when I start the engine the fulcrums are all on the move, and therefore the levers cease to be levers, and the car then should be called, say, a boat. The sheer muddle he makes of the rotational element is a natural consequence of such perverseness of outlook and obvious ignorance of the requirements of pianoforte technique.

Seriously, however, I must protest that I have nowhere in my writings ever made the idiotic statement that the fulcrum of the finger is 'at its tip,' nor have I ever said that the knuckle of the hand or the wrist-joint should 'move upwards' during or 'after' the 'Act of Touch.' Such mis-statements show the true character and spirit of Dr. Rideout's attack, and I leave it to your readers to apply the correct terminology.—Yours, &c.,

Haslemere.

TOBIAS MATTHAY.

June, 1924.

[We sent a proof of the above to Dr. Percy Rideout, in order to expedite the discussion. His reply is given below.—EDITOR.]

SIR,—Clearly Mr. Matthay should read my letter again, and he will then see that I made none of the assertions he ascribes to me. The question I asked was, 'Where is the fulcrum of the leverage system employed in pianoforte touch according to his directions for performing the "act of leverage"?' No system of leverage can exist without a final stationary fulcrum, since no force can act against nothing. Mechanical force can be either applied pressure or released weight, and the question at issue is as much the nature of the force as the nature of the machine. If it is applied pressure, then the machine employed is a lever; if it is released weight the mechanism responds to the attraction of gravity. In each case the work done may be identical, and widely varied in degree, but the mechanisms are essentially distinct. Leverage by applied pressure is only a modification of the hammer-stroke. Many acts of leverage are carried out by released weight, such as when a boat rocks if the occupants move. As Mr. Matthay particularly discriminates between arm weight and the actions of the finger and hand, it is clear that the latter are not due to released weight. They must consequently be due to applied pressure—that is, a modification of the hammer-stroke, which, however, he excludes. What, therefore, is the nature of the force he applies to the key? And if it is inconsistent to apply hammer-stroke to impel the pianoforte hammer, why is it consistent to apply a hypothetical system of levers, without any final stationary fulcrum, to a key-lever which already exists in the instrument?

I trust when Mr. Matthay starts his motor-car engine the fulcrums are not all on the move, as it would indicate that he had the clutch and gears engaged, and his next journey would most probably be in a motor-hearse. When his car starts leverage certainly moves it, but the final fulcrum of the movement is the resistance of the stationary ground. Without such a fulcrum his rear wheels would merely revolve to the detriment of his tyres.—Yours, &c.,

June, 1924.

PERCY RIDEOUT.

## THE FINGERING OF SCALES ON THE PIANOFORTE

SIR,—I have been reading with interest the correspondence on the subject of scale-fingering, and perhaps a few notes on the system I have adopted may prove useful. It is taken from J. A. Johnstone's *Scales, Chords, and Arpeggi*, and published by Messrs. J. Williams.

(a.) The scale consists of eight sounds, but as the 8th is the 1st an octave higher, it will need the same finger again if playing more than one octave.

(b.) The little finger is used for the outer extremes of the scales.

(c.) This leaves seven different notes to be played with four different fingers, and the most orderly arrangement will be a 1 2 3 group, and a 1 2 3 4 group.

(d.) From this we see that the 4th finger is used only on one note. If then the position of the 4th finger be memorized the rest is easy.

Now we come to the actual grouping (major scales):

I.—Scale of C and up to four sharps (C G D A E):

R.H.—4th on note below key-note.

L.H.—4th on note above key-note.

II.—Scales with five black keys (B or C♯; F♯ or G♯; C♯ or D♯):

R.H.—4th on A♯ (or B♭).

L.H.—4th on F♯ (or G♭).

III.—Scales up to four flats (F, B♭, E♭, A♭):

R.H.—4th on B♭

L.H.—4th on 4th degree of scale.

(Exception: F, L.H. 4th on G.)

The *Harmonic Minors* are fingered in the same way, with the following exceptions:

R.H. of F♯ and C♯—4th on 2nd degree of scale.

L.H. of B♭ and E♭—4th on G♭

In the *Melodic Minor* the exceptions are:

F♯, C♯, R.H. 4th on { Ascending 6th degree.  
Descending 2nd degree.

B♭ L.H. 4th on { Ascending G♯  
Descending G♭

E♭ L.H. 4th on G♭

A♭ L.H. 4th on { Ascending D♭  
Descending G♭

This system I have found particularly useful. The same author has also a system of fingering arpeggi, but as this does not enter into the discussion it need not be quoted here.—Yours, &c.,

J. C. BRYDSON.

Kegworth, nr. Derby.

June, 1924.

SIR,—The rules advanced by various correspondents for memorising the fingering of the major scales are interesting. I am in the habit (have been for years) of using the following, which seem simpler than any so far given:

Sharp scales—4th finger next to key-note; flat scales—R.H., 4th on B flat; L.H., 4th on *new* flat.

The exceptions to these rules are obvious and easy: B in left, F in right, and F sharp (both).

Like Mr. Swinburne, I am not sure that I evolved this myself, though I fancy I did. I think, however, that I have seen something like it in a pamphlet *since* I used it.—Yours, &c.,

C. STANLEY PARSONSON.

Launceston, Cornwall.

June, 1924.

## A REPLY TO 'THE TRAVELLER'

SIR,—'The Traveller' is evidently labouring in ignorance. I do not blame him—perhaps it is not entirely his fault. I, too, was once such as he, and keenly interested in any bad music. Somehow, I changed. I do not know the exact reason; I am too happy in my present state to wish to inquire. I do know that I began to think about and to probe into my taste. I found that my interest in bad music was the result of bad environment. I was made to believe that jazz music was the only music worth hearing. That was at the age of twelve; I am now only sixteen.

The real turning-point was reached when I had a volume of all Beethoven's Sonatas given to me. I mustered up



sufficient interest in them to begin their analysis, and found they contained high and noble thoughts, whereas in jazz I realised the absence of such sentiments.

I determined to follow up this analysis with some more good music. Saving every penny I got, I bought—after weeks of waiting—a volume of Mendelssohn's *Songs without Words* and Liszt's *Liebesträume*. It seems a pity that I was never encouraged in the betterment of my taste. Not, however, that I wanted much guidance—I found enough in this music to encourage me to further effort.

Since then I have gone forward, never once regretting the change in my taste. I familiarised myself with more of Bach, Handel, Haydn, Mozart, and Beethoven. I was given a score of *Lohengrin*, which resulted in an immediate investigation of Wagner. From the libraries I borrowed *Rienzi*, *The Flying Dutchman*, and the rest, to the *Ring* and *Parsifal*. I found them wonderfully engrossing—so much so that now I can play quantities of any of these music-dramas from memory.

My interest in Wagner's views made me study Gluck and French opera, which afterwards led on to Italian opera and other German opera, terminating with Strauss's *Electra*.

Thus in four years I have made a study of music from the theories of Aristoxenus to the extremist views of Stravinsky. There is not a branch into which I have not inquired. Surely this account will make 'The Traveller' think? I may add that classical music has been more than a pleasure to me, for it has inspired a critical and saner view of the ways of man, a profounder sense of religion, and—what is worth a great deal—commonsense.—Yours, &c.,

GEORGE F. LINSTAD.

Clarkson Street, Sheffield, June, 1924.

#### A BACH COURSE

SIR,—I have read with interest the articles in your journal by Mr. Harvey Grace, on 'Bach's Organ Works,' and also the book containing these articles as published by Messrs. Novello.

Speaking of the *Eight Short Preludes and Fugues*, Mr. Grace suggests that it is a pity so many pupils are made to waste time over them. Would it be possible for him, through the medium of your paper, to indicate a progressive course of study from the organ works of Bach.

Such a course would be of the greatest possible value to those amateurs who wish to learn and play the best in Bach without wasting time over the inferior works, particularly those who are situated in places where it is impossible to obtain professional guidance.—Yours, &c.,

Khartoum (Sudan), May, 1924. P. F. WILLIAMS.

[Our correspondent appears to have read the book hastily. The author praises the *Fugues*, saying that they have taken 'a high place in the curriculum, and are hardly likely to be superseded.' The reference to 'wasting time' applies only to the *Preludes*. We will consider the feasibility of an article on the lines suggested.—EDITOR.]

#### WAGNERIAN CALUMNIES

SIR,—Is it not time that some protest should be entered against the campaign of calumny which has been carried on for the last twenty-five years in a certain section of the English press against the personal character of Richard Wagner, and, what is worse, against certain ladies of spotless character, now long dead? Again and again we have heard such epithets as 'cad,' 'liar,' 'amorist,' and others worse, which I do not care to quote, bestowed with such assurance that the uninformed public has learned to look upon him as a dishonourable and very disagreeable character. He was nothing of the kind. The authors of these charges, when challenged, appeal to writers of the class of Ferd. Praeger, Max Nordau, and Julius Kapps, who belong to the slums of the German press, who have earned a certain notoriety by spreading scandalous gossip, but are in no sense whatever authorities on Wagner.

Foreigners have not treated our great poets in this way, and for the credit of the English nation and of the English press such practices ought to be suppressed.—Yours, &c.,

Oxford, May, 1924.

GEORGE AINSLIE HIGHT.

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#### RECOVERY OF THE VOICE

SIR,—As biographer and for four years pupil of Manuel Garcia, I hope you will permit me to protest against the sentence 'Garcia's discovery of the laryngoscope did incalculable harm to singing and singers,' in Miss Aubrey's letter in the *May Musical Times*.

Garcia had formed the theory that the glottis alone had the power of engendering sound, and that the different positions taken by the larynx had no action in the actual formation of sound. His desire to confirm this theory by direct observation of the throat during the process of singing led to his inventing (not discovering) the laryngoscope. By his examination of the glottis he had the satisfaction of proving that all his theories with regard to the emission of the voice were absolutely correct.

How can discovery of truth cause incalculable harm? Garcia did not teach with the laryngoscope, neither did his pupils. During twenty years as a teacher I have never used it, neither did Garcia use it while I was under him.

When there is reason for supposing that there is anything the matter with vocal cords or throat, pupils are sent to laryngologists, who by means of the instrument can discover the condition of the larynx.

Is this doing incalculable harm? Three per cent. of the human race has benefited from the invention, according to statistics.

The larynx is as it were a barometer of emotion. If it remained in a fixed position—either high, low, or at any point in between—emotion and tone-colour would remain fixed. This would be neither art nor nature.—Yours, &c.,

STERLING MACKINLAY.

#### PRIEST-ORGANISTS

SIR,—As an organist, I should like to dissent from the resolution of the Bournemouth Association of Organists, as reported in the June issue of the *Musical Times*. The resolution protested against the appointment of clergy to fill the position of organist and choirmaster.

Now if a merely 'musical parson' were chosen, professional organists might be justified in objecting; but when the priest-organist is (as are those to whom the resolution somewhat pointedly referred) equal in attainment to any Cathedral organist, and better qualified than some, organists have no right to criticise at all. A man having been appointed who is fitted for the post, his being a priest—or, for that matter, anything else—is no concern of theirs.

The whole thing savours of pique, which would be an unworthy feeling for any body of Church workers (as are organists) to harbour.

Points 2 and 3 of the resolution are clearly outside their province. If a gifted professional organist receives a call to the priesthood, certainly no body of laymen has the right to demand that he shall on that account make no further use of his musical gifts. He has doubtless been chosen to exercise both functions, and no one should try to prevent him. The supply of such priest-organists is bound to be limited, owing to the fact that to be thus doubly gifted and called to the dual office is rare.

A clergyman with a mere smattering of musical knowledge, who interferes with and hampers his organist out of ignorant prejudice, is perhaps deserving of criticism by organists; but the talented priest-musician, exercising all his gifts, whether in a Cathedral or other church where they can be used, ought to be regarded by his fellow-organists as a brother.—Yours, &c.,

L. M. GORDON.

Callington, Cornwall.

#### MR. F. J. CROWEST: AN APOLOGY

In our issue for May appeared a letter in which reference was made to 'the late' Mr. F. J. Crowest. We hear from Mr. Crowest that, so far from being dead, he is very much alive at Moseley Village, Warwickshire, where he is busy as a teacher of singing. We desire to express our regret for the publication of the letter, which we understand has caused a good deal of annoyance and inconvenience to Mr. Crowest and his friends.

## Sharps and Flats

The concert opened with the National Anthems of France and England, the Leeds choir, three hundred strong, singing the words and the London Orchestra supplying the music.—*Morning Post, Paris correspondent.*

Prelude in C short minor.—*Concert programme.*

'Dvorák's Five Biblical Songs.'—*Concert programme.*

Why not have two violins and fifty trumpets if you can best say in that way what you wanted to say?—*Edgar Varese.*

The present musical season in London recalls the days before the war, when England led the world in music. That lead has only partially been lost by the tremendous force of the American dollar. Artists somehow seem incapable of resisting the lure of 'big money.'—*Ettore Panizza.*

From a Canadian Church service paper :

'Scripture and Offertoire : Romance is D flat.'

Sometimes, perhaps ; but Church is hardly the place to say it.—*Punch.*

There is a good demand for seats this year owing to the production of Sir Edward Elgar's *Apostles*, who will personally conduct the performance.—*Harlech Castle Festival Circular.*

Verdi's *O tu Palermo*, an opera which has now disappeared from the répertoire of most opera houses, possesses at least two good items, one of which is 'I Vespri Siciliani.'—*Evening Paper.*

Not so well known, perhaps, as the 'Rigoletto' song from his *La Donna è Mobile*.—*Punch.*

When you are nervous go back and keep quiet with Brahms, and you will find you are getting a new lease of life.—*Sir Walford Davies.*

. . . . Chaliapin's Volga Boat Song, which I sing every morning on rising.—*Alfredo Nardi.*

Some of our modern young composers ought to be made to sing the music they write for the voice.—*Sir Henry Wood.*

To-day, judged by our standards, most of the mid-Victorian singers would do better in the police force.—*James Agate.*

M. Chaliapin says, that after he had sung in a village in Soviet Russia, he got ten pounds of flour, one ham, five pounds of sugar, and a quantity of potatoes. We hope that none of this hit him.—*Punch.*

Music must be shorter and snappier. One chord must express a score of sounds used in the old music . . . . The day will come when we shall not need an orchestra at all. I am experimenting now, and I have found that sounds far sweeter than any orchestra can produce can be transmitted by electricity—pure sound, not the artificial sound we call music now.—*Edgar Varese.*

I must have my food ! Before the concert I had a steak weighing three-quarters of a pound and two glasses of Chianti. Why shouldn't I?—*Dusolina Giannini.*

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Pianist wishes to practise chamber music. Any combination of instruments.—D. E. J., c/o *Musical Times.*

'Cellist (lady) wishes to meet violinist for mutual practice. Trios, &c.—E. T., 74, Erpingham Road, Putney, S.W. 15.

Soprano wishes to meet tenor and bass for mutual practice. Italian opera (*La Traviata* and *Rigoletto*). Putney district.—'LUCIA,' c/o *Musical Times.*

Amateur desires conductorship of orchestra capable of playing good standard works. N. or N.E. London preferred.—D. B., 3, Urswick Road, Hackney, E.8.

Young gentleman pianist (25) wishes to meet violinist or 'cellist, or a musical friend possessing grand or Weber upright pianoforte.—V. H., c/o *Musical Times.*

Orchestral pianist wishes to meet violinists for orchestral practice. S.W. district.—P. S., c/o *Musical Times.*

Keen amateur organist, good sight-reader, wishes to assist at services with view to obtaining mutual practice.—E. J. B., 71, Elmhurst Road, Forest Gate, E.7.

Vocalist (lady) wishes to meet accompanist who is also a violinist or 'cellist.—W. A. F., c/o *Musical Times.*

Experienced drummer wants practice with dance band during summer months. London district.—R. E. F., c/o *Musical Times.*

Violinist (lady) wishes to join other instrumentalists for practice of trios or quartets.—I. B., 18, Normanton Road, Clifton, Bristol.

Whitefield's Orchestra has vacancies for violins, viola, 'cellist, bass, flute, clarinet, and cornet, for monthly Sunday evening service at Whitefield's Tabernacle, Tottenham Court Road, W.1. Excellent musical library.—SPENCER SHAW, 112, Tufnell Park Road, N.7.

Advanced pianist (lady) wishes to meet singer or violinist for mutual practice. N.E. London.—P. W., 5, Exeter Road, E.17.

Pianist wanted to join violinist and 'cellist to form trio for mutual practice. Camberwell district.—H. G. Sollis, 42, D'Eynsford Road, Camberwell, S.E.5.

Vocalist (gentleman) wishes to meet gentleman accompanist for mutual practice and general musical interests. London.—B. CANTO, c/o *Musical Times.*

New Ealing Orchestra. Members wanted for Mr. Barclay Wilson's String Orchestra now being formed.—'Rosslyn,' Jersey Road, Osterley Park.

Young lady pianist wishes to meet instrumentalists for mutual practice. Croydon district.—Miss R. E. BAMPTON, 13, Dingwall Road, Croydon.

Honorary accompanist wanted for rehearsals of the West Middlesex Musical Society, re-commencing in September next.—Hon. Secretary, J. H. CUDDINGTON, 21, Selby Road, Ealing, W.5.

Organist (gentleman) offers services as deputy or otherwise.—R., c/o *Musical Times.*

Ladies or gentlemen willing to give occasional or regular help in the formation of an operatic and oratorio society in good working-class district are asked to communicate with the Choir Secretary, All Saints', Sumner Road, S.E.15. State voice or instrument.

The Tudor Singers have vacancies for a first soprano, a light tenor, and a bass. Weekly meetings at Victoria, re-commencing in September. Byrd, Palestrina, &c.—C. J. BATES, 76, Leighton Road, Ealing, W.13.

## ROYAL ACADEMY OF MUSIC

The chamber concert given in Duke's Hall on May 26 opened with an excellent performance of the first movement of Mozart's String Quartet in C. A set of short pieces for violoncello, with pianoforte accompaniment, by Purcell Warren, were most artistically played by Mr. Douglas Cameron, and two movements from a Sonata for violin and pianoforte by Godfrey Sampson, a student, were admirably played by Messrs. Jean Pougnat and Harry Isaacs. Brilliant pianoforte technique was shown by Miss Virginia McLean in Chopin's Scherzo in C sharp minor, and by Miss Alice Church in the same composer's Scherzo in B flat minor. A number of songs by Quilter, Bax, and Guirne Creith, a recitation from Bernard Shaw's *Androcles and the Lion*, and Saint-Saëns's Scherzo for two pianofortes, completed the programme.

The following awards have been made : The Matthew Phillimore Prize (male pianists) to Gerard Moorat (a native of Boulogne-sur-Mer), Clifford M. Curzon being very highly commended and Roy Ellett highly commended. The adjudicator was Miss Katharine Goodson ; the Piatti Prize (violoncello) to Peers Coetmore Jones (a native of Skegness), Albert E. Killick being highly commended, and Marion Bowlby commended. The adjudicator was Madame Guilhermina Suggia.



## ROYAL COLLEGE OF MUSIC

Besides the usual concerts and recitals, the last month has presented several features of interest somewhat out of the ordinary routine. The Ballet Class, which was instituted about a year ago, and is under the charge of Lady George Cholmondeley and Miss Penelope Spencer, gave a rehearsal-performance in the Parry Theatre on June 5. The programme provided a happy combination of music and dance, and included a Bach Prelude and Fugue in which different sets of dancers represented the different voices or parts, several dances to the accompaniment of single voices and chorus, and some episodes illustrating the lighter moods of composers so widely apart as Bach and Bartók. The performance had, in addition, the inestimable advantage of the practical assistance of the directors of the class, who gave some delightful items on their own account.

The Patron's Fund, which was founded by Sir Ernest Palmer in 1903, comes of age this year, and the occasion was celebrated on June 19 by a reception given to Sir Ernest and Lady Palmer, Sir Ernest Palmer being entertained to dinner beforehand by the Council.

A large and representative gathering, which included a great many composers and artists who have benefited by the operations of the Fund, assembled to do honour to the founder, and to show their high appreciation of the fine opportunities this foundation has been able to offer to professional musicians of every kind.

The final examination for thirteen open Scholarships took place on June 16 and 17, when the following awards were made:

Composition, Leonard C. Lambert and Bernard J. Naylor; pianoforte, Theresa Walters and Millicent Silver\*; organ, Conrad W. Eden; singing, Mona Benson,\* Rosalind Rowsell,\* Phyllis M. Evens,\* Gladys M. M. Gosling\*; violin, Ernest J. R. Sealey, Barbara H. Pulvermacher\*; violoncello, Audrey M. Piggott; wind, John Black (hautboy). (The asterisks indicate scholarships awarded for one year only.)

## TRINITY COLLEGE OF MUSIC

During the past month three special concerts were given at the College, viz.: on June 11, Miss Emmeline Medd Hall, a successful teacher of pianoforte playing, gave a recital; on June 18, the Mandeville Quartet, along with some College string players and Miss Dorothy Robson as the soloist, repeated a concert given previously at Wigmore Hall; and on June 25 there was a violin recital by students in Mr. Louis Pecsai's class. To these must be added two interesting performances by the Opera Class under the direction of Mr. Cairns James, of the comedy-opera entitled *The Village Coquettes, or a Rustic Romance*, written by Charles Dickens, with music selected and composed by the late lamented Chairman, Sir Frederick Bridge.

We regret to announce the death of Mr. H. E. Smith, of Guildford, who for some thirty-six years had acted as the local secretary for the holding of the College pupils' examinations in that town.

With regard to the recent announcement of a stained glass window being placed in the Library to the memory of Sir Frederick Bridge, it has been decided that the central subject of the window shall be Samuel Pepys.

Sir Richard Terry has joined the examining staff of the College.

## UNIVERSITY COLLEGE OF NORTH WALES

The Music Department at University College, Bangor, was set up in 1920 in accordance with the recommendations of the Royal Commission. Mr. E. T. Davies was appointed Director and Organizer. A vigorous policy has been adopted from the start, and there is now at Bangor a flourishing Music Department, attached to which is an Instrumental Trio, which, with other competent teachers in singing and organ, constitutes the staff. Facilities for individual instruction in instrumental playing, singing, and theoretical subjects are offered to students upon generous terms. Weekly chamber concerts are held at the College, to which the students are admitted free of charge.

The College has always had its Choral Society, which gives an annual concert. Since 1920 the scope of these concerts

has been widened so as to include symphonies and other orchestral works, in addition to the choral works studied during the session. In November next Bach's *St. Matthew Passion* will be performed.

A good deal of attention is also given to extra-mural work by means of lectures and lecture-concerts. The College Trio, under the scheme of the National Council of Music, visits the schools in North Wales for lecture-concerts during school hours, and on the evenings of these concerts a programme of interesting music, with lecture-notes, is given to the general public in the various districts.

The session now drawing to a close has been full of interest. The orchestra has played at several of the weekly concerts, and on May 27 gave an orchestral concert at which six hundred of the children of the secondary schools in the district were present. The programme on this occasion included the *Unfinished Symphony*, Mozart's *Pianoforte Concerto in D minor*, Holst's *St. Paul's Suite*, the *Peer Gynt Suite*, &c. Mr. E. T. Davies, who conducted, gave lecture-notes explaining the constitution of the orchestra and the construction of the pieces played.

During the past year the Department has set up two schemes of examinations, one, a College certificate for proficiency in instrumental playing and singing, and the other a certificate for class-teaching in music. In view of the urgent need for competent teachers in music in the schools in Wales, the value of the latter examinations cannot be over-estimated.

Mr. E. T. Davies and his department work in close co-operation with Sir Walford Davies and the National Council of Music, and in this way Bangor is contributing in an effective way to the big movement now on foot in Wales for the advancement of music.

No account of music at Bangor would be complete without a reference to the Bangor Musical Club, which is intimately associated with the College and which has flourished for twelve years or more. The Club arranges during the season six chamber concerts, and eminent artists of the day appear. During the past season the Club enjoyed visits from the Philharmonic Pianoforte Quintet, with Miss Helen Henschel as vocalist, the Philharmonic Quartet, the Brodsky Quartet, Harold Samuel, Jelly d'Aranyi, Myra Hess, and the University College Instrumentalists from Aberystwyth and Bangor.

## EDWARD FITZGERALD: MUSICIAN

BY LLEWELYN C. LLOYD

It is one of the privileges attaching to the arts that the practice of one of them does not preclude the practice of the others by the same individual. Often, indeed, we find that a painter is a trustworthy judge in matters of literature or music, and a musician has discernment in pictorial art. Yet again a man may have knowledge and appreciation of all these branches of art; and such a man was Edward FitzGerald, known to fame for his work in the field of literature, but whose letters contain frequent allusions to music and painting. He used to refer laughingly to his 'three sides,' and it is of one of them—the 'musical side'—that I wish to speak here. It is a matter which has been little noticed by FitzGerald's biographers—a peculiar fact, for he seems to have had a deep and enduring love for music, and some of the passages in his letters relating to the art show him to have been endowed with no little critical discernment. Archdeacon Groome, a friend from Cambridge days, said: 'He was a true musician; not that he was a great performer on any instrument, but that he so truly appreciated all that was good and beautiful in music.' The same writer tells of FitzGerald's serene communings with his favourite composers at Boule, and a charming picture of his life there, when music was a constant solace during his long hermitage, may be pieced together from stray references in his letters. In one he says:

'I have little music here but what I make myself, or help to make with my Parson's son and daughter. We, with not a voice amongst us, go through Handel's *Coronation Anthems*! . . . Sometimes too, I go over to a place elegantly styled *Bungay*, where a Printer lives who drills the young folk of a manufactory there to sing in Chorus once a week.'

Elsewhere he says :

' . . . when tired of all, I take up my pipe, or sit down and recollect some of *Fidelio* on the pianoforte.'

Archdeacon Groome wrote :

'He was a good performer on the piano, and could get such full harmonies out of the organ that stood in one corner of his entrance room at Little Grange as did good to the listener. Sometimes it would be a bit from one of Mozart's Masses, or from one of his or Beethoven's Operas. And then at times he would fill up the harmonies with his voice, true and resonant almost to the last.'

As a critic FitzGerald presents some curious features. He lived, of course, before the recent revival in Bach-appreciation (I have not been able to find any reference to Bach in his letters), and consequently Handel occupied a high place in his esteem. But the remarkable thing is that he thought Handel's best work was contained in his operas, which—it is a commonplace to-day—are mostly so saturated with Italian influences that there is very little Handel left. FitzGerald's attitude towards Handel is summed up in two passages. In 1863, writing to W. B. Donne, he remarked :

'He [Handel] was a good old Pagan at heart, and (till he had to yield to the fashionable Piety of England) stuck to Opera and Cantatas, such as *Acis and Galatea*, Milton's *Penseroso*, *Alexander's Feast*, &c., where he could revel and plunge and frolic without being tied down to Orthodoxy. And these are (to my mind) his really great works: these and his *Coronation Anthems*, where Human Pomp is to be accompanied and illustrated.'

and, illustrative of this passage, this is what he said in 1842 to Frederic Tennyson of *Acis and Galatea* which he had heard in London :

'Do you know the music? It is of Handel's best: and as classical as any man who wore a full-bottomed wig could write. I think Handel never gets out of his wig: that is, out of his age: His *Hallelujah* chorus is a chorus not of angels, but of well-fed, earthly choristers, ranged tier above tier in a Gothic cathedral, with princes for audience, and their military trumpets flourishing over the full volume of the organ. Handel's gods are like Homer's, and his sublime never reaches beyond the region of the clouds. Therefore I think that his great marches, triumphal pieces, and *Coronation Anthems*, are his finest works.'

Again, he writes :

'What a pity Handel could not have written music to some great Masque, such as Ben Jonson or Milton would have written, if they had known of such a musician to write for.'

Imagine it—Handel *versus* Ferrabosco! What rivals!

A further extract from his letters tells us more about FitzGerald's attitude towards Handel. In a letter of 1844 to Frederic Tennyson, he said :

'I play of evenings some of Handel's great choruses, which are the bravest music after all. I am getting to the true John Bull style of music. I delight in Handel's *Allegro* and *Penseroso*. Do you know the fine, pompous, joyous chorus of *These pleasures, Mirth, if thou canst give*, &c. Handel certainly does in music what old Bacon desires in his Essay on Masques, "Let the songs be loud and cheerful—not puling, &c." One might think the *Water Music* was written from his text.'

Elsewhere :

'I grow every day more and more to love the old God save the King style: the common chords, those truisms of music, like other truisms so little understood in the full.'

If, however, FitzGerald was a little eccentric in his estimation of Handel, he foresaw the trend of modern opinion in his worship of Mozart, shared to-day by Stravinsky and the composers associated with him. We are tempted to wonder what FitzGerald would have made of, say, the

Symphony for wind instruments, in memory of Debussy, but such a speculation—fascinating though it is—is outside the scope of this paper. To FitzGerald, Mozart was 'as a musical genius, more wonderful than all,' 'the most universal musical genius'; and again he wrote to W. F. Pollock, in 1870:

'I quite agree with you about the Italians: Mozart the only exception: who is all in all.'

*Don Giovanni* was a particular favourite with him. (How he would have revelled in Mr. E. J. Dent's recent productions of the opera!) In 1839, he wrote to Frederic Tennyson :

'I hear no music now: except that for the last week I have been staying with Spring Rice's mother-in-law, Mrs. Frere [widow of Serjeant Frere, Master of Downing College, Cambridge], one of the finest judges of music I know. She was a very fine singer: but her voice fails now. We used to look over the score of *Don Giovanni*, and many a mystery and mastery of composition did she show me in it.'

Six years later he declared roundly: 'It is certainly the greatest Opera in the world.'

FitzGerald could not understand Beethoven, although he admitted his genius. He seems to have looked upon the composer as a formalist, 'Beethoven has been too analytical and erudite'—a view of the author of the later Quartets and Sonatas which it is difficult to appreciate. This is what he said to Tennyson in 1842:

'Beethoven has been too analytical and erudite: but his inspiration is nevertheless true . . . and I think that he was, strictly speaking, more of a thinker than a musician. A great genius he was somehow. . . . He tried to think in music: almost to reason in music: whereas perhaps we should be content with feeling in it.'

And, again, in a similar strain, he wrote to the same friend three years later :

'Now Beethoven, you see by your own experience, has a depth not to be reached all at once. I admit with you that he is too bizarre, and, I think, morbid. But he is original, majestic, and profound.' Such music *thinks*: so it is with Gluck: and with Mendelssohn' [!]

*Fidelio* was FitzGerald's favourite among Beethoven's works. We have read of his 'recollecting some of *Fidelio* on the pianoforte,' and in 1870, when nearing the end, he addressed these words to W. F. Pollock:

'Ah, I should like to hear *Fidelio* again, often as I have heard it. I do not find so much "Melody" in it as you do: understanding by Melody that which asserts itself independently of Harmony, as Mozart's Airs do. I miss it especially in Leonora's "Hope Song." But, what with the story itself, and the Passion and Power of the Music it is set to, the opera is one of those that one can hear repeated as often as may.'

Of the fifth Symphony he wrote :

'The *Finale* of C minor is very noble. I heard it twice at Jullien's. On the whole I like to hear Mozart better; Beethoven is gloomy. Besides, incontestably Mozart is the purest musician; Beethoven would have been Poet or Painter as well, for he had a great deep Soul and Imagination.'

And these latter words have a truth that recurs to us time and again as we listen to the works of the Master of Bonn. Beethoven was at least as much a teacher, a philosopher if you will, as he was a musician in the narrower sense of the word, and, as Edward Carpenter has said:

'He freed the human spirit from innumerable petty bonds and conventions, he recorded the profoundest experiences of life, and gave form and utterance to emotions hardly guessed—certainly not definitely expressed—before his time.'

Of the other musicians mentioned by FitzGerald, Mendelssohn's name occurs the most frequently, and 'Old Fitz' evidently had admiration for this composer. In 1842 he said, Mendelssohn 'is by far our best writer now' and,



later, 'Mendelssohn is really beautiful and original in romantic music.' He had not a great opinion of *Elijah*, which he heard in 1848, for he says he

'... found it wasn't at all worth the trouble [of going to hear]. Though very good music it is not original: Haydn much better. I think the day of Oratorios is gone, like the day for painting Holy Families, &c.'

There are some passing references in the letters to other composers—Auber (in one of whose pieces FitzGerald found 'more of pure light and mystical solemnity than anything I know of Handel's'); Balfe (*I dreamed that I dwelt in marble halls* is described as 'a dreadful, vulgar ballad,' with the addition, 'I think you may imagine what kind of flowing 6/8 time of the last degree of imbecility it is'); Purcell (for whom FitzGerald had a deep admiration and whose *King Arthur* is 'real, noble English music, much of it'). In 1852, he tells Tennyson that he has been to hear Meyerbeer's *Huguenots*, but had been unable to sit through more than the first Act, which he found 'noisy and ugly.' He adds:

'Meyerbeer is a man of genius: and works up dramatic music; but he has scarce any melody, and is rather grotesque and noisy than really powerful.'

Wagner he dismissed with a serene contempt, although he had heard none of the master's works. He says to W. H. Thompson, in 1862, writing with the superiority of age and conservatism:

'I have seen no more of *Tannhäuser* than the Athenæum showed me; and certainly do not want to see more. One wonders that men of genius (as I suppose they are) should so disguise it in Imitation: but, if they be very young men, this is the natural course, is it not? By and by they may find their own footing.'

The extracts which have been quoted by no means exhaust the passages relating to the musical art which are to be found in FitzGerald's letters, but they present a fairly accurate view of his opinions in musical matters, and, even if his judgments are coloured at times by contemporary conservatism, they reveal a cultured mind, and one with a true perception of musical beauty. Mr. H. C. Colles, in a recent lecture, has laid down the qualifications of a good music critic as (1) a wide general knowledge of music and musicians; (2) the possession of a 'good ear'; (3) a conception of what is good—not only in music, but in the other arts, especially literature and poetry; and (4) above all, 'a great love of the best and the desire to find it.' If we accept these desiderata we must acknowledge Edward FitzGerald to have been a great music critic. And how the man could write!

#### 'VIOLIN METHODS: OLD AND NEW'

On April 8, Mr. Jeffrey Pulver read a paper on the above subject at the last meeting of this session of the Musical Association. He began by saying that if we were to judge of the state of violin playing during the second half of the 16th and the whole of the 17th century from the didactic works published before 1700, we should be forced to conclude that the standard must have been very low indeed. The professional violinist of the 17th century was clearly not trained along the lines laid down in the tutors of that century, and, from the very primitive nature of these publications, we must suppose that they were intended for the amateur. Serious instruction on the instrument was given solely by personal lessons, and each teacher evolved studies as required. The reluctance of the earlier virtuosi to publish books containing their teaching method was partly due to the prejudice against the violin, which meant that a book would appeal to but a few readers, but it was also due to the desire not to give away trade secrets. The art of violin playing was still young, and excellent players were comparatively few; it was therefore to their interest to keep to themselves any little tricks of technique they might have discovered. Some of these early players made great use of the changes of position, and yet mention of the shift, much less instruction how to manage it, came

very late in the tutors. If these early works did not at first keep pace with the strides made by the few great players of the period, they were still very interesting, because they showed the plane upon which the art stood from the view-point of the ordinary man who played for his own pleasure.

Mersenne was the first writer to make any sort of attempt at a guide to violin playing with his *Harmonie Universelle* (1636-37). He was the first to treat the violin seriously in a didactic work, and in spite of its shortcomings, Mersenne's contribution contained much that was still true to-day. He attached great importance to beauty of tone, and treated the bow with much more consideration than did many later writers. Evidently Mersenne was acquainted with the fundamental principles of violin playing. Playford devoted a section of his *Introduction to the Skill of Musick* to the 'Treble-violin.' He favoured the use of frets to enable the beginner to play in tune, though they were to be discarded later, and he also advocated a rough-and-ready way of fixing the pitch, by saying that the pupil should 'wind up his first or Treble string as high as it will bear,' and tune the other strings from the note thus produced.

The first real tutor was that written by Geminiani. It opened with the statement that no pandering to common taste would be indulged, and that only serious students need approach it. In his Preface the author says:

'The art of playing the violin consists in giving that Instrument a Tone that shall in a manner rival the most perfect human Voice; and in executing every piece with exactness, propriety, and delicacy of expression according to the true intention of musick. But as the imitating the Cock, Cuckoo, Owl, and other birds; or the Drum, French-horn, Tromba marina, and the like; and also sudden shifts of the hand from one extremity of the finger-board to the other, accompanied with contortions of the head and body, rather belong to the professors of legerdemain and posture-masters than with the art of musick, lovers of that art are not to expect to find anything of that sort in this book.'

Geminiani dealt with seven positions which he called 'Orders.' He termed the changing of position, the 'transposition of the hand.' Most of the principles laid down by him are observed to-day, sometimes slightly modified. The work was on the whole sane and sound.

Germany up to this time had produced nothing of any value in the field under consideration, but in 1756 the deficiency was brilliantly made good by Leopold Mozart with his *Versuch einer gründlichen Violinschule*. The work showed the high artistic aim of its author, displayed great knowledge, and although much of what Mozart said might now raise a smile, the basic principles of the art of violin playing as laid down by him applied with equal force at the present day. As his method was the one that made of his son the excellent violinist that he was, there could be nothing very wrong with it. After referring to several minor publications which appeared after Mozart's, the lecturer went on to say that Campagnoli's *Nouvelle Méthode de la Mécanique Progressive du Jeu de Violon* (1824) was an important work which proved a stepping-stone to the standard established by Spohr. From the technical point of view it was far more comprehensive than any published till then, and all the rules given could be applied to-day.

With Spohr's work, as the direct continuance of the Campagnolian method, we reached the beginning of the Grand Era. His tutor, the *Violinschule* of 1832, was clearly indicative of his tastes and tendencies, and given a good teacher with imagination and sympathy for the romantic and lyric sides of violin playing, the method of Spohr could still be used to the advantage of all concerned. There was no need to dwell upon the many excellences of Spohr's work. It was one of the first in which a gradual advance was made from the very earliest stages; and although later on progress was faster, the more elementary sections were not scamped through so hurriedly as was the case in all the works preceding his.

Before coming to modern methods, Mr. Pulver alluded to those published by Baillot, de Bériot, Dancla, and David,



and then spoke of Sevcik's method, which from the technical point of view had never been equalled. It was the only one in which nothing had been overlooked, with the exception of the æsthetic side of music, but Sevcik aimed only at giving the violinist a technical equipment with which to exhibit his musical powers. Our power of musical expression and interpretation would be of no use if the hands were incapable of doing the mind's behests. There were no better studies than those contained in Sevcik's voluminous method, but they must be selected with care and combined with other works—sonatas, concerti, and so forth—so that the student might not overlook the ultimate object of his labours. If the method had produced unmusical and soulless technicians, that was less the fault of the method than of the pupil and the teacher. There was a distinct danger awaiting those who worked at it without imagination and without restraint. It could be a remarkably good servant but an exceedingly dangerous master.

In the *Violin School* of Joachim and Moser we did not find a technical scheme progressively arranged to the exclusion of everything æsthetic; there was regard for the musical instincts of the pupil, and a veritable cult was made of phrasing and dynamics. There was no better method for a really musically gifted student, provided he had a teacher who knew how to supplement it by selections from other works. It made a great point of tempered intonation, which it explained in so clear a manner that its mysteries must rapidly melt away. Another valuable feature in the Joachim-Moser system was the method used—based upon the appreciation of poetry—for the acquisition of a useful sense of rhythm and phrasing. There could be no doubt that the method appealed far more strongly than any other to the intellectual student and the truly musically-inclined.

Any written or printed method clearly could apply only to the average student; it could not provide for special cases of strength or weakness. Not a single method could be used for more than a very limited number of pupils without some modification, addition, or subtraction. The violinistic adaptability of the individual varied to an amazing extent, and therefore different methods had to be evolved. The universal or ideal method had not yet been written, and the success of the teacher's work lay in the first place on correct diagnosis; he had to discover the fault or weakness, and then find a cure for it. He had to ransack all methods known to him, and ransack his own brain also to discover a means of overcoming a shortcoming in his pupil's equipment—that is, if the teacher were sufficiently conscientious. It was a disquieting thought that rule of thumb general practitioners were responsible for the ruin of far fewer constitutions than were lazy, indifferent, or insufficiently-equipped teachers for that of good pupils.

## London Concerts

### THE PHILHARMONIC CHOIR

At the third concert of the Philharmonic Choir, on June 5, the most considerable works were the Credo of the *Missa Papæ Marcelli* and Bax's *This world's joie*, and both showed careful work. The much simpler *Rejoice in the Lord* always of Purcell achieved, however, a greater result. Purcell always sounds better than he looks, because he wrote knowing that he would have to teach it to his boys, and so was economical of difficulties which seem ingenious on paper, and because he would have to hear the result fairly often if he took the trouble of having it copied out, and so did not write what he might afterwards have to blush for. Holst's *Two Psalms* for chorus, strings, and organ are good, wholesome music, built on simple lines, for all their rich ornamentation, and were, perhaps, made on something of the same plan. A very welcome addition to the concert was M. Dupré's organ playing in Handel's first Concerto and Bach's *Toccata, Adagio, and Fuga* in C. We were particularly struck with those things which make up the real personality of of an organist, and which M. Dupré carries about with him whatever organ he may visit—things which are vaguely called touch, but consist in the last resort of intimate phrasings and rhythmical niceties. Just as we are consumed

with envy and all uncharitableness when we hear the delicacy and precision of French prose, so the lightning intuitions of Latin rhythm make our very heart laugh with delight.

A. H. F.-S.

### SINGERS OF THE MONTH

Chaliapin sang at the Albert Hall to a vast audience. Most of the songs were those he had already made well-known. Some were not intrinsically first-rate, but for my part Chaliapin can make even a second-rate song for the moment engrossing, and there was quite a fair proportion of masterpieces in his choice that evening. The 'Calumny Song' from the *Barber of Seville* was one of the more unusual items. It was sung in a most astonishing way, quite regardless of the conventions. Chaliapin delivered it as though it were sheer improvisation, abounding in fun, brio, and a rich, comic extravagance—a performance of the highest virtuosity, which the great artist himself enjoyed no doubt as much as his audience. Chaliapin's voice, *qua* voice, is indubitably one of the most beautiful that has ever beguiled human ears. But this beauty of tone is transcended by the man's personality to the point that we enjoy a different order of pleasure than from any other singer—a difference of kind, not degree. There are trifling mannerisms in Chaliapin's concert behaviour which make it not so faultless as his stage work, but one must be of a very captious nature to allow these to weigh much, as against such a manifestation of sheer genius as is his singing. The life and originality that he can give to a trite phrase are things impossible to convey at second-hand, but these are so much the dominating features of his art that ordinary technical criticism seems rather impertinent. Still there is a detail or two worth discussing. Several singers share with Chaliapin the ability to open up their tones on a high vowel at the dangerous point where the registers overlap. But usually others are glad to leave well alone and to return straightway to the safety of ordinary production. But Chaliapin can go on intensifying when it is felt that the limit has been reached. He suspends the note as though he were toying with an idea, and then, with a sudden breath reinforcement, which amounts musically to an effect of *sforzato*, audaciously piles up tone, setting us all gasping at the passion and grandeur of the unexpected effect. This sort of singing speaks of an abnormal physical capacity—and also of something more—a knowledge of the use of power quite outside any ordinary range. As for the marvellous, sustained, high *pianissimos*, a good deal might be said. I do not agree that there is anything of the nature of *falsetto* about them. But the discussion of this technical point might be wearisome here.

We have also had the eminent privilege of hearing Mattia Battistini sing two or three times this season. One always feels that he knows more about the technics of his art than any other singer of our time. As an example of what intelligence in training will do, he is unrivalled. So easily is his voice produced and so carefully managed that many listeners do not realise its exceptional volume—all its effects are so admirably proportioned. It was particularly at his Albert Hall concert, which followed that at Queen's Hall, that we realised the carrying-power of this voice, its solidity, and its admirable obedience to the singer's mind. At the first concert there had been some veiled notes, signs of wear at long last in the grand old voice. At the second concert the veteran sang like a springal. Battistini must be congratulated on not looking a day more than fifty, and his platform manner is wholly to be admired.

Madame Saltini-Mochi joined in the Battistini concerts with good music sung in a somewhat unequal way. In some Wolf she delighted us by her quick response to various moods. In Schumann's *Lotus Flower* her tone was lovely, and if we had heard nothing else we should have said she was an eminent singer. But her Mozart and Bach were hard, and she often sang flat.

Miss Maggie Teyte, at her recital at Æolian Hall, was in some respects hardly as pleasing as usual. Her voice is undeniably bigger than of old, but its quality was not, that afternoon, correspondingly improved, and several times Miss Teyte came near singing 'through' her tone.



Of course she could sing just as beautifully as ever, only she is now choosing to use her voice differently. Whereas formerly she insinuated it, she now seemed to be more deliberately trying to impress us. She underlined, she sang at us. Yet Miss Teyte's choice of music was appropriate for a light singer, and it would have ideally suited her some years ago.

Miss Dorothy Robson, whose concerts are never without interest—we feel her to be really musical as well as a steadily improving singer—was heard on the same day. She was not invariably successful. She makes a wide choice of good songs, not all of which, we feel, are of the same intimate appeal to the singer herself. And she is not yet a cunning enough artist to disguise a certain lack of enthusiasm for some pieces of her choice. Thus Delius's *Autumn* at this concert was rather dutifully than convincingly sung, whereas in Bax's *Piper* there was an unmistakable spark of vitality which showed that the singer was heart and soul with the music. W. McNaught's song, *Dancing at the Lurgan*, was encored. Miss Robson's worst technical fault at the moment is a habit of pinching certain vowels—for instance, 'awee' for 'away.'

Mr. Roland Hayes sang at Queen's Hall, and had the largest and most cordial audience of any of the minor singers all this season. I say 'minor,' because Mr. Hayes, with all his suave charm, owns only a narrow field of artistic expression. At the beginning of an evening his singing seems always an unmitigated delight. This time, for instance, he completely beguiled us with pieces by Handel (*Care Selve*) and Galuppi (*E viva rosa bella*). But towards the end of an evening with Mr. Hayes we are inclined to feel his art not much more than pretty. Still the popular young negro must be congratulated on his good sense in not forcing his ambition. He certainly has a firm hold over a public that likes pretty things—for instance, the music of Roger Quilter and Norman O'Neill. He had the sort of audience that wants to encore everything. Sometimes this was a declaration of ignorance. Thus who, knowing Morley's setting, would want to encore Quilter's *It was a lover and his lass*, of which that of the modern composer is a mere pastiche? Careful and suave as was Mr. Hayes's singing of Schubert and Schumann, we did not feel that the root of the matter was there. But the real thing came out at the end of the programme with a group of Negro hymns to which Mr. Hayes gave exactly the right expression, child-like and pathetic.

Mr. Reinald Werrenrath sang Brahms's *Four Serious Songs* as his principal effort at his concert at Æolian Hall. He is a singer above the average, who chiefly attracts by a pleasant competence, and frank and manly manners. He is a lyric baritone, and at his best his voice sounded quite beautiful. He showed a gift for intense expression without forcing his tone, and, like most other good singers of his type, he had an agreeable *mezzo-voce*. With so considerable a breath capacity, it seemed that Mr. Werrenrath might have still more consistently interested us. His power, so effectively used in the launching of long, sweeping phrases, was not always felt on individual notes. Now and again there was a high F that was uncovered and ugly.

Madame Claire Dux sang at the Albert Hall on June 15. Not many people apparently remembered her success here in opera ten or eleven years ago, for most of the seats were empty. Yet it was singing still worth hearing, although it did not maintain an invariable level of excellence. On the whole, a singer of this type should make up her mind that the Albert Hall is not the best place for her gifts. How fine an artist and charming a singer she is came out in the last part of Mozart's *Deh, vieni*. On the other hand, *Voi, che sapete* was stilted and 'precious.' When she was spontaneous she sang deliciously, but she did not seem always able to command spontaneity.

Miss Murray-Aynsley ranged the world of song from Russia to the Hebrides at her concert at Wigmore Hall. She has a very pretty voice, but she must be advised to do away with certain mannerisms. She strained at scoring points of interpretation in a way that became thoroughly irritating. A certain measure of this intelligent business might have been meritorious, but Miss Murray-Aynsley seriously overdosed us. The whole recital was too self-

conscious, too sophisticated. If Miss Murray-Aynsley is going to be the really satisfactory singer we had hoped, she must learn to create an illusion of more simplicity and unforced naturalness in her performances. H. J. K.

## Opera in London

### ITALIAN OPERA

After the Germans, the Italians, beginning on June 4, came to Covent Garden. That is, Italian opera came, and there were several Italians among the singers, though only one—Cesare Formichi, robust baritone—was a principal.

The programme was not far-fetched. The three Puccini operas—the popular ones which there seems no escaping—shared the bill with the 'big two' of Verdi, bigness being measured by box-office opinion. *La Traviata* and *Rigoletto* never come amiss when well sung—and they were well sung. But there are other operas, even by Verdi. No doubt 'safety first' is a good policy in 1924; and of course it saves trouble in any year. Let us make the most of it, and declare that after all *Rigoletto* is full of good things. It swings and soars far above the scented caves of Puccini, and we can all enjoy the roundabouts when we like. The first Rigoletto of the year marked the launching of the new baritone Formichi. The part has been sung here quite lately with more lyric grace (by Urbano). But this massive, impressive, heavy Rigoletto was, all the same, a magnificent singer. He was too imposing for the part, dramatically, but his vocal gifts were of the right heroic order. He established himself that night as a Covent Garden singer. Succeeding nights confirmed him as a favourite of that critical audience—for, make no mistake, a Covent Garden audience, even if it is musically benighted, does know good from bad singing.

A very dainty little soprano, Madame Maria Ivoguen, was the Gilda. (She had, a few nights before, cleanly jumped all the five-barred gates and divers prickly obstacles in Strauss's *Ariadne*.) Nobody could have looked more the ingenuous, almost infantile, Gilda—a change at Covent Garden after the maturity of the Melbas and Tetrizinis. Her singing, on a tiny scale, was perfectly delicious when she had the field to herself and M. Panizza, the conductor, chose to give her a look-in. She did not merely vocalise Gilda's music; she gave it a human and expressive sense. Her pretty style harmonized well with Mr. Joseph Hislop's delightful tenor singing, which was not robust, but admirably graceful, well-judged, and artistically finished. This little Gilda was rather thrown into the shadow by M. Formichi's Rigoletto in Act 2.

*La Tosca* followed, on the next night, and introduced a tenor, Mr. Alfred Piccaver, a Lincolnshire man who has reached Covent Garden by way of Vienna. The curious fact of his origin naturally added to the interest of his success, which was built on very substantial qualities. He is a robust tenor of very nearly the first order. Is it possible that he may one day fill the place, still vacant, of Caruso? The voice is of the right type and volume. But what of his musical sensibilities? We cannot judge, without knowing something of him personally, how far he realises that his art requires still a great deal more refining and embellishing. So far as it goes it is right; the material is really magnificent. He can sing with the typical Italian fervour which carries away an audience, and, by way of contrast, he commands a casual *parlando* style which proves how natural and well-poised is his delivery.

But Mr. Piccaver has still a good deal to learn. Often when he was in course of building up a fine piece of work he failed to achieve a due climax. The crowning note that was expected did not always come off. He cramped his tone on certain vowels. He seldom attempted a true *mezzo voce*, and some of his singing was mannered. In several places when he sang in *Rigoletto* he 'showed off' his sheer physical power quite preposterously at the expense of the music and of the ensemble. His *Donna è mobile* failed completely through lack of that tastefulness and grace which are the charm of Mr. Hislop's singing. The *Tosca* of June 5 was Madame Yvonne Gall, a competent singer



and actress, who carried on a well-established tradition by making the eccentricity of her dress in Act 2—one of the most exiguous it has been our fortune to behold—the central feature of her performance. Mr. Dinh Gilly's Scarpia was of course already well-known.

The inevitable *Bohème* came the next night, with Madame Selma Kurz as Mimi and Mr. Hislop as her lover. The style of these two delicately accomplished singers apparently won no respect from the conductor, M. Ettore Panizza, who made his way through the score as if nobody else was concerned in it. Such conducting, night after night neutralising much of the finer parts of the singing, was a great reproach to the season.

*Madame Butterfly* came the following week, introducing a soprano, Madame Madeline Keltie, who must be put down as a failure, for though she acted the part nicely enough, she had not the voice. Neither nature nor art had given her the quality which alone can make this music interesting at Covent Garden. Mr. Hislop's Pinkerton afforded the only pleasure of the evening.

On the next night Madame Edvina returned to Covent Garden as Tosca, and repeated her old success in the part—achieved less by vocal charm (of which, unfortunately, she has always possessed too little) than by attractive appearance and manner.

A real musical success was attained a night or two later by a new Norwegian Gilda, Madame Eide Norena—a true artist, appealing and sensitive, with a fresh and lovely voice, which was really more effective in the part than the dainty Ivoguen's.

*La Traviata* was sung on June 13—a show in which everybody took pleasure, since, as someone has remarked, Early Victorianism is taking on the charm of the antique. Madame Selma Kurz sang Violetta with reserve and almost anxious precaution, but in those reaches where that miraculous voice of hers still survives, her execution was a wonder not to be matched by anyone else whom Londoners of our times have heard. Mr. Joseph Hislop was well-nigh ideal as the Alfred de Musset young man, and Mr. Dinh Gilly was the *père noble*. H. J. K.

#### 'PELLÉAS' AND THE B.N.O.C.

Debussy's *Pelléas and Mélisande* had been heard in London, both before and since the war, in French but never in English, until the performance by the British National Opera Company at His Majesty's Theatre on June 6. Both this opera and Mozart's *Figaro*, which had opened the season the night before, were among those which gained by the comparative smallness of the house, and showed how much we Londoners miss in not being given opera here regularly on the lines of the Opéra-Comique at Paris.

*Pelléas* is one of the most leisurely of operas. It almost surreptitiously approaches the soft spot in our heart. During many scenes it is little more than decorative, and the sad, oppressed characters hardly touch us more than the figures of a faded tapestry. But gradually we realise that the shadowy drama is growing poignant. The fatal love-tryst by the fountain, and the death of *Mélisande*, then fairly emerge from dreamland into a quivering actuality.

To present *Pelléas* in English was a unique undertaking, and unique risks were run—for, as in no other opera, the verbal importance of the vocal part completely outweighs *melos*. The work indeed remains Maeterlinck's *Pelléas*, so scrupulously does Debussy, pursuing his new æsthetic, subordinate his music. In the greater part of the vocal music of *Pelléas* Debussy's method seems to have been to transcribe into notation the tones and movement of speech as literally as he could. How faithful he was we had perhaps not quite appreciated until we heard this English *Pelléas* and Golaud—who sounded like Frenchmen fluent in English but not yet masters of the normal tonal rise and fall of our speech, for the translation (by Mr. Edwin Evans) was applying English words not so much to a tune as to the tonal rise and fall of a French sentence.

Certain minor awkwardnesses—the undue stressing of prepositions and so on—were details. The major question that grew large as the evening went on was whether a

true translation of *Pelléas* was manageable at all. In English it certainly became something quite different—much more different than any other translated opera—from its original. The childlike simplicity of Maeterlinck's language had gone, and this radically altered the nature of the personages. Then the singers, having had to learn with labour notes that had no clear *raison d'être*—notes which had only an artificial association with their new text—oversang. And the listener, no longer finding the text the essential interest—the spinal column of the work—was inclined to seek for it where it was never meant to be, in the music. Since the translation was the work of a critical author and musician of authoritative ability, one decided that the task must have been impossible of ideal fulfilment—or at any rate impossible if a condition was the strict retention of Debussy's notes. If Debussy had contemplated a translated *Pelléas*, would not a rewriting of the vocal line to suit the new idiom have seemed to him indispensable? (During Debussy's lifetime *Pelléas* was sung in English only at Birmingham, a great city which is probably outside the ken of æsthetic Paris.)

It should of course not be understood that the translation was incessantly a misfit. There were numbers of felicitous lines, which gave hints of the peculiar quality of the original *Pelléas*. Mr. Goossens conducted, and the principal pleasure came from the murmurings and rustlings of the orchestral music. The Company however had put forth very considerable efforts, and the cast boasted capital singers—Mr. Walter Hyde (*Pelléas*), for instance, who in the following days in *Tannhäuser* and *Samson* affirmed his admirable qualities. If he was hardly the right *Pelléas*, every one must allow that this true artist is a far better Siegmund than those of the recent, much-praised *Ring* performances at Covent Garden. Miss Brunskill and Mr. Norman Allin were the grandparents, and Mr. Robert Parker the grim bridegroom. In her looks and slim grace Miss Maggie Teyte might have been picked by a painter as a model for *Mélisande*. On the other hand, the stage pictures (Mr. Oliver Bernard's) were harsh, and disappointed us by lacking any dreamily romantic quality. The difficulties presented by the frequent changes of scene were well overcome.

The extraordinary range of operas performed by the Company proved again its versatility and artistic ambition. Naturally, if eight different operas, mostly masterpieces, are to be sung within a week, any gaps in the personnel become very noticeable. The B.N.O.C. could, in particular, do comfortably with another good dramatic soprano. It is satisfactory that the casting has usually been very clever—often a decided improvement on the last London season. Certain individual performances have pretty well touched the ideal—for instance, Mr. Radford's Bartolo and Mr. Norman Allin's Landgrave (in *Tannhäuser*).

And nothing is more encouraging than the way in which certain younger members of the Company are progressing in their art. Thus Mr. Frederic Collier as Amonasro in *Aida* well surpassed his previous achievements. There are two young tenors full of promise—Mr. Browning Mummery and Mr. Walter Widdop—and among the women Miss Brunskill, Miss May Blyth, and Miss Constance Willis win increasing approbation. Such a Company as the B.N.O.C. must have a greatly stimulating influence on the practice of the vocal art. At the same time young singers, hard at work in the exacting day-by-day routine, should be warned against the danger of forgetting the importance of incessant private study for the perfecting of their technics.

C.

#### 'FIDELIO' AT THE SCALA THEATRE

*Fidelio*, which had not been sung in London since the Beecham season of 1910, opened the series of operatic performances at the Scala Theatre by the Carl Rosa Company, a Company which has at least its name in common with certain makers of operatic history of a past generation. The Scala Theatre, which is certainly the most beautiful theatre in London, a theatre fit to be the setting of distinguished artistic enterprises, proved to be difficult of discovery by London opera-goers during the Carl Rosa



season, and the valiant singers often had to face discouraging rows of empty seats.

*Fidelio*, of course, dates from the time of singers' operas. Not even the prophetic Beethoven foresaw a type of opera on which good singers would be wasted. Since there is always a public for singing, whether it is in or out of fashion, *Fidelio* might be re-established by supremely fine singing. Covent Garden is filled for the sake of *Ah! Fors' è lui*. Why not for *Fidelio*'s song to Hope, and the tenor's music at the beginning of the second Act? Meanwhile, there is the *Leonora No. 3* Overture, which remains, after all, the justification of *Fidelio*, as perhaps the labour and tedium of so many operas are justified by some one fine fruit—a magnificent fruit of music, for the growth and ripening of which it was necessary that some dramatic plot and the business of the concrete world should have excited the mind of a composer—a musical fruit which the world will go on enjoying when everything else that we know as opera is as superannuated as the Greek and Elizabethan theatre. All Wagner's troubles with *King* mythology may have been but Evolution's slow, mysterious way of bringing to birth Siegfried's 'Funeral March,' which will conceivably be treasured by epochs that have completely lost trace of Fricka.

We return to *Fidelio* and mention with respect the conviction with which it was sung in spite of an English text that seemed calculated to take the wind out of any sail. The principals were Miss Eva Turner and Mr. William Boland. These are singers of gifts that would, in a community less reckless of artistic values than ours, be held precious and worthy of the right fostering. We fear that both, who might be eminent, must be described as coarse in their performances. Both made the impression of singers too well accustomed to insensitive audiences—audiences for whom nothing counts but the *gros moyens*. No musical listener is above taking pleasure in the grand culminating outburst of tone in the right place. But some of us like it artfully prepared for, and we know how much more effective it then is. Wherein lay the success of the singing in *The Rose Cavalier*, which made it a nine-days' wonder last May, among all who cared for music in London? Not in any prodigious gift of a single one of the singers, but in a cultivation of the finer shades. Miss Eva Turner is a most remarkably gifted young woman. It is as much the blame of musical England generally as her own that she is not a better artist. Mr. Boland, too, has not, we feel, achieved all that Providence put him within reach of achieving. He can brace himself up to singing bright, clarion tones, but apparently he does not think soft singing worth so much trouble. His *piano* is nondescript, practically toneless.

There are other singers in the Carl Rosa Company who do well in a measure, and would, if we were sanguine, have to be called most interestingly promising. The tenor, Mr. Ben Williams, who was heard in *Samson*, is full of faults, but has the makings of a superb, robust tenor. His singing at present is regrettably 'tight,' with resultant monotony of tone and incorrect vowels ('oi' for 'i,' and so on). Mr. E. Hemingway and Mr. Gilding Clarke are basses in the rough (the latter gave us striking moments as the King in *Lohengrin*).

The makeshift technique of some of the Company was betrayed in the inadequate, uneasy handling of Mr. Nicholas Gatty's graceful trifle, *Prince Ferelon*, which, with a proper finish in the production, would surely have been a success. The doubtful impression left by the one-Act *Bubbles* of Mr. Hubert Bath (who was the principal conductor of the season), was due to the singularly unfeeling setting of the text, which fitted the music where it happened to touch. The piece, an Irish comedy by Lady Gregory, produced on that account a prevailing sense of discomfort.

A new composition of larger size was Mr. Isidore de Lara's *Three Musketeers*, in five Acts (June 17). The work was not over by midnight, and there was no obvious reason why the composer's pen, so fluent and so little disciplined, should not have run on all night. Certain scenes made something of a popular hit, and the Company was at its best. But musically there was little enough satisfaction in a style that picked up and dropped its matter with so flaccid a grasp. C.

## MUSIC AT THE WEMBLEY EXHIBITION

There has been a certain amount of music of one sort and another at the Wembley Exhibition, but our art cannot be said to have figured adequately as yet in that great show of proud imperial activities and achievements. In fact, the poorness of its representation looks like acquiescence in the outworn theory that in whatever pursuits the British peoples shine, it is not music.

Compare the treatment of music with that of painting. The Palace of Art at Wembley contains a noble collection of pictures and sculptures, a collection which must draw to Wembley a great number of persons who would have been left cold by the appeal of cowboys and switchback railways. The various musical enterprises, some of which have been good, and some bad, have never at their best been at all comparable with the picture show.

The best music came from the massed military bands which on Empire Day began a week of first-rate concerts, the musical value of which was not adequately appreciated by the daily Press (not even that section of it which can find space for comments on the daily West-End performances of the *Appassionata* Sonata, the *Devil's Trill*, and *Caro mio ben*). This great company of British Army musicians numbered six hundred, and with Lieut. H. E. Atkins of Kneller Hall as their chief conductor, gave two concerts a day in the Stadium. The standard of execution and the quality of the music—not all unexceptionable, perhaps, but the mass of it utterly different from what a military band would have played a generation ago—brought fresh recognition of the good work of Kneller Hall, which nowadays may fairly be said to rank with the leading civilian schools of music. It was sad that the gallant bandsmen had a week of unsettled weather, which meant smallish audiences, and for themselves much discomfort—for while the audience was mostly under cover, the band played in the middle of the arena.

The band, for all its numbers, was as carefully balanced as a symphony orchestra, with which its effects were not incomparable. An immense section of clarinets took the place of violins. A military band of this sort must not be regarded as a makeshift for an orchestra. It is in itself a musical medium of the first importance—granted only that it is a permanency. Therein is no doubt the rub, and hearing on the first day Lieut. Walton O'Donnell's rich-sounding rhapsody, *Songs of the Gael* (which the audience encored), we wondered how many bodies of military bandsmen there can be in the country, able to do the elaborate and exacting work such justice. Col. Somerville urges composers to consider more seriously the military band. Yes; but is it anywhere laid down strictly what a military band consists of, and what it can do?

The programmes boasted some modern works written expressly for Kneller Hall, notably the Suites of Vaughan Williams and Holst, and also transcriptions such as those of Holst's *Planets* ('Mars' sounds superb this way) and Ethel Smyth's *The Wreckers* Overture. The transcriptions of Bach and Wagner were also well worth going to Wembley to hear.

On May 31, the first of a series of massed choral concerts, conducted by Dr. Charles Harriss, was given in the Stadium. The choir's size (ten thousand voices) matched the gigantic scene. Perhaps the performance is to be considered principally as a ceremony—the concert had a wonderful look, and every one had to agree that he had never before, not even at the Crystal Palace, seen such music-making. The programme consisted of short numbers by Parry, Sullivan, Elgar, and, among others, the popular conductor. The actual sound of the choral battalions was naturally not weighty, but it came across the arena with a diffused sweetness and mildness. It was very remarkable how well the singing was synchronised. At such choral concerts, the larger the numbers and the space, the gentler the impression, apparently. Yet if one had been singing among the basses, he would probably have believed the sound was like near thunder.

On the evening of that day the first of a series of Dominions Concerts was given in one of the halls of the Palace of Industry—a useful concert-hall (acoustically rather fierce, but that could be remedied by heavier



draperies and a full audience). South Africa took the field first, and Canada followed a few days later. Then the concerts somehow ceased. To be frank, they were not well conceived or interesting. We heard a large number of vocalists, several quite good, a few excellent (Miss Evelyn Tierney and Madame Donalda, of Canada, for example). But the general effect was that anyone with the right birth certificate could come and sing anything. And performances of such compositions as *Ombra leggiera* and *Somewhere a voice is calling* did nothing to help the musical prestige of the Empire. The creative musicians of the Dominions seem at present to be of a retiring nature, and the executants were content with threadbare or shoddy products of the Old World. C.

### MUSIC IN THE BRISTOL PAGEANT AT WEMBLEY

The music used in the Pageant which Bristol presented at Wembley in Whit-week was compiled after much research and labour by Mr. Hubert W. Hunt, organist of Bristol Cathedral, Mr. C. W. Stead, Mr. A. Bruce Bedells, and Mr. T. Pearse Clark. Mr. Joseph Jenkins was chorus-master, and Mr. Hunt conducted a band and chorus of two hundred and fifty.

The Pageant—the first which has ever been transported in its entirety from the provinces to London—deals chronologically with the part which Bristol has taken in the building of the Empire, and the music is drawn from composers contemporary with each scene. The Overture, indeed, is modern, being P. Napier Miles's *From the West Country*, but it designedly affords contrast with the items which follow.

The 10th-century March, which opens the first episode, is based on a song in honour of Charlemagne, and is one of the oldest tunes in existence. It is used again later, and *Sumer is icumen in* (1230) is introduced. The choral *Song of Roland* (11th century), which was sung at the Battle of Hastings, is used with adapted words (*God save King Henry*—Laurence Minst, 1340).

The second episode contains a melody from a Bodleian MS. by Childe (1450) and *The Chorus of Angels*. Folk-dances are also used here.

The plainsong used in the Cabot episode is from a MS. belonging to Bristol Cathedral, and is 14th or 15th century. Purcell's 'Hornpipe' from *King Arthur* and a Pageant March are also included.

The Elizabethan episode introduces Benet's *All creatures now are merry-minded*, the *Earl of Bedford's March* (Byrd)—with the words of Sir John Davies's acrostic, *Elisabetha Regina*—Weelkes's *Long live fair Oriana*, and more folk-dances.

A canticle by Elway Bevin, organist of Bristol Cathedral in 1610, a Maypole Dance by Roeckel, and an Interlude dated 1668 are heard in the fifth episode. In the sixth (Dorothy Hazard) episode the Assembly March of the Parliamentarians is the Old English tune *Fortune my foe*. Psalm 117 is sung to an old chant, and the victor is greeted with *Prince Rupert's March* (1645). The episode closes with Jeremy Savile's *Here's a health unto His Majesty* and another 17th-century March.

The finale of the Pageant consists of a massed scene of nearly three thousand performers, who join the choir in singing a noble Pageant hymn specially written by Fred E. Weatherly and set to music by Hubert Hunt. M. B.

Powell's setting of *Lochinvar* is hardly suitable music for the children's massed performance. The pianoforte playing did not maintain a high standard, and in the advanced division no competitor obtained honours. The result of the 'Henry Garner' Bowl Competition, an award offered to the 'best singer of the Festival,' caused much dissatisfaction among local teachers. The award was made according to the unanimous vote of three adjudicators to a singer who, in her solo class, had succeeded in obtaining only a second-class certificate. As the result of numerous complaints, it is probable that in future only specialists in their several subjects will be invited to adjudicate in the solo classes. It has also been suggested that a test in general musicianship shall be added to the final championship test. In the classes for 'Championship Choirs,' the first places were taken by Madame Gell's Ladies' Choir, Melbourne Male-Voice Choir (Derbyshire), and Mr. A. Higson's Mixed-Voice Choir. G. W.

The MORECAMBE Festival, which does not need to extend beyond its traditional three days to retain its renown as one of the pioneer Festivals, was held on May 15-17. It is essentially a musical Festival, and both test-pieces and concert music maintain a proper standard. A notable feature was the broadcasting of the final session. BATH was busy with competitions and competitors between May 16-24, during the Mid-Somerset meeting. The Berks, Bucks, and Oxon Festival, now twenty-one years old, came round this year to its birthplace at READING (May 21-24). It has meanwhile been to eight other centres. There were excellent concerts. Dunhill's *John Gilpin* was sung by the juniors, and Parry's *Pied Piper* and *The Glories of our Blood and State* by the seniors. At NEWCASTLE, the young 'North of England Tournament' has developed quickly into an event of prime importance (June 2-7). The principal awards were won by Cecilian Glee Society and Cleveland Harmonic Male-Voice Choir. Mr. Thomas Danskin, a tenor from Leamington, won a special trophy open to all solo singers.

In Yorkshire, where musical competitions flourish exceedingly, the month of May was a time of music—a kind of extension of the concert season which dies early in these regions. The PONTEFRACCT Festival, which ran to six days in the latter half of the month, excited great interest among the schools. HULL (May 21-24) was just as conspicuously and enjoyably a children's Festival. At IKLEY the eighteenth Wharfedale Festival continued with undiminished popularity (May 28-31). RICHMOND (Swaledale) and WHITBY were other Festivals on a similar scale and equally successful. With the Yorkshire Festivals may be coupled SCUNTHORPE, RETFORD, and BUXTON. In all this part of the country folk-dancing is an enthusiasm, and the Festivals are much brightened by it. The habit is spreading, among children and grown-ups, and from being an 'antiquarian cult' it bids fair to become a national amusement again.

In Scotland the competition movement is now strong and established. After GLASGOW, to which our last number made reference, came EDINBURGH, with a week of competitions and a hundred classes. Open prizes for choral singing were won this year by Kilsyth Co-operative Choir and Hall Russell Male-Voice Choir. In May a Festival was held at INVERNESS, and in June there was one at DUMFRIES.

Competitions in Ireland are headed by the Feis Ceoil at DUBLIN. It was on the whole an improvement on its own record, which is based chiefly on large entries of soloists. Mrs. Hugh Thompson, of Belfast, won the Plunket Greene Cup against eighty competitors. There were seventy-seven mezzo-sopranos, eighty-four junior pianists, and so forth. The characteristic sections of the Feis Ceoil—singing in Irish, playing the Uilleann pipes and the traditional Irish fiddle—were poorly supported. The choral classes, too, were unsuccessful. Only one mixed-voice choir appeared in each of Classes A and B. In Northern Ireland the last and youngest of the local musical festivals, CARRICKFERGUS, brought the competition season to a close at the end of May. Within three years this little Festival in a town incomparably more ancient than its big neighbour, Belfast, has grown wonderfully. Like all the local festivals in the Northern area, it benefits from

## Competition Festival Record

At BIRMINGHAM this year (May 10-24) the outstanding feature of the Festival was the competition for children. About two hundred children's choirs entered, and the palm again went to the choir of the Birmingham Royal Institution for the Blind, which gave us singing of excellent quality. A weakness in these classes was the small number of entries for the sight-singing test. Only two choirs faced the ordeal. The boys' choirs excelled in tone-quality, but gave place to the girls for spirit. The general standard of singing had improved since last year, although the choice of test-pieces still left something to be desired. Laurence



proximity to the largest Irish industrial centre. In a lesser degree so also do BALLYMENA, PORTADOWN, and COLERAINE. Perhaps in time to come these Festivals will specialise each in some individual direction. At present they are much alike in their aims, and differ only in size and scope.

The LEAGUE OF ARTS started a competitive Festival in promising style on May 30 and 31. Some excellent junior choirs were heard, but adult bodies were coy, as at so many other Festivals this year. Capital work was done in the Church choirs class by singers from St. Margaret's, Lee, under Mr. Frederic Leeds, and a mixed-voice choir from the Working Men's College (making what we believe was its first appearance on any platform) showed enthusiasm and real promise. This choir was conducted by Mr. Walter Yeomans. Soloists, vocal and instrumental, turned up in good numbers and were of fair average quality. Lady Maud Parry gave away the certificates at the prize-winners' concert. There is, we think, room in London for this new Festival, as it clearly tapped several new sources. We suggest, however, that it will be even more useful if it develops along lines with which the League has been associated since its inception. Thus it ought to make a feature of such classes as folk-dancing and singing, children's singing games, and communal singing. It has convenient headquarters at the Guildhouse, and behind it are enthusiastic people with vision and ideas. It should go ahead and become a practical means of carrying out as much as possible of the social and artistic policy of the League.

#### POT-HUNTING AT THE PALACE

It was unfortunate that the disturbance created by some Welsh choirs at the Crystal Palace British Empire Festival came immediately after the publication of the Federation's appeal. The general public might easily be led to imagine that unseemly demonstrations by unsuccessful choirs are of common occurrence, whereas they are extremely rare. A North London correspondent, writing to the daily press, pointed out that the dissentient choirs were

‘... surprised at the announcement in the programme that the Holme Valley Choir would sing a ballad by Mr. Cyril Jenkins, one of the adjudicators... For a chief adjudicator to arrange with a competitive choir to render his own work on the day of competition is apt to create an unfavourable impression.’

Mr. Jenkins replied that:

‘If it is impossible to ask a choir to sing without “collusion” being hinted at, then it is time we left musical festivals alone.’

Far better avoid giving an opening for suspicion. As ‘Advisory Musical Director,’ and also an adjudicator, Mr. Jenkins was in a position where it behoved him to be diffident concerning his own compositions. But what happened? Not only did he ask for trouble in the way shown above: no fewer than *thirteen* of his compositions appeared in the syllabus! As to the disturbance, Mr. Jenkins airily explained it away by saying:

‘Unfortunately many competitive choirs in Wales are more concerned with pot-hunting than with the study of music.’

This, from the organizer of a Festival at which one of the prizes was a trophy valued at 500 guineas and £100 in cash, is naivety itself. There would be no pot-hunters if there were no pots for them to hunt.

## Music in the provinces

ABERYSTWYTH.—At the College concert on May 23 three chamber works with clarinet parts were played by Mr. Robert Clarke and others, Sir Walford Davies being the pianist.—The special features of the concert on May 30 were penillion singing by Mr. J. G. Jones, and a movement from Brahms's Sextet for strings

BANGOR.—Mr. E. T. Davies prefaced the College concert, on May 16, with a lecture on ‘The Orchestra,’

The programme included Bach's Chromatic Fantasia and Fugue, and Sonatas for violin and pianoforte by Handel and Purcell.

BIRMINGHAM.—To welcome Mr. Adrian C. Boult on his appointment as director of music and conductor to the City of Birmingham Orchestra, a reception was given by the Lord Mayor, Alderman T. O. Williams, on June 4. On this occasion Mr. Boult addressed a gathering of representative citizens, outlining his scheme for next season. Eight symphony concerts are to be given on Tuesdays, twenty-six Sunday and six Saturday concerts, and a series of Saturday afternoon concerts for children. Only one modern work will be included in each symphony programme. The first half of each Sunday programme will be devoted to one composer, and will end with some expression of nationality in music. Among the works promised for performance are Holst's *Planets*, Arthur Bliss's *Colour Symphony*, John Ireland's *Symphonic Rhapsody*, and a work by Bax. The visiting conductors for next season will be Eugène Goossens, Sir Landon Ronald, and Bruno Walter.—In October, an exchange of visits is to be made between Mr. Joseph Lewis and the conductor of the Brahms Society at Vienna. Mr. Lewis will conduct the Vienna Society, and the foreign musician will conduct the Wolverhampton Musical Society.

—The annual orchestral concert of the Midland Institute of Music was given on June 4. Of the solo works the outstanding item was a performance of Dvorák's *Cello Concerto* by Miss Mabel Whymark. The orchestra was assisted by professional players, and Prof. Granville Bantock conducted.—At a sonata recital on June 2, Miss Marjorie Chapman played Liszt's B minor Sonata. Beethoven's *Waldstein* was given by Miss Alice Clayton, and Miss Lilian Niblet played one of Mozart's three Sonatas in D. Miss Winifred Lowe and Miss Winifred Morris sang songs by Vaughan Thomas and Debussy.

BRIDGWATER.—Mrs. T. J. Sully, a local pianist and a great worker for music in the district, gave a recital with Miss Dorothy Silk, on May 16. She played the Tausig arrangement of the Bach Toccata and Fugue in D minor, and Beethoven's six Variations on an Original Theme in F. Miss Silk sang two Bach arias, some Schubert, and songs by Murray Davey (*An Epitaph*), Maurice Besly (*Listening*), Peter Warlock (*Piggies*), Purcell, and Robert Jones.

BRISTOL.—The University Male Choir sang Grieg's *Landerkennung*, the *Agincourt Song*, Dunhill's *Pilgrim Song*, some of Terry's *Sea Chanties*, Stanford's *Songs of the Fleet*, and Negro Spirituals, in Colston Hall on June 5, and the String Orchestra played Holst's *St. Paul's Suite* and Grainger's *Handel in the Strand*.

DOLGELLEY.—The Grammar School has been selected by Sir Walford Davies for making an experiment in fostering instrumental music, with the co-operation of the headmaster, Mr. J. Griffith, and Miss Griffith. On May 23 the school orchestra of forty members played Haydn's Symphony in G, to raise funds for a visit to Wembley, where they have been invited to take part in a school concert. The choir sang part-songs.

EXETER.—Under the auspices of the Chamber Music Club, Mr. George Parker (vocalist) and Miss Thelma Davies (pianoforte) gave two recitals on May 21. The songs included two by Dr. Ernest Bullock (who was at the pianoforte), and others by Bairstow, Stanford, Shaw, Geoffrey Gwyther, Wolf, and Vaughan Williams. At the members' meeting of the Club, on May 28, Beethoven's Septet for strings and wind instruments was played, and three-part songs by Stanford (*The Peaceful Western Wind*) and Robertson (*The Shepherdess*) were sung.—On June 10 the band of H.M. Coldstream Guards played a first Suite in E flat by Holst, and a Suite, *The Seasons*, by Glazounov, and five numbers from Ansell's *The Shoe*, conducted by Lieut. R. G. Evans.

LIVERPOOL.—The local Association of Schoolmasters held its second annual Festival at St. George's Hall on June 4. The choir consisted entirely of boys, to the number of five hundred, drawn from the elementary schools, who gave Old English compositions and several modern pieces. Mr. O. R. Owen conducted.

OXFORD.—On the Sunday in Eights Week unaccompanied music by Holst and Vaughan Williams was sung in the cloisters at Magdalen. The Elizabethan Singers sang at Christ Church on the following day, and Mrs. Gordon Woodhouse played harpsichord music. At Exeter College the Magi String Quartet played Dvorák and Tchaikovsky, and the choir sang part-songs. Holst's *Cloud Messenger* was sung by Kettle Choir, and the orchestra played Hamilton Harty's arrangement of Handel's *Water-Music* and Vaughan Williams's *Wasps* Overture. —On May 31 Eglesfield Musical Society brought the Eights Week musical programme to a close at Queen's College. The College Choir sang *Shenandoah*, Buck's *The Blackbird* (for boys only), and Holst's *Bring us good ale*. —On June 4 Miss Dorothy Moulton gave a Lieder recital, assisted by Miss Margaret Deneke at the pianoforte, in aid of the Endowment Fund of the Lady Margaret Hall. —On June 12 the Oxford Bach Choir joined with the Orchestral Society to celebrate the centenary of Beethoven's *Choral Symphony* and Mass in D. Of the latter, the *Kyrie*, *Credo*, and *Agnus Dei* were performed, and were followed by the Symphony, in which the solo parts were taken by the English Singers (Mr. Archibald Wilson replacing Mr. Steuart Wilson). Sir Hugh Allen conducted.

SEATON.—On June 4 the Choral Society, numbering eighty voices, and assisted by a string orchestra, performed *Hiawatha's Wedding-Feast*, conducted by Mr. W. C. Walton.

TORQUAY.—On May 22 the Winter Orchestra, conducted by Mr. E. W. Goss, played the Overture to Dame Ethel Smyth's *The Boatswain's Mate*, Mendelssohn's *Scotch Symphony*, the Pantomime music from *Hansel and Gretel*, and the first movement of a Pianoforte Concerto by W. L. Twining, a local musician. Dr. Harold Rhodes was the soloist.

### BRITISH MUSIC AT BELGRADE

A programme of English song, covering three centuries, was recently given at Belgrade by Mr. Frederick Woodhouse, who prefaced his singing with a lecture on the old-time greatness of English music. The subject of the lecture and the music were quite novel to a Belgrade audience, and both were received with the greatest appreciation. The following is a list of the songs:

'If she forsake me I shall die'	... Thomas Rosseter.
'Oh, my Clarissa'	... Henry Lawes.
'Dearest, do not now delay me'	... Henry Lawes.
'Flow not so fast'	... Dowland.
'Never weather-beaten saile'	... Campion.
'What shall I do to shew'	... Purcell.
'Ye twice ten hundred Deities'	... Purcell.

### MODERN SETTINGS OF SHAKESPEARE

'Blow, blow, thou winter wind'	... Frank Bridge.
'O Mistress mine'	... Quilter.
'Sigh no more, ladies'	... Aikin.
'Winter'	... Balfour Gardiner.
'Piggesnie'	... Warlock.
'Diaphenia'	... Denis Browne.
'Captain Stratton's Fancy'	... Warlock.

### FOLK-SONGS

'Some rival has stolen my true love'; 'All alone'; 'Yarmouth Town'; 'Twankydllo'; 'Travel the country round'; 'Billy Boy' (Sea Shanty, arranged by R. R. Terry).

It is interesting to note that the item which evoked the greatest enthusiasm was *Ye twice ten hundred Deities*.

The lecture-recital was undertaken at the invitation of the Anglo-Yugoslav Club, a society which has recently been founded at Belgrade for the purpose of fostering closer relations between Yugoslavia and this country, particularly in matters artistic and cultural. It was held in the fine lecture-hall of the new University, and the audience of over eight hundred included most of the professors of the University and other leaders of intellectual life at Belgrade.

### IRELAND

At the annual meeting of the Belfast Philharmonic Society, which this year attains its jubilee, the report was encouraging. Last season added nearly seventy pounds to the credit balance. This, with the £500 Riddell bequest (reported two-months ago), relieves the mind of the hon. treasurer, and enables the committee and conductor to plan progressive programmes for the coming winter.

Mrs. Whale's School of Music gave some delightful juvenile performances of a play, musical items, and dances in Ulster Hall on June 12 and 13. Mrs. Whale was the pioneer here of children's musical culture.

There was a very successful war charity week of Gilbert-Sullivan operetta, promoted by the Lady Mayoress of Belfast, at the Royal Opera House, on May 19 to 24.

On May 23, Dublin University Choral Society gave a good performance of *Acis and Galatea* under the conductorship of Dr. George Hewson. On June 2, Dr. Hewson gave an organ recital at St. Patrick's Cathedral in aid of the children's ward in Baginbun Street Hospital.

## Musical Notes from Abroad

### PARIS

#### LOUIS AUBERT'S 'LA FORÊT BLEUE'

Louis Aubert's fairy opera, *La Forêt Bleue*, was published, if I remember rightly, about fifteen years ago. It was successfully produced at Boston, U.S.A., and afterwards at Geneva. But, despite successful performances of excerpts at Paris concerts (these were duly recorded in the *Musical Times*), Parisian managers ignored its existence. This shows that even in a capital city boasting several permanent, State-aided operatic theatres with which private enterprise is ever competing, it remains possible for a fine score by a native composer to go begging. But now *La Forêt Bleue* has slipped at last into its right place in the repertory of the Théâtre de l'Opéra-Comique, and it is highly probable that it has come to stay. It received a warm welcome. The cast, comprising Mlle. N. Roussel, Guylu, Roger, Baye, Tiphaine, Messrs. Friant, Lafont, Guénot, and the conductor, Albert Wolff, came in for their share of success.

Both the play and the music are altogether delightful. The libretto, by Jacques Chenevière, is founded on the stories of Tom Thumb, Red Riding-Hood, and the Sleeping Beauty, as told by Perrault, but skilfully worked into an unassumingly picturesque and poetic whole. The music is instinct with subtle charm and poetry. The composer has a rare gift for combining grace and thoughtfulness. His workmanship is exquisite throughout, and the score contains a wealth of beautiful melody, fine choral writing, and rich, delicate, orchestral colour. *La Forêt Bleue* would prove well worthy of performance in this country.

The 'Association France-Grande Bretagne' gave its patronage to two concerts at the Théâtre des Champs Elysées on June 14 and 15 by the Leeds Choral Union, which was enabled to make the visit by the generosity of Mr. Henry C. Embleton. The profits were given to French Hospitals.

The first programme was miscellaneous, its chief features being choruses from Berlioz's *Faust*, Eaton Fanning's *Moonlight*, the *Hallelujah Chorus* and *For unto us*, a *Lullaby* of Byrd, two choruses from *Israel in Egypt*, the Epilogue from *The Golden Legend*, and two movements from Elgar's second Symphony, played by the London Symphony Orchestra. The second programme consisted of *Blest Pair of Sirens* and *The Dream of Gerontius*. The work of conducting was shared by Sir Edward Elgar, Dr. Henry Coward, and the leader of the orchestra, who directed the accompaniment to solos given by Miss Astra Desmond, Mr. Tudor Davies, and Mr. Herbert Heyner.

The visit was greatly enjoyed by the Choir, which received abundant hospitality. On the way home the singers gave a concert at Dieppe in aid of local charities.



## TORONTO

Competitively speaking, the Ontario musical Festival this year, held at Toronto from April 28 to May 3, was a greater success than ever. There were upwards of seven thousand three hundred individual competitors in five hundred and seventy entries, three thousand seven hundred and twenty-five of these being in school competitions. In two classes—solo violin and pianoforte—the children completely outclassed the adults, so much so that Dr. James Lyon remarked that he had never in his experience heard more amazing talent. In a young country such as Canada, it is the children who are being carefully watched, for the future of music in the Dominion lies in their hands. And the future means more to us than both the present and past put together—artistically.

Interesting programmes continue to be provided by the New Symphony Orchestra. The seventeenth, eighteenth, nineteenth, and twentieth Twilight Concerts have drawn good audiences to hear Dr. Ernest MacMillan's impressive *Concert Overture*, conducted by the composer, von Kunitz's scholarly and inspired Violin Concerto in E minor, played by the composer, the Schumann C major Symphony, the Prelude and Love Death from *Tristan and Isolde*, *Ruy Blas*, two movements of Schubert's seventh Symphony, Prelude and Introduction to Act 3 of *Lohengrin*, the *Henry VIII. Dances*, the *Casse-Noisette Suite*, and the *Blue Danube Waltz*, with Aida Rose as soloist in 'From Mighty Kings' (*Judas Maccabæus*), and Norah Drewett in the Chopin F minor Concerto.

At last we have our own permanent string organization, called the Hart House Quartet (after the University Syndicate from which it emanates), and including Geza de Kresz, H. Adaskin, M. Blackstone, and Boris Hambourg. The first programme (invitation) was splendidly received. It comprised Haydn's D minor, Op. 76, No. 2, and Beethoven's F minor, Op. 95, and E flat, Op. 74 (*Adagio* only). Great things are expected after this very promising start.

The Toronto Conservatory Orchestra, under Frank Blachford, gave its initial performance of works by Elgar, Holst, Walford Davies, and Grainger, the soloists being Betty Marlatt and Scott Duncan. The latter is one of our most promising young pianists, whose career is being keenly watched. There was a large audience.

At the Empire Day Concert, held by the Board of Education, Mr. Duncan McKenzie assembled six hundred school-children and a school orchestra of sixty, and performed with amazing finish compositions by Holst, Balfour Gardiner, and Coleridge-Taylor, and several folk-songs.

At the Toronto Conservatory of Music and the Canadian Academy of Music annual concerts, marked talent was noticeable in the violin and pianoforte departments, three or four young artists showing maturity far ahead of their years.

News reaches us of the first concert of the new Chatham Choral Society, under Mr. Matthias Turton, late of Leeds, when Handel's *Acis and Galatea* drew a packed house. We also hear of a Londoner, Mr. Henry Easun, giving a very successful performance of *The Messiah* at Stratford, with an augmented choir.

Rehearsals have commenced for the pageant chorus of over two thousand voices (Canadian National Exhibition), under Dr. H. A. Fricker. A special performance will be given in the arena on June 19 at the Rotary International Convention, before representatives of twenty-nine nations.

H. C. F.

## VIENNA

## OPERATIC EVENTS

The Strauss cycle at the Staatsoper—and, indeed, that portion of it which was in the nature of concert performances—derived its 'festival' character merely from its association with Richard Strauss's sixtieth birthday, and from the more or less social features and celebrations which accompanied it. The quality of the performances was far from being on a festival scale, and equally far from unusual, the productions being merely poorly-rehearsed repetitions of the Strauss works which, during most of the season, form the larger portion of the Staatsoper's repertoire. The occasion

coinciding with the absence of several prominent members of the Company for their London and Paris guest appearances, the casts were decidedly second-rate almost throughout. Attendances were exceptionally poor, even at the performances of *Schlagobers*, which was the one novel feature of the Festival. As the season at the Staatsoper draws to an end, directors Strauss and Schalk are frequently absent, and the summary of its activities is perhaps even more meagre than in former seasons. The unexpectedly interpolated première of Umberto Giordano's *Fedora* was palpably intended more as a compliment—and not a voluntary one—to Maria Jeritz, who in this, as in most of her other parts, presented the customary display of thrilling and sensational acting and explosive vocal methods, amid an ensemble obviously limited to the functions of a 'supporting cast.' Neither *Fedora* nor *Das Rosenmärtlein*—the last-named is now hastily being studied at the Staatsoper as the last novelty of the season, in honour of the fiftieth birthday of Julius Bittner, its librettist and composer—were originally announced in the season's schedule of new works.

At the Volksoper, Dr. Fritz Stiedry, the new director who comes from the Berlin Staatsoper, has auspiciously inaugurated his régime with a dignified revival of *Tristan and Isolde*. Dr. Stiedry seems to be an energetic and enthusiastic worker, and is cherishing big plans for the Volksoper. His aim—which is thoroughly commendable—is to make the Volksoper, with its more modest means and possibilities, not a rival enterprise, but rather a supplementary theatre to the luxurious and more bourgeois Staatsoper, and to produce not the often-heard operas which form the repertoire there, but the many classical works unduly neglected by the Strauss-Schalk directorate. It is particularly good news that Dr. Stiedry proposes to open the doors of his theatre to young and, in many cases, untried operatic composers, especially those of the radical school, which is completely barred from the Staatsoper. The programme of novelties which he has outlined for the next two seasons includes Stravinsky's *Rossignol*, and operas by Bartók, Paul Hindemith, Ernst Krenek, Wilhelm Grosz, Busoni (*Arlecchino*), Hans Gal (*The Holy Duck*), Franz Schreker (*The Distant Sound*), and Hans Pfitzner (*Christelstein*). Such a scheme should, if it materialises, bid fair to make the Volksoper an operatic theatre of far more than local importance.

## A BRUCKNER PREMIÈRE

Dr. Stiedry is one of the two new conductors who have recently been engaged for permanent Vienna posts. The other is Dirk Foch, a Dutch musician, who for several years has conducted at New York, and who will now direct the Konzertverein symphony concerts. His appointment follows a successful guest appearance with this orchestra. The advent of Foch definitely puts an end to the régime at the Konzertverein cycle of Ferdinand Löwe, the revered and aged conductor who retires after many years' service. His farewell programme—the ninth Symphony of Anton Bruckner, whose reputation Löwe has been creating and fostering for several decades—evoked a response that was in the nature of a spontaneous ovation from the Vienna public.

A hitherto unknown Bruckner Symphony recently had its first hearing anywhere at Klosterneuburg, a small and musically active city near Vienna, where Franz Moissl is doing highly creditable work with his Philharmonic Orchestra. The Symphony, in D minor, is a posthumous work, the manuscript of which is at the Municipal Museum at Linz (Austria), a city prominently connected with Bruckner's activities as an organist. The score bears the inscription, in Bruckner's autograph, 'This Symphony is not good, and is merely an attempt,' but the quality of the music by no means justifies such severe self-criticism. Only the third and fourth movements (the *Scherzo* and *Finale*) were performed, and while they are not Bruckner at his maturest and best, they clearly foreshadow and to an extent reveal his real greatness. The *Scherzo*, with a lovely violin theme, is very bright in colour—a country dance of the sort which the Austrians refer to as *Gestrampter*—and it has a beautiful *Trio* which is Schubertian in mood. The *Finale* is truly Brucknerian in its stern ruggedness and grandeur. The first

and second movements (*Allegro* and *Andante*) are as yet unknown. Chronologically the work comes between Bruckner's first (1865) and second (1871) Symphonies.

#### A UNIQUE PERFORMANCE OF BEETHOVEN'S 'NINTH'

The centenary of the day on which Beethoven's Ninth Symphony was first produced—May 7, 1824—was commemorated by a notable performance at the Konzerthaus. Paul von Klenau, the Danish conductor who will next season make his début in London, gave us the unique experience of hearing the Symphony in its original form. The scoring was identical with Beethoven's original manuscript, all the alterations and additions of Wagner and Mahler being eradicated. The original *tempi* were also restored, which resulted in a rather unusually slow pace, particularly for the second movement. It is, of course, a matter of conjecture whether Beethoven would not have demanded considerably faster *tempi* had he foreseen the technical perfection and possibilities of modern wind instruments. At any rate, the performance was a highly interesting experiment, and a great credit to the interpretative powers of Paul von Klenau. The rest of the programme was identical with that of 1824, including apart from the Ninth, the Overture *Die Weihe des Hauses* and the Kyrie, Credo, and Agnus Dei from the *Missa Solennis*. The event was commemorated also by the unveiling of a memorial tablet on the house in the Ungargasse where the Ninth was completed during the winter of 1823-24.

#### INTERNATIONAL CHAMBER MUSIC

The Austrian section of the I.S.C.M. closed its season of monthly chamber music concerts with two extra programmes of which the first was devoted to Viennese exponents of modern music, viz., Josef Matthias Hauer, Anton Webern, Alban Berg, Egon Wellesz, Rudolf Réti, Paul A. Pisk, and Karl Horwitz. With the exception of Horwitz, these young composers are all radicals. Pisk earned the epithet 'romantic' by the five pianoforte pieces, Op. 7, and his songs, Op. 15, which were heard on another occasion. The second extra concert was devoted to composers of several nationalities, viz., an eclectic piece for pianoforte and string quartet, by Adolfo Salazar, entitled *Arabia*; a cycle of pianoforte pieces, *Poems of the Sea*, by Ernest Bloch, conceived in MacDowell's melodious manner, and decidedly one of the composer's weaker works; a Sonatina for flute and pianoforte by Darius Milhaud, with some strange Wagnerian elements; three strongly national Czech Soldiers' Songs by Ladislav Vycpalek; *Deux Esquisses*, for string quartet, by Ernesto Halffter-Escriche, a Portuguese composer (exceedingly dull items dominated by endless reiterations of one theme); and Stravinsky's superb Suite from *L'Histoire d'un Soldat*, for clarinet, violin, and pianoforte. The programmes of these concerts were on the whole not such as to convey a clear conception of current musical tendencies in contemporary international music. Probably it is impossible to offer such a survey within the limited time of two evenings. Withal, the impression prevailed that, apart from such men as Stravinsky and Milhaud, the most radical musical tendencies of the European moderns are to-day embodied in Arnold Schönberg and his Viennese disciples and followers.

PAUL BECHERT.

## Obituary

We regret to record the death of HENRY HEATHCOTE STATHAM, on May 29. He was born at Liverpool on January 11, 1839, and the first thirty years of his life were spent in that city, where he practised as an architect. From the first, however, music drew him strongly. In the introduction to his book *The Organ and its Position in Musical Art*, he tells us that the organ had been the great passion of his life, and adds that while at school he often took a packet of sandwiches and spent the two hours between morning and afternoon lessons in practising the school organ—sometimes in weather so cold

that he had to warm his fingers every ten minutes over the gas-jet! After leaving school he acted as organist at various churches, and did a good deal of recital work. He also became acquainted with Best, and for fifteen years there was hardly a week in which he did not attend the St. George's Hall recitals. The first real appreciation of that great player was written by Statham as an appendix to the book referred to above. Soon after coming to London, when about thirty years of age, he began a series of organ recitals at the Albert Hall on Sunday afternoons during May, June, and July, and continued them for several years. These recitals were voluntary; he counted himself 'well rewarded by the enjoyment.' There was no public announcement—'I had no desire to see my name in the papers . . . We commenced on the first Sunday in May with an audience of some fifteen hundred or so, we ended on the last Sunday in July with an audience of four thousand or five thousand.' For about fifteen years he was unpaid organist at St. Jude's, Whitechapel—Canon Barnett's Church. He was editor of *The Builder* for twenty-five years, and was until near the end of his life a prolific writer on a variety of subjects, chiefly those

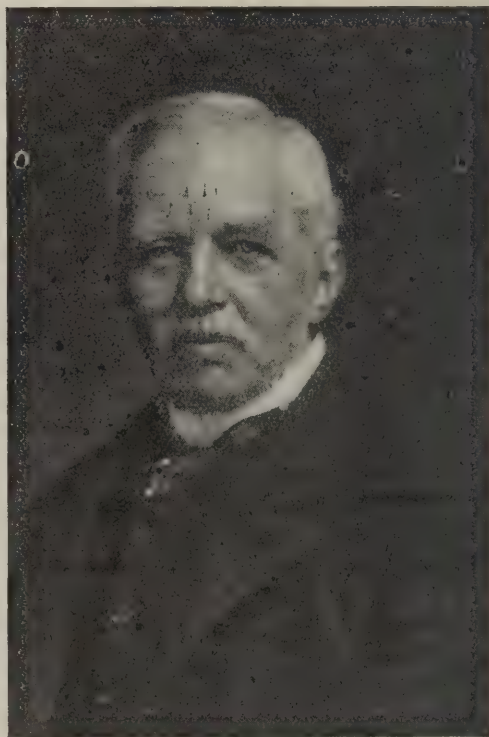


Photo by)

[Elliott & Fry

connected with architecture and music. His musical works comprise *My thoughts on Music and Musicians* (a book of about 500 pages), *Form and Design in Music*, *The Organ and its Position in Musical Art*, and *What is Music?* He also wrote a number of articles for *Grove*. For many years he was musical critic for the *Edinburgh Review*, and also contributed papers on the art to the *Nineteenth Century*. An accomplished artist in black and white, he exhibited from time to time at the Royal Academy. He lectured frequently, not only on the subject of his profession but also on French sculpture and poetry. He was a fine organ player, and had practically all Bach's organ works at his fingers' ends. His copies show registration schemes orchestral in style (probably owing to the influence of Best) and remarkable, in view of the fact that they date from fifty years ago, when Bach's organ works as a whole were far from being generally known, even among organists. Without doubt one of the most



versatile and gifted men of his generation, he deserves to be remembered with honour and gratitude by musicians, and above all by those who have to do with his favourite instrument, the organ.

## Answers to Correspondents

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.*

Q.—(1) Can you give me information about Beethoven's *Scottish Dances*? (2) What is the meaning of 'Storm' as applied to Liszt's *Hungarian March*?—J. J. B.

A.—(1) There are *Ecossaises* for pianoforte, and one for military band—all posthumous. Beethoven also arranged twenty-five Scotch songs for one and two voices and chorus, pianoforte, violin, and violoncello. (2) Liszt composed two pieces called *Ungarischer Sturm-Marsch* (*Hungarian Storm-March*). For once in a way the word 'Storm' in music has nothing to do with the weather. Liszt uses the term in its military sense—to storm or attack. So the pieces are battle marches.

Q.—Which is the correct edition of Bach's '48'? I have that of Hallé, and also the Köhler edition. In Prelude No. 26 Hallé marks some of the opening phrases *staccato*, but Köhler marks them *legato*. Which is right?—A.R.C.M. STUDENT.

A.—Both, and neither. Bach left very few marks of any kind, and editors rightly make good the deficiency by suggestions which the player may please himself about adopting. There is no officially 'correct' edition. Busoni's contains a wealth of annotation and suggestion—rather more than the average player will need. The best all-round edition known to us is that of Harold Brooke—convenient for eye and hand, correct in text, and with just enough in the way of phrasing, fingering, and other marks (Novello, in two books).

Q.—I have noticed that when my teacher [of pianoforte] plays, the position of his hands is different from mine; when I ask him the correct position he tells me not to worry. He complains that my wrists are stiff, but does not give me exercises to correct the fault; *legato* passages I always make jerky, and I do not know whether *staccato* should be played from wrist or fingers. In any case, I always strike the wrong notes in playing *staccato*. Perhaps there is a book of wrist studies that would help. Is it necessary to study rudiments and harmony at the same time as pianoforte, and if so, is class-teaching as satisfactory as individual teaching?—INQUISITIVE.

A.—Apparently your teacher is not doing his work. If he were ours we should make a change. Try the wrist studies in Franklin Taylor's *Progressive Studies* (Novello). Certainly you should be working at rudiments and harmony. Here class-work may be almost, if not quite, as good as individual teaching.

R. G.—(1) We do not give analyses of works. (2) The fact that the use of the pedal is not indicated is no guide. Such a piece as the Mendelssohn F minor Prelude would sound poor without it. There is scope for pedalling in practically all pianoforte music, even the earliest. But the simpler, earlier, and more polyphonic the music, the greater the need for discretion—which is another word for taste.

G. B.—Mason's *Touch and Technique* (Schirmer: Winthrop Rogers); Hanon's *Pianiste Virtuoso*, and the German edition of Beethoven's Sonatas may be had from Novello.

C. E. D.—In 'Gave thee life and bade thee feed,' 'bade' is pronounced as 'bad.'

E. C.—Your question is obscure. If it means that you want to know of an easier pianoforte arrangement of the *Unfinished Symphony* than that of Max Pauer, we cannot help you. Of course you find it 'complicated and awkward.' Orchestral works cannot be boiled down into milk for pianistic babes. Stick to 'straight' pianoforte music a little longer.

C. J.—We understand that Busoni is now at his home at Berlin. He is convalescent after his recent illness, but still weak; composing, but doing no concert work.

W. H. J.—The course of study you mention ought to be useful to you. But if you want to improve your mental hearing, with a view to being able mentally to read a full score, you can do much for yourself. Begin with the simplest of music. Try to hear it mentally, and check your effort by playing the passage on the pianoforte. Proceed from series of common chords, through the more usual discords, to chants and hymn-tunes, and so on to short, straightforward pieces and songs. At the same time, in listening to music, try to see in your mind's eye a copy of the passages played.

MUSICAL STUDENT.—Write to Dr. Fischer at Messrs. Curwen, 24, Berners Street, W.1., for particulars of the Dominions Artists' Club. We know of no club of the kind for English students.

G. B. S.—In bar 27 of Prelude in G major in Book II. of the '48,' play E D sharp C sharp D sharp for the turn.

J. L. V. H.—We should play the Beethoven Waltzes at paces varying from ♩ = 104 to ♩ = 138.

LAVENGRO.—For information about the copyright of any of Tennyson's poems inquire of Messrs. Macmillan.

J. T.—There is no lack of clarinet music of the kind you inquire about. Write to Novello's for a list. For clarinet instruction books try Kappey's Tutor and Fricke's Studies, both published by Boosey.

S. H. P.—Vocal score reading exercises by Daymond (two books) and Peppin (both Novello), and James Lyon (Stainer & Bell); Sawyer's *Extemporization* (Novello); Choir-Training books by Martin (Novello) and Richards (Joseph Williams); *The Boy's Voice* (Curwen); and Bates's *Voice-Culture for Children* (Novello). For the mechanical side of the organ: *The Organ*, by Thomas Elliston (Weekes), and the article in *Grove*.

C. J. S.—(1) Only the first two of Rheinberger's Organ Sonatas are available in cheap English editions. Keep your eye on the catalogues of William Reeves, Charing Cross Road, Harold Reeves, Shaftesbury Avenue, and Foyle, Charing Cross Road, for second-hand copies. (2) Stanford's music for *Becket* is still in MS., held by Messrs. Stainer & Bell. We understand that an organ arrangement of the Funeral March is in prospect.

D. H.—The term *Rester* in string music indicates that the performer should continue playing in the position already in use.

W. M.—Yes, as you point out, our too general answer to 'H. B.' on the subject of copyright ignored the possibility that a composer of a work published on December 31, 1859, might live for forty-five years and six months after the publication, in which case copyright in the work would exist under the old law on July 1, 1912, when the new law extended it to fifty years after the composer's death. The question that we were answering implied a composer defunct long before 1905. Copyright may be long-lived. If a composer born in or after July, 1805, lived to be a hundred all his works would be copyright until July, 1955, or some later date.

Information is wanted as to (a) compositions by Horace Dowell, bandmaster, 1st Batt. Cameronians; and (b) the title and publisher of a song opening:

'Let thy gold be cast in the furnace,  
Thy red gold precious and bright.'

## SPECIAL NOTICE.

*To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.1, not later than*

TUESDAY, JULY 22 (FIRST POST).

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- |                                      |                    |                                     |                    |
|--------------------------------------|--------------------|-------------------------------------|--------------------|
| 1. O Mistress Mine ...               | <i>Shakespeare</i> | 3. No longer mourn for me ...       | <i>Shakespeare</i> |
| 2. Take, O take those lips away ...  | <i>Shakespeare</i> | 4. Blow, blow, thou winter wind ... | <i>Shakespeare</i> |
| 5. When icicles hang by the wall ... | <i>Shakespeare</i> |                                     |                    |

### THIRD SET.

- |  |                 |                               |                       |
|--|-----------------|-------------------------------|-----------------------|
| 1. *To Lucasta, on going to the wars ... | <i>Lovelace</i> | 4. *Why so pale and wan ...   | <i>Suckling</i>       |
| 2. If thou would'st ease thine heart ... | <i>Beddoes</i>  | 5. Through the ivory gate ... | <i>Julian Sturgis</i> |
| 3. *To Althea, from prison ...           | <i>Lovelace</i> | 6. Of all the torments ...    | <i>William Walsh</i>  |

### FOURTH SET.

- |  |                               |  |              |
|--|-------------------------------|--|--------------|
| 1. *Thine eyes still shined for me ... | <i>Emerson</i>                | 4. Weep you no more ...                    | <i>Anon.</i> |
| 2. *When lovers meet again ...         | <i>Langdon Elwyn Mitchell</i> | 5. There be none of beauty's daughters ... | <i>Byron</i> |
| 3. *When we two parted ...             | <i>Byron</i>                  | 6. Bright star ...                         | <i>Keats</i> |

### FIFTH SET.

- |                               |                       |                                   |                                |
|-------------------------------|-----------------------|-----------------------------------|--------------------------------|
| 1. *A stray nymph of Dian ... | <i>Julian Sturgis</i> | 4. Lay a garland on my hearse ... | <i>Beaumont &amp; Fletcher</i> |
| 2. *Proud Maisie ...          | <i>Scott</i>          | 5. Love and laughter ...          | <i>Arthur Butler</i>           |
| 3. *Crabbed age and youth ... | <i>Shakespeare</i>    | 6. A girl to her glass ...        | <i>Julian Sturgis</i>          |
| 7. A Lullaby ...              | <i>E. O. Jones</i>    |                                   |                                |

### SIXTH SET.

- |                                       |                    |                                      |                         |
|---------------------------------------|--------------------|--------------------------------------|-------------------------|
| 1. *When comes my Gwen ...            | <i>E. O. Jones</i> | 4. *A lover's garland ...            | <i>Alfred P. Graves</i> |
| 2. *And yet I love her till I die ... | <i>Anon.</i>       | 5. At the hour the long day ends ... | <i>Alfred P. Graves</i> |
| 3. *Love is a bable ...               | <i>Anon.</i>       | 6. Under the greenwood tree ...      | <i>Shakespeare</i>      |

### SEVENTH SET.

- |  |                       |  |                       |
|--|-----------------------|--|-----------------------|
| 1. On a time the amorous Silvy ...       | <i>Anon.</i>          | 4. O never say that I was false of heart ... | <i>Shakespeare</i>    |
| 2. Follow a shadow ...                   | <i>Ben Jonson</i>     | 5. Julia ...                                 | <i>Herrick</i>        |
| 3. Ye little birds that sit and sing ... | <i>Thomas Heywood</i> | 6. *Sleep ...                                | <i>Julian Sturgis</i> |

### EIGHTH SET.

- |                            |                               |                         |                        |
|----------------------------|-------------------------------|-------------------------|------------------------|
| 1. Whence ...              | <i>Julian Sturgis</i>         | 4. Dirge in woods ...   | <i>George Meredith</i> |
| 2. Nightfall in winter ... | <i>Langdon Elwyn Mitchell</i> | 5. Looking backward ... | <i>Julian Sturgis</i>  |
| 3. Marian ...              | <i>George Meredith</i>        | 6. Grapes ...           | <i>Julian Sturgis</i>  |

### NINTH SET.

- |                                    |                          |                        |                          |
|------------------------------------|--------------------------|------------------------|--------------------------|
| 1. Three aspects ...               | <i>Mary E. Coleridge</i> | 4. Whether I live ...  | <i>Mary E. Coleridge</i> |
| 2. A fairy town (St. Andrew's) ... | <i>Mary E. Coleridge</i> | 5. Armida's garden ... | <i>Mary E. Coleridge</i> |
| 3. The witches' wood ...           | <i>Mary E. Coleridge</i> | 6. *The maiden ...     | <i>Mary E. Coleridge</i> |
| 7. There ...                       | <i>Mary E. Coleridge</i> |                        |                          |

### TENTH SET.

- |  |                           |                                   |                               |
|--|---------------------------|-----------------------------------|-------------------------------|
| 1. My heart is like a singing bird ... | <i>Christina Rossetti</i> | 4. The child and the twilight ... | <i>Langdon Elwyn Mitchell</i> |
| 2. Gone were but the winter cold ...   | <i>Allan Cunningham</i>   | 5. From a city window ...         | <i>Langdon Elwyn Mitchell</i> |
| 3. A moment of farewell ...            | <i>Julian Sturgis</i>     | 6. One silent night of late ...   | <i>Herrick</i>                |

### ELEVENTH SET.

- |                                    |                               |  |                               |
|------------------------------------|-------------------------------|--|-------------------------------|
| 1. One golden thread ...           | <i>Julia Chatterton</i>       | 5. The faithful lover ...                | <i>Alfred Perceval Graves</i> |
| 2. The spirit of the Spring ...    | <i>Alfred Perceval Graves</i> | 6. If I might ride on puissant wing ...  | <i>Julian Sturgis</i>         |
| 3. What part of dread eternity ... | <i>Author unknown</i>         | 7. Why art thou slow ...                 | <i>Massinger</i>              |
| 4. The blackbird ...               | <i>Alfred Perceval Graves</i> | 8. She is my love beyond all thought ... | <i>Alfred P. Graves</i>       |

### TWELFTH SET.

- |                                  |                         |                                 |                  |
|----------------------------------|-------------------------|---------------------------------|------------------|
| 1. When the dew is falling ...   | <i>Julia Chatterton</i> | 4. When the sun's great orb ... | <i>H. Warner</i> |
| 2. To Blossoms ...               | <i>Herrick</i>          | 5. Dream pedlary ...            | <i>Beddoes</i>   |
| 3. Rosaline ...                  | <i>Lodge</i>            | 6. O World, O Life, O Time ...  | <i>Shelley</i>   |
| 7. The sound of hidden music ... | <i>Julia Chatterton</i> |                                 |                  |

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#### ALTO.

- Air THOU, WHOSE PRAISES NEVER END ("Bide with us").
- Recit. { THE FATHER HATH APPOINTED HIM ("God goeth up").
- Air { MY SPIRIT HIM DESCRIBES ("God goeth up").
- Air INTO THY HANDS ("God's time is best").
- Air REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

#### TENOR.

- Air LORD, TO US THYSELF BE SHOWING ("Bide with us").
- Recit. { WHY HAST THOU THEN, O GOD ("My Spirit was in heaviness").
- Air { FAST MY BITTER TEARS ARE FLOWING ("My Spirit was in heaviness").
- Air REJOICE, O MY SPIRIT ("My Spirit was in heaviness").
- Recit. { THE MIGHTY GUARDIAN ("Thou Guide of Israel").
- Air { HIS FACE MY SHEPHERD LONG IS HIDING ("Thou Guide of Israel").
- Air AND WHY ART THOU, MY SOUL, SO FEARFUL ("When will God recall").

#### BASS.

- Recit. { HE COMES, THE LORD OF LORDS ("God goeth up").
- Air { 'TIS HE, WHO ALL ALONE ("God goeth up").
- Recit. { IT IS NOT MINE ("God so loved the world").
- Air { ON MY BEHALF " " "
- Recit. { YEA, THIS THY WORD ("Thou Guide of Israel")
- Air { WHOM JESUS DEIGNS " " "
- Air YET SILENCE ("When will God recall").

### SECOND SET.

#### SOPRANO.

- Air OPEN WIDE, MY HEART ("Come, Redeemer").
- Air FATHER, WHAT I PROFFER ("Give the hungry man thy bread").
- Air COME, VISIT, YE GLOWING ("How brightly shines").
- Air I HAVE WAITED FOR THE LORD ("If thou but sufferest").

#### ALTO.

- Air GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").
- Air JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
- Recit. { INCLINE THINE EAR ("Lord, rebuke me not").
- Air { THE LORD HATH HEARD ("Lord, rebuke me not").
- Air ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

#### TENOR.

- Recit. { THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
- Aria { COME, JESU, COME ("Come, Redeemer").
- Air WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").
- Air TUNEFUL HARPS AND VOICES ("How brightly shines").
- Air THOU ART MY GOD ("Lord, rebuke me not").

#### BASS.

- Air THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").
- Air DO THINE ALMS ("Give the hungry man thy bread").
- Air WITH JESUS WILL I GO ("Wailing, crying").
- Recit. { AH, WHEN ON THAT GREAT DAY ("Watch ye, pray ye").
- Air { BLESSED RESURRECTION DAY ("Watch ye, pray ye").



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6. Postlude ... ..	H. Elliot Button	16. Allegretto Pastorale ... ..	C. Steggall
7. Postlude ... ..	G. Calkin	17. Contemplation ... ..	John E. West
8. Prelude ... ..	Percy E. Fletcher	18. Postlude ... ..	John E. West
9. Andante ... ..	J. W. Gritton	19. Moderato Maestoso ... ..	Kate Westrop
10. Allegro Moderato ... ..	Kate Loder	20. Andante Pastorale ... ..	W. G. Wood

## SET II.

No.		No.	
1. Allegretto Grazioso ... ..	G. J. Bennett	11. Andante quasi Allegretto ... ..	Gustav Merkel
2. Church Prelude ... ..	R. E. Bryson	12. Cavatina in G ... ..	Ernest Newton
3. Andante Tranquillo ... ..	George Calkin	13. Epilogue ... ..	J. Rheinberger
4. For Holy Communion ... ..	J. Baptiste Calkin	14. Andante in A ... ..	J. Varley Roberts
5. Postlude ... ..	Percy E. Fletcher	15. Andante in G ... ..	C. Steggall
6. Largo ... ..	G. F. Handel	16. March in G ... ..	Henry Smart
7. Berceuse ... ..	Oliver King	17. Andante Doloroso ("Marcia Funèbre")	John E. West
8. Adagio, from Sonata No. 2 ... ..	Kuhlau	18. Pastoral Melody ... ..	John E. West
9. Allegretto... ..	Kate Loder	19. Andante ... ..	Kate Westrop
10. Andante in G ... ..	G. F. Wesley Martin	20. Allegretto Grazioso ... ..	W. G. Wood

## SET III.

No.		No.	
1. Melody ... ..	A. Herbert Brewer	11. Cavatina ... ..	Joachim Raff
2. Maestoso ... ..	George Calkin	12. Monologue No. 5 ... ..	J. Rheinberger
3. Ave Maria ... ..	Edward T. Chipp	13. Melody in F ... ..	Anton Rubinstein
4. Interlude ... ..	Percy E. Fletcher	14. Dreaming ... ..	R. Schumann
5. Intermezzo ... ..	Alan Gray	15. The Poet Speaks... ..	R. Schumann
6. Postlude ... ..	Alex. Guilmant	16. Soft Voluntary ... ..	B. Luard-Selby
7. Sursum Corda ... ..	John Ireland	17. Menuetto ... ..	Berthold Tours
8. Lieder Ohne Worte No. 22	F. Mendelssohn-Bartholdy	18. Aspiration ... ..	John E. West
9. Andante ... ..	Gustav Merkel	19. Sketch in C minor ... ..	John E. West
10. Duetto in G ... ..	Ernest Newton	20. Andante con Moto ... ..	W. G. Wood

## SET IV.

No.		No.	
1. Romance ... ..	W. H. Bell	11. Lieder Ohne Worte No. 44	F. Mendelssohn-Bartholdy
2. Minuet and Trio (Symphony in G minor) ... ..	W. Sterndale Bennett	12. Trio ... ..	J. Rheinberger
3. Canzonetta ... ..	César Cui	13. Short Postlude ... ..	B. Luard-Selby
4. Interlude ... ..	Th. Dubois	14. Andante Maestoso ... ..	B. Luard-Selby
5. Elegy ... ..	Edward Elgar	15. Prelude ... ..	Henry Smart
6. Allegretto ... ..	Niels W. Gade	16. Fughetta ... ..	Henry Smart
7. Judex ("Mors et Vita")... ..	Ch. Gounod	17. Choral Song ... ..	S. S. Wesley
8. Intermezzo No. 3... ..	Alan Gray	18. Lamentation ... ..	John E. West
9. Chanson de Joie ... ..	R. G. Hailing	19. Allegretto Pastorale ... ..	John E. West
10. Hymnus ... ..	A. C. Mackenzie	20. Andante ... ..	W. G. Wood

## SET V.

No.		No.	
1. Chorale Prelude—Erbarm' Dich mein, O Herre Gott ... ..	J. S. Bach	10. Prelude ... ..	J. Rheinberger
2. Allegro Maestoso e Vivace ... ..	W. T. Best	11. Monologue No. 9 ... ..	J. Rheinberger
3. Meditation ... ..	Hugh Blair	12. Chanson Orientale ... ..	Schumann
4. Cantilène Religieuse ... ..	Th. Dubois	13. Four Sketches, No. 1 ... ..	Schumann
5. Intermezzo No. 1 ... ..	Alan Gray	14. Larghetto from Sonata in D ... ..	B. Luard-Selby
6. Then round about the Starry Throne ("Samson") ... ..	G. F. Handel	15. Andante ... ..	E. Silas
7. Lieder Ohne Worte, No. 4	F. Mendelssohn-Bartholdy	16. Six Short and Easy Pieces, No. 6	Henry Smart
8. Moderato ... ..	Gustav Merkel	17. Intermezzo founded on an Irish Air	C. V. Stanford
9. Ave Verum ... ..	Mozart	18. Andante in G ... ..	S. S. Wesley
		19. Lament ... ..	John E. West
		20. Canzona ... ..	W. Wolstenholme

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"Symphony No. 4" ... Brahms  
"Go, Song of Mine" ... Elgar

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"The Hymn of Jesus" ... Holst  
"Violoncello Concerto" ... Elgar

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# The Musical Times

AND SINGING-CLASS CIRCULAR

AUGUST 1 1924

(FOR LIST OF CONTENTS SEE PAGE 751.)

CECIL JAMES SHARP

NOVEMBER 22, 1859—JUNE 23, 1924

The death of Cecil Sharp brings a sense of personal loss to thousands of music-lovers who would have been comparatively unaffected by the passing of far greater figures in the world of music. Nor is this feeling confined to folk-song and folk-dance circles. For some years past it has been apparent that in many departments of our musical life, ranging from composition to school music, one of the most potent factors is the movement with which Cecil Sharp was specially identified.

It is true that he was far from being the first or only labourer in the vineyard. Two country parsons, Charles Marson and Baring Gould, Lucy Broadwood, Frank Kidson, Alfred Moffatt, Arthur Somervell, and, later, George Butterworth and Vaughan Williams—these and others did valuable rescue work; and on the folk-dance side it is well to remember that there was a pioneer as long ago as the 17th century in Playford. But with all these collectors the salvage and study of folk-song was more or less a hobby; with Cecil Sharp it was a passion to which in his later years everything else took second place.

During the past month the daily and weekly Press has included notices of Cecil Sharp so complete in biographical detail that there is no need for us to go over the ground again. Moreover, the *Musical Times* of October, 1912, contained a lengthy article which gave not only the chief facts of his life but also a fairly complete exposition of his views in regard to the part played by folk-song in the evolution of a national idiom in music. For the purposes of record we add a few details in order to complete that article.

In the years 1916-18 he paid lengthy visits to the Southern Appalachian Mountains, and there collected many variants of folk-songs that he had previously noted in England, in addition to numerous ballads that had died out in this country. A selection of these, with accompaniments, has since been published by Novello. The result of the first year's investigations, with an account of the community itself—descendants of original settlers from England who retain many of the primitive tastes and customs of their forbears—appeared in a volume published in 1917.\* The material collected in 1917 and 1918 will probably be issued in due course. In 1919 he was appointed occasional Inspector to the Board of Education, and in 1923 Cambridge University acknowledged his work by

conferring on him the honorary degree of Master of Music. He had already been placed on the Civil List, the benefit of which he relinquished later.

This measure of official recognition and reward can only be described as meagre. He had, however, a far better recompense in the not too common happiness of seeing his work consummated and bearing fruit in a degree that even he himself probably never expected.

The two most obvious influences in our music at the present time are discoveries—English folk-song and the work of the Tudor and Elizabethan composers, and the fact of the two revivals taking place almost simultaneously is perhaps less a matter of chance than appears to be the case. Sharp was violently attacked in some quarters for maintaining (in his 'English Folk-song; some Conclusions') that folk-song must be the basis on which a national school of composition is founded. No doubt he pressed his theories too far, but nobody can examine the output of our composers during the past decade without being aware of two facts: (1) there are elements—especially melodic and rhythmic—that are unmistakably derived from English folk-song; (2) the bulk of this music is so plainly English that a hearer unaware of its origin could ascribe it to no other nationality—though the uninitiated might find it difficult to say exactly in what respects its Englishry shows itself. Vaughan Williams, Holst, Howells, the Shaw brothers, Armstrong Gibbs, Whittaker, Boughton, Quilter (in his later works), Butterworth, Ernest Austin, Balfour Gardiner, Warlock, Ireland—in all these the folk-song influence is more or less prominent, and in most cases the debt is directly due to the work of Cecil Sharp.

But the value of his work elsewhere was, perhaps, even greater.

The folk-song, in its simple state or as a basis for choral music, is now a feature in competitive festivals, and the folk-dance is steadily making for itself a similar place. No one can attend a meeting at which folk-dances figure without being struck by their popularity with the audience. Indeed, at some festivals where such classes have been introduced, an unexpected result was the tapping of a large new public.

It is in this bringing of the folk-song and dance back to the people that the greatness of Sharp's achievement lies.

He once spoke of his fear 'lest the songs and dances should become a cult and be exploited as quaint antiques—"the things those dear peasants dance and sing, you know"—and be protected from the common herd; whereas of course it was to the common herd that they belonged,—and to them that I meant to restore their lost heritage.'\* So, by issuing the songs in a handy form, with accompaniments that were a good deal more than a bleak succession of supporting chords, and yet of a modest degree

\* 'English Folk-songs from the Southern Appalachians,' by Dame Olive Campbell and Cecil Sharp. Putnam's Sons.

\* *Music and Letters*, October, 1923.

of difficulty, he enabled a host of teachers in elementary schools, girls' clubs, and institutes of various kinds to adopt them and so develop what might otherwise have been a mere rescue into a genuine revival. The reality of that revival is proved in the simplest of ways. In schools, clubs, and institutes, in city slum and village alike, you will find old and young singing, humming, or whistling such tunes as 'Dashing away with the smoothing iron,' 'Oh no, John,' 'Admiral Benbow,' 'The lark in the morn,' and dozens more of delightful ditties that but for Cecil Sharp might have been lost. True, they do not achieve the kind of vogue that stamps the 'winner' from Charing Cross Road or New York. They are not played by orchestras in restaurants, and the street organ as a rule knows them not. But the life of 'winners' is as short as it is strepitous, and 'Dashing away' and its companions see them come and go, a fresh set every half year or so. The wise man of old who cared not for the making of a nation's laws so long as he could make its songs is so often quoted that one hesitates to drag him in once more. But he can hardly be kept out of the folk-song question. If a penny saved is a penny gained it may be said that a song saved is a song made. This being so, we might well envy the man who in our day has thus made more good songs than a score of composers put together. And there is a touch of the fantastic in the fact that one who occupied only a modest place as an executive or creative musician has made one of the biggest of marks on the musical life of his country, and is as secure of fame as any composer of his day.

In connection with the Inspectorship mentioned above, a letter from Mr. H. A. L. Fisher (late Minister of Education) is of interest. Writing in *The Times* on June 24, he said:

... At my request Cecil Sharp called at the Board of Education in 1919 in order that we might discuss the best method of instilling a sense of rhythm and a love of our old English national songs and dances into the minds of children in the elementary schools. It soon became apparent to me that Sharp was marked out by his great knowledge and single-minded enthusiasm to spread the flame, and that the place in which his peculiar gifts would render the greatest contribution to national education in the shortest time was the training college. He was accordingly given a special appointment in relation to the training colleges, and in that capacity inspired a large number of intending teachers with something of his own delight in old English melodies and dances. The impetus which he gave will not soon die out, and if generations hence folk-music and folk-dance are familiar things in our towns and villages, the happy result will be largely due to his inspired and inspiring labours.

The reference to Sharp's ability to inspire others touches on the secret of his success. If the folk-music revival is as well-established as it appears to be, the fact is due to the large number of keen and accomplished teachers who passed under his hands.

No better tribute to Sharp can be found than that paid by Mr. Fox-Strangways in the

*Music and Letters* article already quoted—an article descriptive of a week at one of the folk-dance schools:

Sharp has spoken for himself on an earlier page, but there are some things which he did not say. He did not tell us that he has given all his labour free; or that he has suffered all his life from a complaint of which doctors know too little to say whether this air or that soil will be 'beneficial,' and so he rushes off at a moment's notice to capture a new dance, not knowing whether he is going to be normal or miserable there; or that he is one of those rare people who combine the instincts of a true artist with shrewd powers of organization and the knowledge of men and women that these imply; or that, though most conversations are lectures or arguments, and most arguments come round at last to folk-dance, yet he has formed his own opinions on most subjects of human interest, and where he has not he is a good listener; or that when he does talk people do not as a rule want him to stop.

We spoke above of the position the folk-dance has made for itself in the competitive festival. With recollections of the delight taken in the dances by audiences and competitors of all ages, we have little doubt as to the answer to the 'if' in the end of Mr. Fox-Strangways' article:

Well; there, anyway, are these folk-dances of ours for us to take or leave. As you have seen, about two thousand people think it worth while to come for a week once a year and refresh their memories (or make them) at a 'school'; and we cannot suppose that these people do nothing with the dance when they get home, so that many thousands of men, women, and children know and care about it already. When the engineer of all this happiness is eventually laid on the shelf the dance will be on its trial. If it then proves itself to be a real thing, it will live; if not, it had better die.

But there was to be no 'shelf' for Cecil Sharp: no leisured retirement from which he could watch the spread or otherwise of the happiness he had spent himself in 'engineering': he was hard at work until the last few weeks of his life. Doubts as to the permanency of the folk-music revival do not affect our gratitude to the man who, more than any other, brought it about. For well over a decade it has given to thousands recreation of a type all too rare to-day, and so has already proved far more worth while than dozens of 'art' movements that have made infinitely more noise in the world. Even if it came to an abrupt end to-morrow, the country's debt to Cecil Sharp is one that can hardly be over-estimated.

## CONDUCTORS AND CONDUCTING

BY WILLIAM WALLACE

(Continued from July number, page 595.)

### II.—DRAMATURGICS

Reference has been made to the dramatic instinct requisite in the conductor. We may now consider the matter more closely.

At a date when music was finding itself, the intense human note was not felt so universally and profoundly as is now manifest. There was for the most part a pellucid glittering surface which con-



cealed or veiled the deep underflow. Storms there were, but they were soon deluged in a flood of sunshine. When the predominating idea was one of tragedy it was relieved by contrasts which lightened the burden and dispelled the gloom. Subjects and episodes persisted (in sonata form), and were maintained for a space sufficient to allow the mind to meditate in serenity without that 'conflict of emotions' upon which the later schools of musical thought were nursed. Whatsoever the technical explanation may be of the 'repeat,' which in orchestral music meant nothing more than saying the same thing all over again without modification of colour or nuance, its existence gives us an indication of the workings of the musical mind. It would appear that it was necessary in order to impress upon the hearer the themes of the movement, so that when they came to be developed they could be recognized either in their original form or in material derived from them.

In works which are not disturbed by exuberance or violence there is a temptation to aim at refinement and finesse in performance by over-elaboration of detail. It is as if we were to print in italics every important—and unimportant—word in a sentence. Perfect accuracy and minuteness are eminently desirable, but it may be asked if in orchestras which have brought this polish to a fine art, much musical texture has not been sacrificed to uniformity of surface.

A conductor may strive to attain this finger-tip finish and yet distract the attention of the audience from his endeavours by obtruding himself, as it were, between the music and the audience, and thus emphasising his supreme accomplishment and not the composer's way of thinking. Under ideal conditions, the simpler the music the less apparent the need for a conductor, but orchestras, grown up in the midst of strenuous and intricate technique, do not so readily adapt themselves to the earlier modes of expression. On one occasion, at a classical concert, after two numbers from the modern repertoire had been played, the conductor and orchestra broke down at the beginning of a Mozart aria, and had to start afresh. At another concert, following a fully scored Wagner number, Beethoven's 'Pastoral' Symphony was played, and its opening strains were received by the audience with a titter. As each conductor was independent of any society or committee to suggest the works to be performed, he should have constructed his programme with better judgment. But perhaps the choice of the 'Pastoral' was deliberate.

It is just the simpler music that cannot be left to take care of itself. The first seven bars of Mozart's Overture to 'Figaro' look simple enough, but with a modern orchestra at full strength there are sixty musicians playing the same notes in three octaves, not *mezzo-forte* but *pianissimo*. It is not *quasi niente*, inaudible and therefore impossible, but *pianissimo*. Here, if anywhere, is need for what has just been called 'finger-tip'—it might equally be called 'tip-toe'—precision. And, let it be added, finger-tip conducting.

On the dramaturgical side the conductor's gestures prepare the audience for developments. It may be that we have come to associate his movements with emotions of varying depth and intensity, and once this convention has been established we accept him in the dual rôle of conductor of the orchestra and interpreter to the audience. In this there are pitfalls to be avoided. The conductor must have a keen sense of the dramatic, not in the music alone, but in himself. It has been said that 'the greatest effect in music is no music,' and the pause over a rest, to which the remark clearly applies, can be heightened or rendered pointless according to the gesture. If he indicates that the pause is merely transitory by keeping his arm in readiness for the next outburst he carries the attention forward in anticipation of what is about to come. But if he abruptly ceases all movement during the pause he rivets attention and creates a feeling of strain, infinitely more pregnant. Similarly an inelastic beat in a purely *cantilena* passage may reduce poetry to prosaic drab, while an accent of sentimentality may awake a feeling of revulsion and charge with sickness an atmosphere which should have been of clear air.

In orchestral music, as has been said, the mental impression may owe nearly as much to the eye as it does to the ear, for unless the vision is turned away the conductor may shape the judgment in a wrong direction. The effect of hasty or indiscriminate appreciation may be far-reaching and not always beneficial to the art or the artist. Many in an audience are more preoccupied with sights than with sounds, and an exaggerated style of conducting may appear to them masterly activity, in spite of constant slips in the orchestra and a ragged performance. Thus a mediocre conductor may ultimately work his way by sheer gymnastics, impressing by a physical display and making up for lack of insight by energy. This is the corybantic style—the conductor as maestro di ballo.

There is no doubt that vigorous movement and alertness on the part of the conductor can infect the orchestra with some measure of responsiveness, but instrumentalists are too thoroughly proved to be beguiled. This is seen again and again when one conductor, almost without perceptible movement, obtains a reading equal to, and often better than, that of another, whose form of exercise would belong more appropriately to the prize-ring. It is not always the case that the excess of gesture is justified by the dynamics of the music. It can be—it not infrequently has been—wasted on some tiny flutter in the orchestra, an 'aside,' so to speak, during the composer's discourse.

The conductor, in fact, should have a sense of proportion, with an unerring flair for the essential. Again and again at rehearsal conductors have exhausted patience by going over some passage of subsidiary importance which the orchestra finally plays for the sixth time exactly as it did at the first. This particularly happens when the passage

contains a small solo which the musician, as the conductor ought to feel assured, has taken no little care to practise beforehand. [The subject of rehearsals will occupy us at a later stage.]

Up to the end of the last century organised orchestral societies had their permanent conductors. Hence men like Hallé, Henschel, and Richter in England, Pasdeloup, Colonne, and Lamoureux in France, Theodore Thomas and Damrosch in the United States, gave their names to orchestras under their direction. Manns at the Crystal Palace had his permanent orchestra, and thus was able to give new works a trial in private before he decided to place them in his programmes. Of these orchestras, some were independent of managers, committees, or impresarios, and decided their own policy, but others were limited in their duties. The programmes were drawn up for them, and any individual preference for this work or that was granted by courtesy. So it was that Wagner, in 1855, at the Philharmonic Society, in eight programmes had to conduct five works by Mendelssohn, whom he detested, as against three of his own ('Lohengrin' selection and the 'Tannhäuser' Overture twice), along with works by Onslow, Potter, Macfarren, and the Hummel Pianoforte Concerto in B flat.

But the first years of the present century saw the permanent conductor disappearing from some Societies, and being replaced by 'guests' who went on tour like pianists and other virtuosi. Hence programmes were constructed so as to trot out each conductor's *cheval de bataille* from a whole stableful, and audiences witnessed physical performances which had been rehearsed times without number. They, and the orchestra, were able to contrast one conductor with another, to note how the same result, demanding in one case an excess of effort, was obtained in another by the tiniest movement, or almost none at all.

To steer a course between the two extremes should not be difficult, but the immense energy that some conductors expend is apt to convey a wrong impression. Are they really carrying along the orchestra with their widespread 'action,' or did things go so badly at rehearsal that they must put forth all their strength? To anticipate the discussion of rehearsals at present, it may be asked, Would it not be preferable to explain to the orchestra that the broad and generous movements are used to enforce points in interpretation, and that having been employed thus at rehearsal, they will be subdued or suppressed at the concert? Might not this exuberance during performance imply to some of the audience inadequacy of rehearsal? Whether some of those indications of nuances, to which orchestral players have become accustomed, are unduly insisted upon or whether conductors are aiming at a personal success with the audience more than with the music—these are questions which it is impossible to decide. But it may be said that a young conductor who had won his spurs got a hint on one occasion that if he was not more demonstrative

he might be passed over when arrangements for the following season were made—and he was.

The ideal would be to make that which is essential at rehearsal superfluous at the concert. We have been assuming, of course, that the conductor has been working under ideal conditions, and that he has had at his disposal an orchestra whose personnel and strength are constant. But too frequently it happens that musicians with more or less important parts to play are absent, and are replaced by 'deputies' who have to be instructed in their new duties. In this way the attention and care which have been given to one instrumentalist have to be repeated in the case of his substitute, and with the press of work and limited rehearsals the conductor may not feel free to exercise that restraint which would have been possible with an orchestra every member of which understood his ways. A gesture, therefore, which might appear to be more for the audience than for the musician, may have a rational explanation.

But we are not going outside our province to consider the matter from another aspect. Still regarding the conductor as an actor in a certain sense, do we credit him with sincerity in every mood and gesture? His reading of a score may be compared with the actor's interpretation of a part, repeated till it borders on the mechanical. The question opens the way to a large discussion as to whether the impersonator should actually feel the emotion which he is depicting, or should have so schooled himself that the emotion is deliberate and assumed. In other words, is the emotional reaction of the music upon the conductor so potent that he is conscious of it every time he conducts some particular work, or has habit become so ingrained that at various points his methods are invariably the same? Who can say that the exponent of what, without disrespect, may be called the mechanical, is artistically on a lower plane than the exponent of the spontaneous? It must be remembered that however mechanical the manner now, at one time it had to be spontaneous, and that spontaneity through experience became stereotyped.

To some extent we are foreshadowing points which will be dealt with at a later stage, but it may be said here that however mechanical and studied in his gestures the conductor may appear to have become, it would not be fair to deny him, or refuse to recognise, those flashes of inspiration—the divine *ictus*—which suddenly light up his reading and illuminate his task. It would not be fair—it would be closing our ears to the truth.

These questions are not put forward in a dogmatic spirit, but with the aim to stimulate thought—for we are apt to confine ourselves, in looking at the conductor's art, to the obvious, without attempting to penetrate the deeper mysteries of the mind which in him seem to crave for physical expression.

Here perhaps we are going a little further than our present subject allows, and intruding upon the intimacy that exists between rhythm, music, and action.

(To be continued.)



## MORE ABOUT THE LARYNX

BY GRANVILLE HUMPHREYS

Among those who aspire to sing are some whose vocal organs instinctively assume the position and condition essential to correct voice-production. For such favourites of nature singing is a comparatively simple affair, ordinary exercises, systematically practised, sufficing for the attainment of a satisfactory vocal technique. Others, however, less fortunate, find their progress impeded by obstacles which conventional methods of practice fail to overcome. A faulty position of the larynx is one such obstacle, and, as good singing is largely conditioned by the proper behaviour of this important, if somewhat capricious organ, its correct functioning becomes a matter of moment calling for careful consideration.

Perhaps the most noticeable effects of changing the position of the larynx are the modifications in volume, quality, and texture of the voice. With the low larynx the volume is relatively full; the quality sombre; the texture loose and rough. Conversely, a high larynx gives a tone of smaller bore (with possibly greater carrying power); brighter timbre and smoother texture.

If the matter ended here the choice of position might be considered merely a question of individual taste, of no more consequence than whether one's handwriting should slope right or left. But as a high larynx also extends the upward range, raises the tessitura,\* and increases the enduring powers of the voice, it has strong claims to be regarded as the better method of the two.

But the alternative does not lie between these two extremes. A fixed position of the larynx, high or low, is undesirable. It should be allowed such freedom of action that it may rise and fall in sympathy with the mutations of pitch. Anatomical science and practical experience support this view. Dr. Hugh Campbell says, 'It [the larynx] rises as the scale is ascended and *vice versa*.' G. H. von Meyer (Professor of Anatomy at Zürich University) says: 'When high tones are produced the larynx rises.' And again: 'Falsetto [head] notes are accompanied by an elevation of the larynx.' Then we have the testimony of Jenny Lind, who, writing to a student friend said: 'But before you sound the note the larynx must be properly prepared in the position in which the forthcoming sound lies, whether high or low.' One might give the names of artists now before the public whose singing conspicuously exemplifies this method, the lively movements of the larynx, in some cases, being easily observable from the auditorium.

The question now arises whether the movement (or non-movement) of the larynx should be left to

chance or consciously controlled. Circumstances alter cases, and the answer to the question must depend on individual considerations. Singing is largely an imitative art, and, if the student be young and free from mental and physical bias, a correct pattern, assiduously repeated, will usually secure the desired result. But when bad habits of vocalisation have been formed, either as the result of definite training or misguided self-effort, the imitative method is of itself insufficient, and must be supplemented by physiological instruction relative to the difficulties being encountered. Obviously, similar physical conditions must be established, as between master and pupil, before the tones of the one can be successfully copied by the other. Where such correspondence of method does not obtain, though the student form never so correct an idea of the tone set forth for his imitation, it will be impossible for his voice to respond to the dictates of his ear. A comparable difficulty is experienced by many pianoforte students, whose earnest endeavours to extract a given tone-quality from their instrument are rendered nugatory through ignorance of the essential muscular conditions and bodily positions governing its production. The bright, ringing tones and other vocal characteristics peculiar to the high position of the larynx are impossible when that organ is fixed low in the throat. Consequently laryngeal freedom is a necessary preliminary to successful vocal practice. How this freedom is to be won is not, however, a topic for present discussion.

Voice-production is a difficult art, and only diligent practice will bring it to perfection—or anywhere near it. The dictum 'practice makes perfect' is only true if the practice be on right lines. When progress is unsatisfactory, and indolence may not be charged, method should be challenged. To alter one's method is always troublesome, but often necessary. In a recently published work on singing the author, a prominent operatic singer, states that he has changed his method eight times!

Happily, problems of the larynx rarely concern children unless they have been prematurely set to sing low parts in concerted music. The trouble begins at adolescence, when, with the sudden enlargement of the larynx, the young singer has to adapt his or her technique to new conditions for which previous experience is but an indifferent preparation. Obviously, whatever new difficulties arise concern the larynx exclusively, the lungs and other vocal organs continuing a steady development which offers no new problems of management.

## THE CRITIC AND THE COMPOSER

By JEFFREY MARK

When the melancholy Touchstone, looking out across the world, wished to express his opinions on what he saw, he demanded first a 'charter as large as the wind,' and the liberty to 'blow' on whom he pleased. The critic is in this position at the

\* 'Tessitura' is an Italian term signifying that portion of the voice which best supports the strain of continuous singing. It must be distinguished from range. The tessitura of a tenor, for example, is higher than that of a baritone, and though the upward range of the two voices might in some cases be co-extensive the baritone would soon be fatigued by a succession of high-pitched sounds that the tenor would sustain with ease. Mozart's 'Il mio tesoro' and Verdi's 'Il Balen' have practically the same range, but the difference of tessitura is immediately apparent on singing the two airs.

outset, but probably finds that the privileges of the 'charter' are chiefly a source of confusion to him; the very openness of his commission is a distraction. He is as a man who roams at liberty over a garden whose vastness is more than he can even comprehend; he has a watering-can in one hand and a hatchet in the other, and is instructed to watch over the growths, and to prune or encourage as the occasion would seem to demand.

Probably the first things he notices are the trees. Usually he has little to do with these; they are marvellous affairs, but, withal, so natural a feature in the scheme of things that they scarcely call for treatment of any kind. Thus it is that composers of the first rank are more or less immune from criticism. Bach simply rears up as a wonder, whose naturalness and perfect fitness in the musical landscape sometimes serves to obscure the very miracle of his existence.

There are some, however, whose temperament is irritated by the straight tallness and grace of the poplar, who somehow resent the very ease of its growth, and who cannot resist a slash at the trunk with their hatchets as they pass; such are the few who cavil at Mozart's work. On the other hand, there are some of diametrically opposed tastes who cannot appreciate the spirit of strength and sturdiness which characterises the oak tree—who point contemptuously to the knots and coarsenesses of the bark, and who cannot sympathise with the hardness and the visible difficulty of the growth; such are they who sneer at Beethoven.

In the main, however, the trees are safe, and the few cuts and slashes which they bear upon them can scarcely interfere with the lasting grandeur of their appearance. It is curious, too, to find that the only other species which is more or less safe from attack, is at the other extreme as regards size and significance. The humble garden-flowers and the simple flowers of the field are tolerated for their very inoffensiveness and the sweetness of their smell. There are few who have violent objections to such music as that of Grieg, and there are probably none who would wish to root it out; most people, again, have a genuine liking for folk-song, although quite a number may fail to see the sense in tearing them away from their natural surroundings and making them up into a sort of children's posy by binding their stalks together with a piece of string.

When, however, the critic is loosed and ramps abroad, and comes across such different things as, say, a cactus tree, a passion flower, or even a piece of seaweed, he is sometimes nonplussed, but more often indignant, and usually ends up by using his hatchet with disastrous effect. Occasionally he stumbles across a hothouse, and is either enchanted or repelled by what he finds within. There are some who even content themselves with beating upon the outside, and discovering, to their huge satisfaction, that the glass is no match for the hatchet. It is similarly cowardly to break in upon Chopin and expose his blooms to the

coldness of the winds, to point out how they wilt and die in the open, or to compare them to their disadvantage with the spring flowers which perk up cheerfully amongst the snows. The only thing to do is to walk inside, stick the heat even to perspiration point, and admire the flowers in their natural surroundings and for what they are.

The process of selection is made even more difficult for the critic because, in the case of musical flora, it is possible for composers to manufacture specimens which resemble the genuine article only in their external significance. Such men allot to themselves a certain piece of ground, and (much in the manner of the mysterious municipal workers who periodically break up the streets) place screens around themselves, and work away silently within. Among such, Strauss is pre-eminent. Of course he needs specially large screens to cover up the vastness of his designs and to preserve his working secrets from the common gaze, but, like the rest of them when their work is finished, he suddenly removes his screens through the night and creeps stealthily away. The gigantic affair which he has created is left silently in the middle of the field, in the hope that, with the arrival of the dawn, the critics will come along and say to themselves, with much satisfaction, 'Hullo! Another tree!'

It is necessary, of course, that the critic should ultimately be able to differentiate between such erections and the real thing, but having done so it does not follow that he must condemn. If it is granted, for the moment, that Strauss's music is inspired by a kind of exalted artificiality, it is nevertheless unreasonable as well as unnecessary that it should be exploded for that reason. The intricacy of the design, the closeness and subtlety of the imitation, should make his work unique in its interest for musicians; it is sufficient that the critic should understand and make it plain that there is a process which 'accounts' for the music. The main difference to the hearer is, that in the case of the genuine product the enjoyment is chiefly determined by one's temperamental sympathy with the composer's outlook (and, of course, his ability to rouse that sympathy), whereas, in the case of the imitation, there are often occasions and moods when music such as that of Strauss is a positive irritation even to the man who is normally an admirer.

This last paragraph passes rather lightly over the difficulty of the actual differentiation itself. One way to develop an appreciation of the differences is to put oneself in the position of the imitator, and from that imagine what the characteristics of the product must be. It is obvious, at the outset, that such a man will be uncertain about the ultimate shape and pretensions of his work; he is as one who finds himself at the intersection of many paths, with no special motive to make him take up any one with certainty. When he does select, and walks along the path of his choice, it is with much hesitation and with an occasional look over his shoulder which at once



betrays his lack of purpose; he may even come to a dead pause, make a sudden resolution, then climb the dykes and strike out along another path. His progress, therefore, is wholly different from that of the man who hurries along under the impulse of an overpowering conviction which forces him to take up one path and no other. There are then no side-glances, and no pauses which would suggest irresolution. The work of such a man is felt to be inevitable; we are rushed along with him, and express our appreciation by saying that the music is convincing.

The imitator is further disclosed in his moments of stress: in his climaxes, where he wishes to create his main impression. The result is usually made manifest in a sudden confiction of styles at these points, whereas, in the case of the natural product, it is superfluous to say that an essential feature is a uniform consistency in this respect—the stalk of the violet is characteristic of the violet and of no other flower. It is very natural, however, that the maker of new flowers, in his effort to achieve something strikingly beautiful in its vital peculiarities, should often betray himself by placing his violet head on the top of a sunflower or even a cabbage stalk. On such grounds there are many to-day who will agree with Spohr in his condemnation of the last movement of the Ninth Symphony. However opinions may differ on this subject, it should be apparent that Beethoven is here trying to achieve something which would impress itself on his hearers as the crown and climax of the Symphony (we had almost said 'of his life's work'). He is straining himself to create something big, but at the same time only vaguely comprehended by him, and is in fact deliberately jeopardising his reputation as one of the most sincere composers who ever lived. A notable inconsistency in style is the result: the case is the reverse of that referred to above, and the cabbage head lolls oddly on the flower stalk. (Here we must add, in fairness to Beethoven, that neither cabbage heads nor violet stalks are either adequate or appropriate in themselves, but in the event of their superimposition the obvious discrepancy bears a fair relative relationship to the case in point.) Again, however, it is not necessary to condemn: if we admit that the product of man's genius, in art as in all other things, approaches but never actually attains to absolute perfection, it is possible to realise the power and beauty of the Symphony and still be conscious of its grotesqueness. Probably the surest method of all for the detection of clever imitations, is a careful examination of texture. If I see sunflowers in a vase and am rather uncertain as to whether they are genuine or not, I at once feel the petals. This gives me the truth, and is, in fact, a simple test of texture. If they are made of cloth or paper, the finger-tips reveal what is hidden from the eyes; if of wax, they crumble and fall at the merest pressure. Similarly, if an orchestral score is examined with the idea of finding out how and of what the fabric is made, it

will be possible to estimate its genuineness. The quality of the material and the coarseness of the weaving can be sensed as with the finger-tips; if, on the other hand, the weaving is subtle and the surface smooth and soft to the touch, but the stuff itself inanimate, it is as wax, and will break up under the pressure of a direct investigation.

Although whole books have been written as allegories consistently sustained from start to finish, and are still read to-day with pleasure, it is nevertheless a fact that modern taste is, in the main, set against them. This is probably because of our always associating them with a moral, or at least, a didactic purpose, and for the existence of such a prejudice we have chiefly to thank Æsop, Spencer, Bunyan, Swift, and the Biblical parables. In spite of this, the allegory still remains an extremely useful and attractive method, and no apology is made for a further reference to our gardener's attitude when faced with the problem of the cactus tree, the passion flower, and the piece of seaweed. Here indeed, is the critic's real difficulty, and here it is that some set of principles must be decided upon at the outset. The mode of procedure in connection with trees, garden flowers, field flowers, hot-house plants, and superior imitations has been discussed, and only a few will violently disagree with the main contention in each case. When, however, to use the same phrase, the critic 'ramps abroad' and experiences new sights and sounds, curious and interesting, but often only of a minor, if genuine significance, he can be excused if his policy is a little lacking in conviction, for no one can be resolute when puzzled. Of all the wrong attitudes to take up, quite the most harmful of all is to be 'sincere' (in the sense of one's emotional or temperamental reaction to a new phenomenon), and to deliver judgment from that standpoint. Such a criticism, as a mere statement of likes and dislikes, and possibly with sound argument and example to back up the contention, is misleading if it is enthusiastic and wholly vicious if it is condemnatory. Those who pride themselves on being strictly 'honest' in their utterances on all occasions, are, like certain products of our 20th century civilization who deliberately affect this attitude in society, either dangerous or simply a nuisance, but more usually both. The true critic is a connoisseur, while your 'honest' man is a mere collector of curios, whose house may be interestingly and pleasantly furnished, crammed as it is with specimens indicative of his own prejudices, but whose influence, so long as it can affect the uninformed tastes of the multitude, is to be guarded against. Oscar Wilde regarded the function of the critic as even greater than that of the creator, but here he was definitely considering the highest order of critic—the connoisseur, in fact, of our last comparison. His function is purely contemplative; his joy derived from a work of art is chiefly due to an instinctive realisation of its supreme fitness—his reaction, in fact, is almost wholly æsthetic and only mildly sensuous. In practice, that is to

say, he unconsciously refers the work to a system of abstract criteria which does not select—as in the case of the 'sincere' man—but simply tests. If it fails, he puts it aside; if it survives, he experiences a kind of exalted satisfaction which is common to himself and the connoisseur sampling a tried wine—as opposed to the much-maligned 'honest' man on the one hand, and, on the other, your convivial liquor-swiller who pours his favourite stuff down his neck, and looks very happy and red in the face after and during consumption.

It is only natural that the critic without some abstract set of principles to guide him should fail most noticeably when brought up against stuff which is good but only limited in its significance. The work of the minor poets and musicians, however deserving and excellent in its own sphere, is, by virtue of its actual classification, particularised to some extent; whether it is luxurious or ascetic in feeling, there is definition and a point of view everywhere apparent. Then, of course, our fervent apostle of truth is either of the ingenuous and simple-reverence type which prefers a sweet-pea to all other flowers, or he is a little more ordinary, and confesses to a red rose, or . . . and, in any case there is trouble. When he meets with the cactus tree or passion flower, he is either pricked or puzzled, and imagines that his querulous complaints will pass for criticism. This, of course, leads us directly to the statement that, unless he can appreciate a passion flower as a passion flower or can see the prickles as something peculiarly appropriate to the general scheme of the cactus tree and is not prejudiced by what his hands suffer from them during investigation, his remarks as to the merits of either will be worthless.

It is rather a setback, after so much argument and simile, to arrive at a conclusion which is often expressed to the effect that the critic should take up the composer's point of view at the beginning. In case, therefore, further commonplaces should be discovered, I once more take refuge in the allegory. Granted, therefore, that the critic has accustomed himself to appreciate his flowers for what they are meant to be, and not from the point of view of his favourite sweet pea or rose, there is still much useful comparison to be done. The most obvious, of course, is to recall some splendid bloom of the species under consideration and to see how far it falls short, or is superior to it. This may seem to be a rather stilted method, but in practice he need not refer directly to his standard type, for if he has made himself perfectly familiar with its beauty he will, by a series of unconscious comparisons, at once notice the defects and virtues of the new bloom. Then, of course, if another creator is feverishly engaged in making seaweed, he can still say, after examination, that his specimens are disreputable (if they are), or, if they are good, he can, with some justice, point out that the man would probably be much better employed making sweet peas or even red roses. There is a type of creator who has a perverted

passion for the making of curious things, and, while deprecating the practice generally, it must nevertheless be admitted that many of these men have produced stuff which is valuable as well as interesting. Among this number, at random, we pick out Moussorgsky as typical—although no doubt we would find seaweed much too ordinary, and would be happier when, with great labour, he was fashioning a large lump of coal, or perhaps a decaying piece of timber.

This roughly covers the whole range of critical problems, except in one respect. It has been maintained that works of art should be first classified as genuine or imitative, and estimated on that classification; that they should be accepted for what they are, however remote; that in all cases, judgment should be based on æsthetic considerations, and should be as free from emotional prejudices or temperamental attractions and repulsions as is possible in the circumstances. There still remains, however, the point as to how far the bulk and breadth of the work (provided it is not mere flabbiness or bombast) is to affect the final estimation. This is, in truth, the most important consideration of all, and concerns the real significance of the work—how deeply it cuts, and how successfully it grapples with the issue. In the main, people are so far agreed upon this point that it will not call for much emphasis. There are still some, however, who so much confuse the function of art with the creation of merely perfect things, that to them a flawless string quartet is of higher value than a symphony, which is necessarily somewhat cruder in texture, but may be at the same time a thing of quite overwhelming significance. From this proceeds the present-day tendency to elevate Mozart above Beethoven; it is the point of view, in fact, so well and familiarly expressed by Ben Jonson (actually in reference to the 'trees' of our second paragraph):

A lily of the day,  
Is fairer far in May,  
Although it fall and die that night.

It has a certain affinity, too, with Wordsworth's confession:

For me, the meanest flower that blows  
Holds thoughts that lie too deep for tears.

No one can fail to sympathise instinctively with the sentiment in each case, but it must be confessed that both proceed from a kind of deliberate and wistful fallacy, with which we often seek to soothe ourselves in moments of weakness. Carlyle is looking out among things in truer perspective, and is responding to a more sincerely human impulse, when he bows down before the magnificent gods and giants of the Northern sagas and is carried away by the conception of the tree *Igdrasil*, which has its roots in Hell and bears the clouds of the sky like leaves upon its branches. Thus, in any comparative estimation of Wagner's work, we must throw on half the box of weights when 'The Ring' is in the scale, in order to balance the magnitude



of its conception; for in this it is as the tree of Igdrasil, even if, in sheer musical interest, it is only a bad second to 'Die Meistersinger' or 'Tristan.' To the musician pure and simple this will be heresy, but to the ordinary mortal it is a matter of common justice. Thus it is that the epic grandeur of Milton's scheme of things in 'Paradise Lost' places that poem unquestionably in the first rank, although, as in the case of 'The Ring,' it is full of absurdities and gross crimes against common artistic decency, which, except for the saving grace of its primary recommendation, might well make such a perfect work as 'L'Allegro' feel ashamed of their common parentage.

It will be realised, with some measure of despair, that the type of critic whose attitude is outlined in this essay will, even more than the creator, be born, not made. This does not alter the fact that the ordinary critic, who is capable of a sound general judgment, or the man who can write interestingly and suggestively about his own opinions, is very necessary, and, in most respects, more vital to the art interests of the present day. Nevertheless, it is maintained that criticism is tending towards, and will continue to approach, this higher and more contemplative plane; it will demand a more complete detachment from worldly or personal considerations, and will estimate a work on the grounds of, firstly, its power and significance, and, secondly, its consistency of style. Just as painting, following Pater's prophecy, has been making attempts with Whistler and his present-day derivatives to approach the condition of music in that it 'seeks to rid itself of its responsibilities to its subject or material,' so criticism will more and more tend to neglect those personal predilections and temperamental sympathies which have been the very stuff from which it has been moulded, and will become a matter 'of pure perception only.' When this condition of things is arrived at, the critic will be restored to that post of honour which was held anciently by the pagan philosophers, and also by the Chinese sages: it will then be possible to realise the ultimate truth—that to create is merely human, but to appreciate, Divine.

## Ad Libitum

By 'FESTE'

A good many thousands of words concerning critics have been released by writers and speakers during the past few weeks. In fact, there is a likelihood of musical criticism becoming a kind of big gooseberry. As Mr. Newman says:

With the usual *fin de saison* languor on him, and the holidays coming nearer and nearer, the weary critic naturally looks for subjects that neither he nor anyone else can take seriously. That is why I write to-day on musical criticism.

Although it has led to some capital speeches, and makes far better 'copy' than most 'silly season' topics, many of the arguments and discussions are bound to be futile, because the subject is

one in which personal taste inevitably plays so big a part that the old *de gustibus* tag comes in. Moreover, you will observe that most speakers confuse genuine musical criticism—that is, the critical appraisalment of music old or new—with the reports of musical performances written and published within a few hours of their occurrence. You will note further that the writers of the latter are the Ishmaels of the profession: every man's hand is against them.

I suggest that any future debates on musical criticism shall have what committees call 'terms of reference' laid down, and that speakers shall be made to stick to them. Thus, one heading should deal with musical criticism of the type that is represented by some of the best books in musical literature, *e.g.*, Newman's 'Study of Wagner,' Dent's 'Mozart and the Opera,' Parry's 'John Sebastian Bach,' Pirro's 'L'Esthétique de Jean Sébastien Bach,' and so on. Another topic would be the reviewing of new music—a type of criticism that is perhaps the most difficult of all, because the writer rarely has an opportunity of hearing the music he is judging. As a rule the most he can do is to run it over at a pianoforte, and we know that most of the music produced to-day—at all events, the music that calls for serious review—is of a type that demands more keyboard dexterity than the average musical journalist can spare time to acquire or keep up. In the case of chamber and orchestral music, a good deal of choral music, and the more difficult songs, he has to depend on his ability to hear the music mentally. With due respect to the clever folk who expect us to believe that their favourite method of hearing music is through the eye, I maintain that the ear is the only reliable medium, even for fairly simple things. Beyond dispute, then, the reviewing of new music is one of the most important and difficult branches of musical journalism; it is also among the less lucrative kinds, owing to the fact that it calls for the expenditure of a great deal of time with a disproportionately small amount of 'copy' as a result. Yet the ethics and various difficulties of the work have not been discussed so far as I am aware. The British Music Society might well devote a session to it. Here are a couple of questions with which to open the ball: (1.) In view of the fact that the reviewer is writing about music that he has not heard, ought he to confine himself to such questions as degree of difficulty, length, general style, &c.? (2.) Would it not be better to avoid all unfavourable criticism, and to select for review only such works as the reviewer feels he can praise without a qualm? In other words, should he not play for safety and content himself with giving a list of 'The Best of the Month'?

Perhaps I may be allowed to put forward timid answers:

(1.) Reviews limited to matter that can be got from the title-page, plus a word as to the degree of difficulty, would have the double drawback of being poor 'copy,' and of merely duplicating

information that the publisher's advertisement or catalogue already gives in a handier form. The interest of a review lies almost entirely in the critical side, which in the hands of a good musician able to express himself clearly may be of considerable value to the student.

(2.) A list of the 'best only' implies that works not mentioned are among the worst; it condemns by implication, which is less satisfactory than a directly unfavourable review which gives a reason for the adverse opinion. Nor should the reader hastily assume that an unfavourable review necessarily has a bad effect on the sale of a work. A review of any kind is a better form of publicity than an advertisement, because a lot of people miss advertisements, whereas most of them read the reviews. Moreover, the points that call forth the strictures of the reviewer are sometimes the very ones that commend a work to certain of his readers. I remember once meeting a composer a year or so after I had pitched into one of his works. To my surprise and relief, he began by thanking me for that unfavourable review. Before its appearance, he said, the work had hung fire; a few weeks after, the sales went up and the failure had become a success. I was glad to find that I had done him no material harm, and said so, though I did not pretend to regard the popularity of his music as being other than disastrous so far as public taste was concerned. This case may be unusual, but only a few instances of the kind are needed to back up my point that composers would be the losers if reviewers ignored works that struck them as inferior. It is with music and books as it is with individuals: praise if you can, blame if you must, but for heaven's sake don't ignore them. Other questions in regard to reviewing will suggest themselves as being worthy of consideration. It is time this really important form of musical criticism received some attention from our deliberative bodies.

As for the writer of concert notices, nobody loves him; the poor fellow had the usual rough passage at the British Music Society's Congress. Dr. Eaglefield Hull even went so far as to say that rather than ask the critics their opinion, he would prefer to consult the programme boy. Mr. Scholes, in the *Observer*, neatly pointed out that the critics are perfectly willing to accept this statement as indicative of Dr. Hull's tastes and preferences—which I am sure is the last thing the Doctor wants them to do. He will learn from this that when on the platform a mere Doctor of Music scintillates at his peril; better leave such sweeping and startling dicta to Bernard Shaw, who has the trick of it, and whom nobody takes too seriously. G. B. S. mixed up a lot of shrewd commonsense with his fireworks at the Congress. Among other things he said (speaking of his early days as music critic of the *World* forty years ago) that 'even stockbrokers used to read his article every week, not because they were keen on music perhaps, but because it was interesting in itself.' There, in a

nutshell, is the rationale of the concert notice. People who assume a lofty attitude and pooh-pooh it as mere 'clever reporting' are really paying it the highest compliment. The ability to write a first-rate report, whether it be of a murder trial, a horse show, or a concert, is less common than appears to be the case. We read many columns of newspapers because of our interest in the subjects, not because of any skill in the reporting. Rarely do we come across anything arresting on the purely literary side. We wade through all those yards of print not because of the quality of the report, but in spite of it. When good reporting is valued as it ought to be, we shall find people praising a writer of concert-notices by some such remarks as: 'Manktelow is more than a mere music critic; his concert notices are so good that one might even call him a first-class reporter.'

It is difficult to understand the complaint of some speakers at the B.M.S. Congress as to editors of the daily press regarding concert notices almost entirely from the news standpoint. Why shouldn't they? What is a newspaper for if not to give its readers an account of the previous day's happenings? The commonsense way of looking at concerts is to put them among the recreations and amenities, with the drama and sport. Reports of new plays, cricket matches, boxing, tennis, &c., all give us news, and yet have room for criticism. The best of these reports reach a very high standard. *The Times* reports of the recent Wimbledon tennis championship, for example, were both news and literature—really engaging articles from which the player-reader could learn much. Neville Cardus's new book, 'Days in the Sun,' shows what can be done by a 'mere reporter' when dealing with cricket. Everybody agrees that music needs more publicity. Can there be a better way of getting it than by inducing the average newspaper reader to take in concert reports with the other news? If stockbrokers forty years ago read weekly what Bernard Shaw had to say about music, mainly because they knew Shaw's articles to be good stuff, why shouldn't their stockbroking sons be reading concert notices to-day? Perhaps they are: there are plenty worth their attention. Most of those in *The Times*, for instance, are models, in their throwing to the surface the important points in the programme or the performance. There are few without the felicitous touch that keeps one reading, and the musician who can learn nothing from such 'reporting' as this is past instruction.

A writer in the *Musical Courier* recently went too far in pressing the news side. He said that the public cares nothing about

... the art of interpretation, nor opera-giving, nor anything else concerning art. What the public wants ... is informative, non-technical news.

He complained that concert notices

... give no idea of an artist's personality, of the character of his offering or the quality of his reception,



and ended by declaring that

... it is time the critics discovered the public, and it is time we were relieved of the flood of technicalities that comes day by day from the press, and can only interest professionals.

By a happy chance this same issue of the *Courier* contained a full-page advertisement of William Backhaus, in which were displayed reports of one of his recitals, by half a dozen of New York's best-known critics. Very readable notices they are, too, with no 'flood of technicalities,' though only one seems to come near to the standard required by the *Courier* writer quoted above—that by Deems Taylor, which opens thus:

When Mr. Backhaus, playing his last recital of the season at Aeolian Hall last night, paused after the second movement of the Beethoven Op. 108 Sonata, his hearers, instead of breaking into applause, waited in silence for the next movement to begin. Which is a striking comment, both upon Mr. Backhaus's playing and the sort of audience he draws. He is essentially a musician's pianist. He has no mannerisms nor platform tricks. He keeps his hands on the keyboard and his mind on the music. He does not make faces nor crack small jokes with the audience. He falls into no sculptural poses. Some of his hair is long, but more of it is missing, and the present scribe, for whom he has been mistaken upon occasion, is one of the few persons, probably, who is strikingly impressed by his personal beauty.

Here we have 'an idea of the artist's personality' and 'the quality of his reception'; and the reference to the player's hair (both present and absent) comes under the head of 'informative non-technical news.'

A generation ago much importance was attached to such matters as the size of the audience and the 'quality of the artist's reception.' Turning over the 1836 volume of the *Musical World* recently I found some concert notices in which this kind of information entirely squeezed out the musical side. Here, for example, is the report of 'Mr. Mori's concert':

The Great Room in the King's Theatre being totally inadequate to the accommodation of the subscribers to the Annual Concert of this public favourite, the performance was transferred to the Opera House itself. The result was, that so large an audience assembled, as to fill the theatre. We did not perceive a box unoccupied; while the pit and gallery appeared to be crowded. The Italians, and best of the English singers were engaged; and the concert, which was a choice one, extended to a very late hour. It has been conjectured that Mr. Mori cleared £800 by this benefit.

Which was good business for Mr. Mori; but what he, or 'the Italians, and best of the English singers' sang, or how they sang it, appears to have been of no importance. Most of the concert reports of the period contain a reference to the size and type of the audience—'the room was respectably filled'; 'the company appeared to be much gratified by the general performance'; 'the concert was numerously and fashionably attended'; 'the room was crowded with high fashion,' and so on. But let it be added that many of these *Musical World* notices are surprisingly good to read, with their strong commonsense and frank style.

Before I return this *Musical World* volume to its shelf, let me extract a quaint item from its review columns:

'Signal Fires,' a song written and composed by THE WIFE OF A DISTRESSED CLERGYMAN. WILLIS.

The simple circumstance of the Archbishop of Canterbury's lady (an accomplished theorist) having subscribed for three hundred copies of this song, will of itself obviate any critical remarks we might otherwise feel called upon to offer respecting its simple and affecting beauty.

Shirker!

The most unreasonable attack lately launched against the musical critic was that of Mr. Stacy Aumonier in the *Evening Standard* of June 20. He began by describing as 'a profound mystery' the fact that 'the artist is the only member of the community who is allowed to be libelled, bullied, or insulted, without redress or the right to hit back.'

If [he went on] I wrote: 'I went yesterday into Messrs. Booster's stores in Oxford Street, and saw a dud line of blankets. I never saw such flimsy stuff. And the price they are asking for them is wicked,' Messrs. Booster would immediately put the law on my track. I should be heavily fined, if not put in prison, for making statements liable to damage their business. But if I wrote: 'I went yesterday into the Queen's Hall, and heard Mr. Skrape play the Saint-Saëns Concerto. I never heard a worse performance. His tone is appalling, and his technique utterly inadequate,' people would say, 'Bright boy! that's the stuff to give 'em!' Mr. Skrape would have no redress, and he could not answer back. And yet I should be damaging his business just as seriously as if I had made the statement in question concerning Messrs. Booster.

This seems all right until one begins to look into it. The analogy then begins to give at the knees, and soon collapses entirely. To begin with, Messrs. Booster are not in the habit of asking the critic to come and see their stock in order that he may publish his opinion on it; whereas Mr. Skrape not only invites the critics, but is mightily offended if they don't come. Moreover, the quality and price of blankets are matters of fact that can be demonstrated beyond question; but who can prove that Mr. Skrape's performance of a given work was *not* the worst the critic had ever heard? And tone and technique are matters of opinion as much as of fact. Mr. Aumonier's case would have been better had he not written a parody instead of a typical concert notice. I can think of no music critics likely to write of Mr. Skrape as Mr. Aumonier's imaginary critic writes. Even if they felt that way about Mr. Skrape they would let him down with reasonable lightness. Mr. Newman, for example, might say in effect exactly what Mr. Aumonier's burlesque critic says, but without the crudity which makes the notice offensive.

By the way, I find myself wondering if Mr. Aumonier has read many of Mr. Newman's concert notices. He says:

Criticism in itself is useful, natural, and frequently stimulating, but in the present form in which it is

served out in the Press it has a deceptive value to the reader, and an unfair hold over the performer. A critic like Mr. Ernest Newman talks about himself in a human, lovable way. He says things like this: 'I arrived rather late, and was sitting in a bad part of the hall, but my impression was,' &c. This is the right and candid way to criticise. We know not only whom, but the kind of man we are dealing with.

I have read E. N. for a good many years, and hope to read him for lots more, but I am bound to say I do not recognise him in that diffident 'my impression was'! If Mr. Aumonier really thinks this is 'the right and candid way to criticise' he should have adopted it when he set out to criticise the critics, and to accuse them of 'libelling, bullying, and insulting' the artist. 'I have not read the newspapers lately [thus he should have timidly ventured to remark] and my memory for such things is failing, so I cannot be sure; but I find it impossible to avoid an impression that critics are at times disposed to speak of artists with a degree of candour that is—well, not quite *nace*.'

And when Mr. Aumonier says that artists are 'libelled, &c., without redress or the right to hit back,' he is talking manifest nonsense. An artist has the same redress as other citizens. And as for 'hitting back,' some of them spend a good part of their working life doing it. Mr. Aumonier has evidently not seen the booklet issued recently by Mr. Josef Holbrooke, wherein the whole bunch of critics was smitten till they roared again—albeit only with laughter. And a few months ago Mr. Holbrooke in *Musical Opinion* expressed his view that 'all critics were living frauds,' whereas no critic has ever disposed of all composers or performers in so wholesale or libellous a way.

Only in one point is Mr. Aumonier's article well-founded. He has us with him when he contends that all criticism should be signed. Criticism is the most personal of writing, and derives much of its interest from that fact. I look out each week to see what Newman and Scholes say of a work or a performance, not because I need their assistance in making up my mind, but merely because I want to see how they've made up theirs. And while I am finding out, I am pretty sure to get some fresh light on the work or the performance: even if, for once in a way, the little bit of extra light is thrown only on Messrs. Newman and Scholes themselves, I still feel I have my money's worth.

Far too much is made of the divergent views expressed by critics. Seeing that nobody expects Newman and Scholes to agree in other matters where taste is a factor, why should we be aggrieved if they are not always in accord over music? And if one says 'white' and the other 'black,' it only encourages me to go on holding stiffly to my preference for blue. As a fact, however, the differences of opinion between critics are as a rule small—at all events in this country. I do not

recall such remarkable contrasts as those frequently shown by American critics. Here, for example, are some findings, pilloried in the *Musical Courier*, from which I have already quoted: Of a singer the *Herald* said that he had 'a fine voice, well controlled'—this same voice, however, striking the *Mail* as 'not always pleasing to the ear . . . tone thick and unsteady . . . a voice without great charm.' The *Mail* complained of a violinist—Josef Borisoff—that he 'relied too much on full vibrant tone, and too little on refinement . . . and [in the Franck Sonata] showed an inclination to tear emotion to tatters.' The *Herald* felt this, too: 'There was plenty of fire . . . perhaps more vibrancy and temperament and less refinement in Franck's Sonata than the Belgian composer would have enjoyed.' By this time you have a picture of Josef letting himself go, and putting the Franck across like a real he-man, as they might say over the water.

And now see Josef as he struck the *Sun*, the *Evening World*, and *The Tribune*: 'The strange weakness lurking in this excellent equipment was a certain coldness almost approaching routine.' 'One wishes that his tone were not so dry, and that he might put greater warmth into his playing.' 'The Franck Sonata . . . seemed calm and correct rather than expressive.'

You say that these extracts show the absurd inconclusiveness of criticism. I don't agree. One learns from them: (1) That Josef is an excellent fiddler; (2) that critics A and B differ from their brothers C, D, and E, as to the emotional content of the Sonata; and (3) that the player differs from both groups, being too warm for one, too cold for the other, and therefore almost certain to be right. If Josef is wise, he reads these notices with interest, refuses to regard himself as bullied, insulted, or libelled, and continues to play the Franck as he feels it, and not as he gathers certain critics think he ought to feel it.

But how if such differences of opinion concern, not an interpretative, but a technical point? Then Josef, still wise—I am speaking of Borisoff, not Holbrooke—will begin by assuming that the adverse criticism is right, and will overhaul that part of his technical equipment, or take pedagogic advice, until he is satisfied that it is wrong. In most cases he will find it is right, for the reason that critics rarely commit themselves to definite statements on technical points (especially in the direction of finding fault) unless they are well-qualified and sure of their ground.

The lack of unanimity over which so much fuss is made is on the whole a good thing. A virtue or defect may easily escape one critic; it can hardly get past the whole gang. Anyway, good thing or bad, it is inevitable. *Quot homines*. . . Even Dr. Hull's panel of programme boys would not always speak with one voice.



## 'SONATE PATHÉTIQUE'

BY H. SCOTT-BAKER

It has been stated in *Die Musik* that probably Beethoven's Op. 13 is connected with Cherubini's opera 'Medea,'\* which was produced at Paris in 1797, two years before the publication of this Sonata. The composer's title 'Pathétique,' which was the first of the dozen or so times when he used one, suggests, of course, a programme which, so far as is known, Beethoven never explained.†

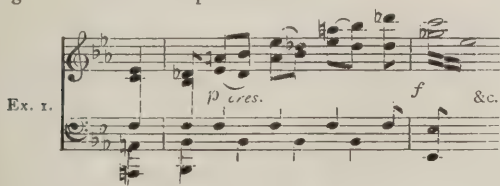
Cherubini was ten years older than Beethoven. At the time of the production of 'Medea,' the former would be thirty-seven and the latter twenty-seven. At this time, too, it is probable that Cherubini was the most discussed composer in Europe, much in the same way as Stravinsky, Scriabin, Strauss, and others have been in our own time. His operas 'Lodoiska' (1791), 'Koukourgi' (1793), 'Elisa' (1794), and 'Medea' (1797), are spoken of as belonging to a new style, with unusual harmonic combinations and instrumental effects which were 'both startling and brilliant, and took the composers of the day completely by surprise.'‡

It is a fact that Beethoven esteemed Cherubini above all other living composers, and it is acknowledged that the former's choral work was much influenced by the latter; indeed, Beethoven thought so highly of Cherubini's Requiem that he is reported to have said that he would borrow largely from it in the event of his writing one. The scores of 'Medea' and 'Faniska' were found in his scanty library, and a fragment of a sketch-book—at one time in the possession of the late Dr. Joachim—contains the Trio in the 'Deux Journées' mixed up with sketches for 'Fidelio' and the Finale of the B flat Symphony. These facts, as well as plenty of other evidence, are to be found in 'Grove,' and they tend to prove that Beethoven was a close student of Cherubini's work, much in the same way as Wagner was of Beethoven's.

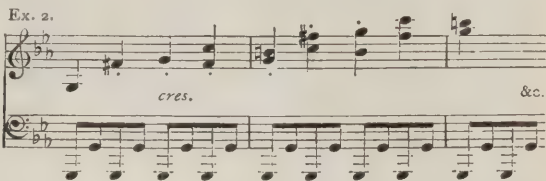
'Medea' is the story of intense hatred, witchcraft, jealousy, and passionate grief; the mythological background adds much to the atmosphere of the story. The opera book is based on the tragedy of Euripides of the same name, which, as every one knows, is the sequel to the romance of the Argonauts. The quest of the Golden Fleece by Jason and the heroes of ancient Greece, and how they were helped and protected by Medea, must be read in detail, otherwise the passionate hatred of Medea, which culminates in the tragedy, may appear exaggerated.

The *ensemble* in the second Act is the scene of the banishment of Medea. This is the place in the story where Medea is goaded into a state of furious hatred, jealousy, and an awful sense of her wrongs. She pleads with the king to be allowed to live near her children, but he refuses. The dramatic situation is heightened by a chorus of warriors, alternately reiterating the king's commands and appealing to the gods to protect Corinth from Medea's witchcraft.

Here Cherubini makes a good deal of use of this figure in the accompaniment:



It has a strong likeness to Beethoven's *Allegro* at bar 25:



of which the opening subject of the *Allegro* is but a development.

These variants of Ex. 1 appear fifteen times in the first movement, and the development section is largely devoted to it. Bearing in mind the psychological moment when it is used in the opera, is it not possible that Beethoven may have used these strenuous *motifs* to represent the passions of hate and revenge?

Richard Hohenemser, the writer of the article in *Die Musik*, considers the second subject of Beethoven's first movement, as well as the Rondo subject, to be related to certain themes in the Finale of the opera. For instance, when Neris enters and implores Jason to rescue his children, Cherubini has this:



This leads to the figure which accompanies Jason's futile dash to save his children:



But at other points in the opera a resemblance to Beethoven's themes occurs. In the opening scene, Act I, Dirce (Medea's rival) expresses doubt of Jason's fidelity, since he has already broken faith with his wife, Medea. Cherubini uses this figure in the accompaniment:



Then again, in the second Act, after Medea's sentence of banishment, Neris assures Medea of loyalty 'even unto death':

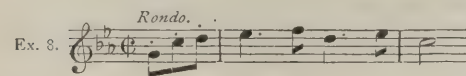
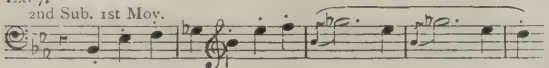
\* *Musical Times*, November, 1923. † 'Grove,' vol. ii., p. 672.

‡ *Ibid.*, vol. i., p. 342.

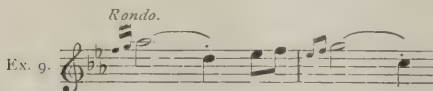
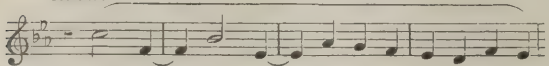
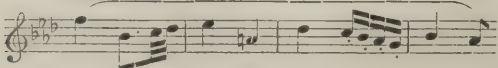
Ex. 6.



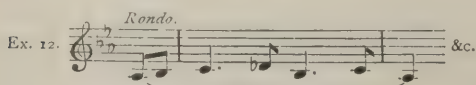
Beethoven may have developed either or both of the following subjects from Exx. 3, 4, 5, or 6 :

Ex. 7.  
2nd Sub. 1st Mov.

But Nottebohm states that the *Rondo* subject, Ex. 8, was originally intended for the third of the String Trios, Op. 9, which were probably composed in 1796.\* If this was the case, then Beethoven invented the figure before Cherubini's work appeared. Is it possible that Beethoven found that his *motif* suited the Medea scheme, and withdrew it from the Trio for use in the Sonata? Except for the *Coda* the *Rondo* is rather a pleasant affair; it does not breathe the same spirit as the other movements. In the scheme of things it is inclined to be incongruous: it also shows signs of having been *made* to refer to other movements, to the *Adagio*, for instance. Compare Exx. 9 and 10 with Ex. 11 :

Ex. 10.  
*Rondo.*Ex. 11. *Adagio.*

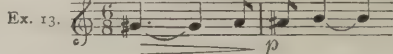
Although Ex. 12 is a variant of Ex. 8, it manages to carry the mind back to the opening of the *Adagio*, as well as to the third and fourth bars of Ex. 7 :



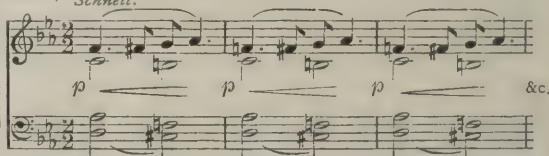
In fact the subject-matter of the first and second movements is often metamorphosed into the *Rondo*, as will be seen on analysis, but the effect falls short of bringing the movement into the already established atmosphere. The hearer is, so to speak, hoodwinked by the brilliant *Coda*.

The expressive nature of the themes Beethoven uses in the *Grave*, is best shown by comparison with those of Wagner's 'Tristan.' This story, like that of 'Medea,' is concerned with sorcery. It was the custom in olden times for princesses to be acquainted with and to practice this science. Both Medea and Isolda, therefore, would possess certain knowledge of magical art. The story of 'Tristan and Isolda,' for instance, turns on the substitution of a love for a death potion. Wagner uses the following *motif* whenever sorcery is mentioned or implied. The Prelude has it thus :

Langsam, &amp;c.



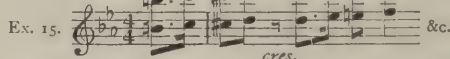
At Isolda's words, 'O zahme Kunst der Zauberin,' thus :

Ex. 14. *Schnell.*

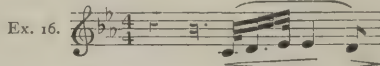
and so on.

In the seventh and eighth bars of the Introduction to the 'Sonate Pathétique,' Beethoven has used very much the same :

Grave.



The Introduction *Grave* is mainly concerned with this gloomy and sinister *motif* :

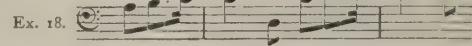


It appears later, in the middle section of the *Allegro*, as :



and has a striking resemblance to the 'look' *motif* in 'Tristan' (which is especially noticeable when we compare its major form at bar 5 of the *Grave*) :

Tristan.



These comparisons between the 'Pathétique' and 'Tristan' may reveal only a coincidence; on the other hand it may be a case of 'Apostolic succession,' which is so admirably defined by Sir George Grove.\* If the latter, then there will be some justification for supposing that a tragedy with a sinister background of sorcery, as seen in 'Medea,' underlies the composition of the 'Pathétique.' Beethoven has so seldom

\* Grove, vol. i., p. 177, vol. ii., p. 672. Op. 9 was published in 1798.

\* Beethoven and his Nine Symphonies, p. 60.



indicated a programme that it is well to remember the late Sir Hubert Parry's dictum on this point :

Even if it deals with a story it does not represent the circumstances, but the condition of mind which results from its contemplation.\*

This may be nearer the mark than the suggestion that Beethoven specifically used Cherubini's ideas, or that Wagner used Beethoven's.

We are told that 'great minds think alike,' and if a 'condition of mind which results from contemplation' produces musical ideas which have a likeness, it is feasible that dissimilar stories have a common origin. The earliest form of the 'Tristan' story belongs to Solar mythology ; the same may be said of the 'Medea' story. In Greek mythology she is immortalised as the grand-daughter of the Sun. According to Alice Cleather and Basil Crump,† Wagner shows that he was acquainted with the earliest solar form of the Tristan myth by the lines :

Mit blutender Wunde bekämpft 'ich einst Morolden :  
Mit blutender Wunde erjag 'ich mir heut' Isolden !

(Act 3, Scene 2.)

As Tristan sinks dying in Isolda's arms, the two motifs shown in Exx. 13 & 18 are heard, thereby accentuating their place in this drama by being used at its climax. Likewise in the Free Fantasia section of the first movement of the 'Pathétique,' Exx. 2 & 17 are brought into close contact, which, from their associations might typify passionate hatred and sorcery, although the latter is not apparent, so to speak, until Wagner has pointed it out. But is it not possible that, considering the circle in which Beethoven moved, and which would have contained eminent scholars, philosophers, and the like, some account of the original mythology of 'Medea,' and the sinister influence of passion, love, and magic would set him thinking? Indeed, the phrase 'Fire of Love,' which is exemplified in both these dramas, comes from Pagan sun-worship. Its adoption in Christian worship, in the 'Veni, Creator,' for instance, is an anachronism which has a parallel in the use of the beautiful melody of the *Adagio* for an Anglican chant.

Beethoven was twenty-nine when he published the Sonate. He had been resident at Vienna about five years, during which time his relations with his contemporaries were anything but pleasant. He was fully conscious of the fact that his music was not understood. He was sensitive and suspicious to a degree, the slightest hint of ridicule made him furious. It is not difficult to understand what his feelings would be like if, after explaining his meaning of the 'Pathétique,' Woelffl, Hummel, and a few other lively sparks made fun of it—he was hardly likely to run the risk. His strong sense of humour, too, might make him enjoy the many attempts there must have been at the time to unravel the mystery of such a title.

He was evidently chary of giving titles to his works. He qualified the title of 'Pastoral' to the sixth Symphony with 'more the expression of feeling than painting'; and as for the 'Eroica,' the well-known story of Ries is illuminating on this point, for when he told him that Napoleon had assumed the title of Emperor, Beethoven tore the title-page in half and threw it on the ground, and, it is said, never referred to the connection between his Symphony and Napoleon until seventeen years afterwards, when he

was told of the death of the latter at St. Helena (May 5, 1821). Then he stated that he had already composed the proper music for that catastrophe, meaning, of course, the 'Funeral March.'

Then there is the inconsistency of style between the *Rondo* and the other movements. Beethoven must have realised this soon after publication ; he was too big an artist not to have done so. How very different, for instance, is the so-called 'Appassionata' Sonata (Op. 57). This is consistent throughout. It was composed in the summer of 1806, after a season at Vienna which included many meetings with Cherubini, who was there in 1805-06 producing his operas. It is stated that the composers were much together.

The writer of the article in *Die Musik* states that it is unlikely that Beethoven was never conscious of the relationship between this Sonata and 'Medea.' If such is the case, then Op. 13 is 'more the expression of feeling than a fantasia on themes'—to paraphrase the Master's own words. On his own admission he always worked to a picture.\* As to what this may have been he very seldom affords a clue. But as he progressed towards maturity, he thought less and less of his early works and, great artist that he was, the incongruous nature of an early *Rondo* tacked on to obviously-inspired first and second movements must have been distasteful to him. This was probably the reason why no indication ever came from him as to the meaning of the 'Pathétique.' But the atmosphere of 'Medea' seems to be reflected in the Sonata, added to which there is an apparent working of some of Cherubini's themes which will justify an association of the two works.

## NEW LIGHT ON LATE TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

I.—WILLIAM SELBY

Although William Selby (or Shelby) is included in the list of 'practitioners' by Morley, in his well-known 'Plaine and Easie Introduction to Practical Musicke,' in 1597, and is quoted by Stafford Smith, yet no particulars of his biography have been hitherto available.

Henry Davey, in the new edition of his 'History of English Music' (1921), is content with the following notice of this Tudor composer :

Selby was doubtless the William Shelbye whose 'Felix namque' and 'Miserere' are preserved in the Mulliner MS. The former is in four real parts, long and elaborate ; the latter—a fantasia on the plainsong *Miserere*—has throughout two notes in the upper part against three in the middle and nine in the bass. Stafford Smith made a marginal note that the piece was not intended to be exactly divided, but I think the various 'proportions' would have been precisely what 16th-century musicians employed and appreciated. There is in most of the pieces in the Mulliner MS. still a certain stiffness resulting from too strict contrapuntal calculation ; from beginning to end each piece is without variety, having always the same 'proportions' as in Shelbye's 'Miserere,' in Tallis's 'Natus est nobis' (two-part, with quavers in bass and minims in melody), and many others.

Dr. Ernest Walker, in his 'History of Music in England' (second edition, 1924), writing of the

\* 'Grove,' vol. iii., p. 574.

† 'Tristan and Isolda,' described and interpreted in accordance with Wagner's own writings' (Methuen).

\* Beethoven and his Nine Symphonies,' p. 158.

ecclesiastical influence in the pieces given in the Mulliner book, says:

The pieces of Redford and Shepherd seem on the whole the least artistically uninteresting; those of Blitheman, himself a great executant, show forecasts of the virtuoso fireworks of his pupil Bull, some of whose rhythmic devices are also foreshadowed in such things as a 'Miserere' Fantasia by Shelbye, which combines three different measures uninterruptedly from start to finish—an example of sheer mathematical calculation of a kind which seems to have had considerable attraction for contemporary composers.

Parry, in his 'Style in Musical Art' (new edition, 1924), thus refers to Selby:

Further, in this book of Mulliner's, there are examples which show the instinct of composers to break the bonds of the old choral style, and to seek for intimately ingenious devices which might be qualified to represent a new kind of art. A very curious and amusing example is an elaborate speculative combination of species by Shelbye. The *Canto Fermo* (a Miserere) is given to the little finger in what appears to be two semibreves in a bar, though it requires the addition of a quaver to each semibreve to make it fit, the middle part for the thumb and contiguous fingers of the right hand and the part for the left hand are in a time equivalent to nine crotchets in a bar. Such devices are met with also in later Elizabethan compositions for the Virginals.

So far, then, we have ample evidence as to Selby's powers as a composer, and yet the only clue as to the period in which he flourished is the fact that two of his instrumental pieces are found in Mulliner's MS., c. 1560. Therefore I proceed to throw some new light on his biography—not many details, I am sorry to add, but still such as may prove helpful to future historians.

William Selby was probably born c. 1510, and we meet with him as organist of Canterbury Cathedral in 1540. In the Chapter Acts there is an entry under date 1550, chronicling the fact that Selby was Master of the Choristers and also 'pulsator' of the organ. We are therefore safe in concluding that his creative period as a composer may be placed between the years 1540 and 1560. Another interesting entry from the Chapter Acts, under date 1567, records the payment to Mr. Selby, Master of the Choristers, of a honorarium 'for his pains in making and pricking divers books of music for the choir.'

Selby either retired or died in 1569-70, as his successor, Thomas Bull, was appointed Master of the Choristers in 1570. He deserves inclusion in the present series of articles as one among the Tudor composers who endeavoured to break away from the old traditions, and who yet must be reckoned with those who, as C. H. H. Parry writes, 'beat their wings fruitlessly against the confines of their cage.'

For any who desire to study at first hand the two compositions by Selby, an examination of the Mulliner MS. in the British Museum will repay perusal.

We have received from Messrs. Paxton the book of music for the Welsh Festival at Wembley—a selection from 'The Messiah,' some of the best of Welsh hymn-tunes and folk-songs, motets and anthems by Palestrina, S. S. Wesley, and Mendelssohn, and five of Robert Jones's delightful ditties. The collection is edited by Sir Walford Davies, who also writes a characteristic 'Foreword,' in which are some practical suggestions concerning massed singing. The music is printed in both notations.

## The Musician's Bookshelf

'The Necessity of Art.' [The Student Christian Movement, 7s. 6d.]

This volume consists of seven lengthy chapters, the subjects and authors being 'Art and the Escape from Banality,' A. Clutton Brock; 'Christianity and Art,' Percy Dearmer; 'The Art of Movement,' A. S. Duncan-Jones; 'The Puritan Objection to Art,' Malcolm Spencer; 'The Artist and the Saint,' Alfred W. Pollard; 'Literature and Religion,' J. Middleton Murry; and 'The Doctrine of Values,' Percy Dearmer.

One is disappointed to find no chapter devoted specially to music—the art capable of being practised by the largest percentage of people and at the lowest cost. However, Mr. Duncan-Jones allots a section of his chapter to music in connection with religion, and of course music frequently comes in by the way throughout the volume. The actual claim expressed in the title is best backed up in the opening chapter, 'Art and the Escape from Banality,' and in the second of Dr. Dearmer's contributions. The bulk of the latter appeared in *The Guardian* some time ago, and well bears re-reading. Dr. Dearmer quotes the following from the article, 'Æsthetics,' in the 'Encyclopædia Britannica' (the Doctor's italics):

(1.) *Æsthetic experience* (in all but its simpler and cruder forms) has been, and still is, *confined to a small number of persons*; so that the subject does not appeal to a wide, popular interest.

(2.) Both play and æsthetic contemplation . . . contrast with the serious work imposed on us, and controlled by what we mark off as the necessities of life, such as providing for bodily wants or rearing a family. They each add a sort of luxurious fringe to life.

Dr. Dearmer has no difficulty in riddling this pestilent theory, and he ends his lively exposé with the opinion that the poor

. . . never fell into the great modern heresy about art: it has always been an upper-class idea that art is only necessary to the rich, and a middle-class idea that art is not necessary to anybody.

Mr. Duncan-Jones says some good things, but some of his musical statements are rash. Is 'The Magic Flute' the supreme achievement in music? And is it true to say that 'for the fullness of the drama music is needed, and so is the dance'? If so, Shakespeare's works would be better as operas than as plays, which is unthinkable, if only for the reason that the exigencies of musical setting would end in our being obliged to scrap a good deal of the poetry of Shakespeare, and to exchange some of the remainder for the poetasting of the librettist. Mr. Duncan-Jones evidently has a higher opinion of Mozart's 'Requiem' than have most musicians. Can it be truly said that, apart from a few fine pages, the composer has risen to the height of his tremendous text? Had he done so, a performance of the 'Requiem' would be one of the most moving—even shattering—of experiences. But is it?

Mr. Duncan-Jones gives a good example of the ignorance which persisted until very recently, even among educated people, concerning the ancient music of the Church. Thus:

The 'Cambridge Mediæval History,' in its first volume, has a chapter on 'Early Christian Art' in which this most signal achievement of the Christian



spirit is not mentioned. In the second volume it manages in one place to couple the word 'music' with the name of Gregory. In the third volume the subject is waved aside with an apologetic gesture. 'No idea of the progress made in music can be given, but by a specialist.' As the specialist was apparently not forthcoming, we are left to console ourselves with the reflection that the shadowy and sordid history of emperors, counts, and viscounts was at any rate relieved by gorgeous buildings and learned writers.

Yet, as he says elsewhere, the so-called Dark Ages

... witnessed a steady growth and development which endowed the Church with perhaps the largest body of pure melody that has ever existed. And more—busy minds devoted themselves to the study of the principles that underlay it, and to the evolution of its science.

Officials and others who suffer from over-long 'settings,' with wearying repetitions of words, will envy the courage of Bishop Ullathorne, of whom Mr. Duncan-Jones tells a delightful story. Speaking of the early days of church music and ceremonial, and of the free methods of clergy in the conduct of the services in days 'when they had not fallen victims to the church musician nor to the mind of the sacristan,' Mr. Duncan-Jones says:

Bishop Ullathorne was quite in the ancient fashion when, having sat through an elaborate creed till the limit of endurance was reached, he rose in his place, as the choir were singing *genitum non factum* for the eighth or ninth time, and carolled forth, *Factum vel non factum, Dominus vobiscum*.

A musical journal's main concern is with music, so there is no call for a discussion of other chapters in this excellent book. But it may be permitted to draw attention to the unusual fairness with which the Puritan attitude to art is treated, to Mr. Middleton Murry's earnest pages on 'Literature and Religion,' and, above all, to the opening chapter—which by its vision and cogency reminds us of the country's loss in the death of Arthur Clutton Brock. All who are working for the proper recognition of the things of the spirit will find their objects stated in this symposium with a completeness that has probably never before been given to the subject.

H. G.

'Sims Reeves.' By Charles E. Pearce.

[Stanley Paul, 16s.]

Mr. Pearce's book has for sub-title 'Fifty Years of Music in England,' and in the long run it will probably be valued more as a record of a period than as a biography of a singer. Singers' lives make poorish reading, as a rule. There is little of the interest that attaches to the career of a composer, for example. We are engrossed in reading of the circumstances in which a great work comes into being, because we have the work before us, and such knowledge is often an essential preparation to complete enjoyment of it. But the singer's life is usually an alternation of success and squabble, and both alike are soon no more than dull—sometimes sordid—memories. The gramophone will improve matters, because it will help us to reconstruct a great singer's success. Thus a life of Caruso can be made a vivid affair by means of a score or so of his best gramophone records. What would we not give for some records of Sims Reeves, even though the music were balladry of the shoppiest! Mr. Pearce calls him 'England's greatest singer,' and there seems to be no reason to doubt that we have never had another tenor in the same class. He had

volume, range, sweetness, and above all that ease of production which is absent from so many tenors of to-day. Mr. Pearce suggests that much of his success was due to the fact of his having been first trained as a baritone, and the singer himself seems to bear out the theory. In 1892 he said:

The modern voice has a wide range but no middle. It has been written up till the middle register has grown weak and thin. If a tenor has a good, strong middle voice, he is now called a baritone. I think I may claim to be a tenor, yet I used to be called a baritone at first because I had preserved this part of my voice fresh and strong.

As Mr. Pearce says, no doubt the youthful Reeves possessed, unknown to his teacher, the high notes of a pure tenor. Had the teacher not been deceived by the richness of the middle notes, and unaware of the high ones, he might have concentrated on the top and starved the middle—a common fault of teachers to-day, if we may judge from most sopranos and tenors.

But Sims Reeves was a good deal more than a mere voice. We are apt to under-rate his all-round ability and musicianship, misled by his facile success with so many poor songs. Yet as a boy he absorbed a lot of excellent music and got something like a good standard in the matter of execution, thanks to the concerts of the Royal Artillery at Woolwich (where his father played the violin and bassoon, besides singing bass solos in the R.A. Chapel); he learned musical notation almost with the alphabet, and in early childhood was accustomed to be ready for a pianoforte lesson from his father at five in the morning. Later he was leading treble and occasional organist at North Cray Church, and while still in the adolescent stage was a pupil of Callcott for harmony and counterpoint, of John Cramer for pianoforte, and was able to make a good show with the violin, violoncello, and oboe. And he appears to have added yet other instruments to his repertory, for we hear later of him during an engagement at Edinburgh 'taking up half a dozen instruments and playing difficult passages for the instruction of the bandmen who were unable to execute them correctly.' He even learned to engrave music! His father, a cautious Yorkshireman, had some doubts as to the stability of a livelihood gained from singing, and advised his son to take up the graver's tools and so have a craft at his back in case of failure. On the singing side, the most useful training at this early period of his life was got from frequent attendance at the King's Theatre, where he heard all the operatic stars of the day—Grisi, Persiani, Rubini, Lablache, Tamburini, and others who happened to be at their best just then.

Mr. Pearce discusses the complaint sometimes made as to Sims Reeves's having done little in the cause of good music. He quotes Mr. Willert Beale:

It is much to be regretted that one with so much influence at his command had not done more for the art he represents. In oratorio singing he was unsurpassed. Being recognised, and justly so, as the leading tenor of the day, he could have advanced English music, had he been so disposed, to an incalculable extent; yet his practical encouragement of composers has been limited to writers of ephemeral compositions.

Mr. Pearce says that Mr. Beale, to be just, should have mentioned examples of good English music

which Reeves could have sung and didn't; and he contends that such examples do not exist. Admittedly, the period of Reeves's prime was a lean time in English composition; but it can hardly be denied that his choice of songs might have been much improved. A Gervase Elwes or John Coates would have snapped his fingers at the taste and convention of 1850, and would have found something better than Pretty Janes. But is it not probable that Mr. Beale meant 'music in England' rather than 'English music'? If so, there is even less defence for Reeves. At his innumerable concert engagements he seems to have relied on threadbare operatic excerpts and poor ballads. He made a great success with 'Adelaide'—now generally admitted to be one of Beethoven's weakest songs. Were there no other songs by the classical lieder school obtainable in England at the time? Think what a singer of his standing, with a public ready to eat out of his hand, could have done by the introduction of one or two first-rate songs into each of his programmes! Mr. Pearce's real answer to such strictures as those of Mr. Beale lies on other grounds than mere choice of songs. It is almost impossible to exaggerate the amount of good a singer of Reeves's gifts can do in awakening wide public interest in the art itself. Mr. Pearce draws attention to the great increase of musical activity—especially in choralism—that took place about 1850. May not much of this be credited to Sims Reeves? He could not have drawn those great crowds to hear him sing at concerts and in oratorio without bringing thousands under the spell of music; and his every appearance set up a standard in vocal beauty and purity of style that must have had incalculable effects for good on the young singers of his day.

Apropos of the choral activity of that period, Mr. Pearce says that in 1854 'nearly every provincial town had its choral class. The London suburbs were busy in establishing musical societies, and Camberwell, greatly daring, engaged Prof. Pauer to conduct a choral body of a hundred and fifty singers,' and goes on to quote Chorley's view that 'chorus singing, whether theatrical, sacred, or orchestral, has never before been carried to such high perfection in England—our country may now in this improved branch of musical execution challenge its rivals, whoever they may be.' Mr. Pearce follows this quotation by asking: 'What would Mr. Chorley say of the paucity of choral singing at the present day?' Mr. Pearce must be curiously out of touch with the musical life of the present, or he would be aware that both in quantity and quality choral singing to-day is immeasurably ahead of that of seventy years ago.

There are so many quotable and discussable matters in this book that a reviewer looks at his copy, with its dog's-ears and pencil-notes every few pages, and finds that after all he has to leave unpicked all manner of plums.

As was said above, the work is less a biography than a discursive account of a period. Mr. Pearce has made a good and attractive job of it despite an occasional lack of care in style and some dubious views in regard to musical taste. (For example, he is prone to defend poor music, and to scoff at attempts to improve public taste.) But his book is so entertaining that he may be forgiven. Indeed, so great is our debt to him that he may even be absolved for saying (p. 154) that 'some of the singers were *non est*.'

H. G.

'N. A. Rimsky-Korsakov: My Musical Life.' Translated by J. A. Joffe. Introduction by Carl Van Vechten.

[London: Martin Secker, 25s.]

There are too few books about music written 'from the inside.' Here is one of them.

There is not half enough of it—or rather not half enough of the most interesting parts of it. But do not let us start by grumbling, for the best parts are of such an extremely rare sort:

True, music written without the aid of a pianoforte is distinctly heard by the composer; nevertheless, when chance offers one an opportunity to play (on the pianoforte) for the first time a considerable quantity of music composed without a pianoforte, there is a peculiar impression, unexpected in its way, and one to which the composer has to grow accustomed. . . . During the process of composing an opera the tones imagined mentally belong to voices and orchestra, and when performed for the first time on the pianoforte they sound somewhat strange. . . . It is laughable, but at that time I developed an indefinable longing for the F minor tonality, in which I had composed nothing for a long time. . . . This unaccountable yearning drew me irresistibly to compose Lyubava's Aria, for which I jotted down the verses on the spot.

That is not profound, but I for one find it curious—a reflection in the mind of a man who makes the wondrous works at which we non-creators gape without really understanding (not the best analysts among us) how they came into being. How little the great composers have told us of the musical mind and its workings, even those who wrote copiously and brilliantly: Schumann, Wagner, Berlioz, Ethel Smyth. Schumann said the best things, and we grasp at them. But most have said nothing.

Rimsky-Korsakov did not write one of the great autobiographies of the world, but he wrote one of the best of musicians' books. We deplore his destruction of his sketches for a general work on æsthetics, to which he was incited by reading Hanslick, 'a writer of slight wit and exceeding paradox.' This autobiography was jotted down at different times, and stops at August, 1906, thus leaving out the last two years.

The introduction tells us that the original is 'artlessly, even badly written.' However that may be, the introducer is not in a position to criticise. Judge of his writing when he calls Rimsky-Korsakov 'a skilled workman at setting folk-jewels in operatic platinum,' &c. Rimsky happily avoided such flowers of speech.

His book reads coolly and laconically. He was evidently bent on setting down objective facts. Nothing could be more different from the swagger of Wagner's and Berlioz's books. This translation has Americanisms which might, in a London publication, have been pruned, but it is thoroughly readable. The system of transliteration ('Byelyayeff' for Belaiev, and so on) has a clumsy look, but means well.

This book, more than any other, brings us into personal contact with Balakirev and his friends. It breaks down the barriers of sixty years and the distance of Petersburg, and we feel how normal and human were these musicians who were engaged on such extravagant adventures—'Antar,' 'Boris,' 'Islamey'—in the heyday of our Macfarrens and Sterndale Bennetts. Reading here of them, one



feels them much nearer than Macfarren and Sterndale Bennett, and, in fact, extraordinarily like clever folk one has met at post-war parties at Kensington and St. John's Wood. What they said at Balakirev's in the 1860's, is nowadays to be heard at Chelsea :

Eight Symphonies of Beethoven found comparatively little favour . . . they had little respect for Mendelssohn, and Moussorgsky often called him 'Mendel.' Mozart and Haydn were called out-of-date and naive. Chopin was likened by Balakirev to a nervous society lady. . . . Chopin's melodies were considered sweet and womanish; Mendelssohn's, sour and bourgeois. The themes of Bach's Fugues were undoubtedly held in respect. The greatest amount of attention and respect was showered on the musical elements called additions, introductions, brief but characteristic phrases, *ostinato* dissonant progressions (but not of the enharmonic variety). . . . Berlioz . . . was highly esteemed . . . They respected Dargomijski . . . the 'Vorspiel' to Wagner's 'Meistersinger' he [Balakirev] hated.

The book makes us love these men because of their passion for music—the amateur's passion. All five of them were queer cases, and Rimsky as queer as any, no matter how drily he writes about himself. On page 38 we find him a midshipman putting in to refit at Gravesend, in 1862, on his way round the world. He was here in England for four months, and here wrote the *Andante* of the Symphony which Balakirev had urged him to start on. He posted the score to Russia, and Balakirev said that the Gravesend *Andante* was the best movement. Has any midshipman, before or since, occupied his leisure in writing a symphony? That was in 1862. Rimsky-Korsakov was eighteen. 'I did not know the A B C of theory at the time.' On his return to Russia, in 1865, the Symphony (which was called the first 'Russian' Symphony—Rubinstein did not count) was performed with some success.

Rimsky-Korsakov, years later, buttressed his instinctive musical gifts with the solidest technical studies, and he looks back with some irony on his youthful adventures, as on those of his brilliant friends. They were the most amazing amateurs that ever were. If Balakirev could not be called an amateur, it was not that he was a trained musician but that he was a prodigy, a complete musician by instinct. He utterly dazzled the young Rimsky-Korsakov, and no wonder. The older Rimsky-Korsakov is critical enough, but sums him up :

An excellent pianist, a superior sight-reader, a splendid improviser, endowed by nature with the sense of correct harmony and part-writing. . . . Then, too, he was a marvellous critic, especially a *technical critic*. He instantly felt every technical imperfection or error, he grasped a defect in form at once.

Rimsky-Korsakov in retrospect blames him for not realising that the musical education of which he had no need might be useful and even necessary to others. In 1871, Rimsky-Korsakov, on the strength of 'Sadko,' 'Antar,' and 'The Maid of Pskov,' was appointed a professor of composition and orchestration, and conductor of the orchestral class at the Petersburg Conservatory. He says :

I was a dilettante and knew nothing. . . . I not only could not decently harmonize a chorale, had not written a single counterpoint in my life, but I had hardly any notion of the structure of a fugue; nay did not even know the names of augmented and diminished intervals. . . . As for the conductor's art, never having conducted an orchestra, I had no conception of it.

He learnt by teaching, and mastered all the academic arts. Meanwhile Borodin and Moussorgsky carried on by the light of nature. Rimsky-Korsakov leaves us valuable sketches of these two friends. To the good Borodin he was particularly attached, and he mixes dry humour with regretfulness in his account of Borodin, who was divided between music, chemistry, and philanthropy, living a restless life with a neurotic wife, crowds of poor relations, cats, and no time-table. No wonder that 'Prince Igor,' at which he had worked for twenty years, was left unfinished.

And Moussorgsky passes before us in these candid pages, from a foppish young guardsman degenerating into a dreary toper. On page 210 is Rimsky-Korsakov's defence of his drastic editing of Moussorgsky's MSS. He found in the unfinished works :

. . . absurd, incoherent harmonies; ugly part-writing; now strikingly illogical modulation, now depressing absence of any at all; ill-chosen instrumentation of orchestrated pieces; in general a certain audacious self-conceited dilettantism; at times moments of technical dexterity, but more often technical impotence. Withal, these compositions showed so much talent, so much originality, offered so much that was new and alive, that publication was a positive obligation.

And if the world really wants Moussorgsky's *ipsissima verba* the MSS. are, so the candid friend the Editor points out, always accessible. Long years after, in 1904,

I remained inexpressibly pleased with my revision and orchestration of 'Boris Godounov'. . . . Moussorgsky's violent admirers frowned a bit . . . But I had not . . . painted out the old frescoes for ever.

Rimsky-Korsakov certainly faced posterity with a perfectly clear conscience. One reads attacks on his editing of Moussorgsky which leave the historical considerations out of count. Whether he was well-advised or no, Rimsky-Korsakov all his life was a model of artistic probity. This book of his, which spares neither himself nor others, speaks unmistakably for a character of extraordinary courage and strength. C.

'A Students' Hymnal for use in Schools and Colleges.' Edited by Sir Walford Davies for the National Council of Music in Wales and the Welsh County Schools Association.

[Humphrey Milford, Oxford University Press. Harmony edition, 6s. 6d.; Melody edition, 1s. 6d.]

'Hymns of the Kingdom,' being the English Section of the 'Students' Hymnal.'

[Humphrey Milford. Harmony edition, 4s. 6d.; Melody edition, 8d.]

'A Transition Hymn-Book.' By the Rev. R. E. Roberts.

[Humphrey Milford, 1s.]

'The English Hymnal.' Melody edition.

[Humphrey Milford, 2s. 6d.]

Not very many years ago the compilation of a new hymn-book was a simple proposition; you overhauled all the existing books, took from them such tunes as met with your approval, got a few composers to write more or less original tunes so that your book would include a few pages of matter hitherto unpublished, and there you were. Of definite policy, or of freshness in laying out or presentation there was little until the 'English Hymnal' came on the scene.

Since that date a good many collections of various sizes have appeared, and in all of them a certain liveliness has been reflected from the 'English Hymnal.' The 'Students' Hymnal' justifies itself amply in a variety of ways. To begin with, the music is set forth in both the Staff and the Tonic Sol-fa notations; the indexing is copious and convenient; the order is alphabetical; and—a specially valuable feature—a melody edition is available. It is a pity the names of authors and composers do not appear over or under the hymns. (One of the best points about the 'English Hymnal' is the fact that we can see the sources of words and music without reference to the index.) In the matter of laying out there seems to be only one fault in the harmony edition: in some cases all the words are sandwiched between the two staves, and where there are as many as five or six verses, plus the Tonic Sol-fa signs, the inevitable result is a very wide separation of the staves. (In No. 61 the staves are separated by no fewer than fourteen lines of text!) This does not matter to singers, but players who are poor readers or inexperienced will find themselves hampered by the gap between the S.A. and T.B. parts—especially when (as so often happens in hymn playing) one hand has to help out the other by taking over an extra voice for a note or two.

The quality of the tunes leaves room for the minimum of complaint. The prime feature is melodic strength, both in melody and rhythm. There are many new tunes—so many that an attempt to discuss them as they deserve would call for a far longer review than is possible here. There is a section of over a hundred hymns, with Welsh text and mainly Welsh tunes, a short collection of anthems (including the 'Dona nobis pacem' from the B minor Mass), a half-dozen carols, a few Psalms marked for chanting, a harmonized Pater Noster, and a setting of the Te Deum for choir and congregation. Among the adaptations are some that are questionable. The tune set to 'As with gladness men of old' is an example. The familiar 'Dix' is, as most people now know, an abridgment of a fine German chorale, 'Treuer Heiland, wir sind hier.' In the 'Students' Hymnal' we have 'Dix' with a difference, the fourth phrase being drawn from the 'Treuer Heiland' with the first note changed. As a result we have neither 'Dix' nor 'Treuer Heiland,' but a variant which will confuse and irritate those who know either tune. It is a pity a metrical fit could not have been found for the German tune with its splendid penultimate phrase (absent from 'Dix'). There is not much plainsong in the book, and what there is might have been better treated. Plainsongites will not be pleased to see a common metre tune hacked out of the exquisite 16th-century 'Rosy Sequence.' The result is an ordinary hymn-tune that gives no more than a hint of the beauty of the original. 'Christe Redemptor' (No. 76) has an effective faux-bourdon, but the organ part of the other verses has rather more chords than are desirable—a point in which practically every hymnal fails. It is hardly possible to sing these melodies with the right elasticity if almost every note bears a chord. 'Æterna Christi Munera' is set out in a mixture of minims, crotchets, and quavers that will give the uninitiated little idea of the proper rhythm. The harmonization of these old tunes is diatonic rather than modal. (It is a popular error to regard the terms as synonyms. Modal harmony is diatonic, but diatonic is not necessarily modal.) Thus the 'Christe Redemptor' is here plainly in

E flat, with a final cadence in the dominant; there is no suggestion of the First Mode. An objection of this kind should not be lightly dismissed as mere pedantry. Many composers and a large proportion of the musical public alike now recognise the beauty of the modal system, not only for its own sake but as a welcome relief from the tonality of the major and minor scales. This being so, we are sorry to see the few plainsong tunes in this hymnal harmonized with so little feeling for their modality.

Among the revisions that are improvements is one of Boyd's 'Pentecost' ('Fight the good fight'). The rhythm and harmony are altered for the better, but no amount of revision can ever make it a good tune; those maddening repetitions of the third of the scale put it out of court as a melody. Sir Walford Davies probably thought twice before including it, even with the revisions. I wish he had not stopped at twice. Some day a hymnal will appear courageously without 'Pentecost.' 'Melita' has several of its dominant sevenths pruned away, but still too many remain. 'St. Oswald' is reharmonized with advantage, its original stationary alto and bass passages giving way to something more suggestive of 'the pilgrim band' being on the move. All the changes of this kind strike one as being in the direction of life and interest.

Marks of expression are absent, and there are no indications as to pace. There are a few bits of free accompaniment so good that one wishes there were more. Particularly effective is the rolling pedal for the last verse of 'Thou, Whose Almighty Word' to 'Moscow.' The stereotyped plagal cadence 'Amen' is not tacked on to every hymn. Often there is no 'Amen' at all, and those that are included are varied in form. In some cases the 'Amen' is very fittingly made into an imposing climax by division of the voices. Similarly, the 'Alleluia' at the close of No. 78 has three treble parts. This sounds ambitious, but any ordinarily well-provided choir would find no difficulty in it; the average choir-boy revels in an opportunity of the kind. In regard to the new tunes an interesting point is that some have a communal origin, those ascribed to the 'University of Wales' being written by a group of (presumably) students—with the editor as moderator, no doubt. Capital tunes they are, on the whole. The Preface tells us that in two cases no less than five people had a hand in the making of a four-lined melody. (But I wish the syndicate had not taken the fine old French tune 'Christe Sanctorum,' and evolved from it the poor effort set to No. 38.) The Preface, by the way, says so much that is wise and practical that it might well serve as the basis of a separate review. It should be read by all who have to do with hymn-singing. The thousands of people who have spent delightful and profitable hours at hymn festivals conducted by Sir Walford Davies will here find much of him in solution. The 'Students' Hymnal,' despite a few grounds for fault-finding, is a live and challenging book. Like the 'English Hymnal' it will affect for good any collections that may be appearing for a long time to come.

As will be seen from the heading of this review, the English section—about two hundred hymns—is issued separately under the title 'Hymns of the Kingdom.'

'The Transition Tune Book' contains fifty-two tunes from the 'English Hymnal,' brought together with the object of paving the way to the adoption of that book. Unfortunately some of the tunes cannot be called other than bad, e.g., the feeble 'Leominster'



of G. W. Martin, 'Calcutta,' 'Pilgrims of the Night,' 'Stella,' 'Benevento,' and Lowell Mason's Missionary Hymn. I doubt if any ardent admirer of the 'E. H.' (I am one) can lay his hand on his heart and say that he regards these tunes as being better than (or even so good as) the 'A. & M.' ones they are designed to supersede. The compiler says that in justice to the 'E. H.' he has to point out that his primary object 'has not been to select the most popular tunes, but to supersede the worst.' But surely a collection brought together for propaganda purposes, so to speak, should contain no example to which exception may be taken on purely musical grounds. We have to face the fact that the 'E. H.' fine book as it is, contains a good number of tunes and harmonizations that many Church musicians who have used it from its inception hope to see dropped from any revised edition; it is a pity that Canon Roberts has included at least half a dozen of them. However, there still remain a good forty excellent specimens, so the booklet will serve its purpose, though less convincingly than it would have done with a more exacting compiler.

It was stated above that one of the excellent points about the 'Students' Hymnal' and 'Hymns of the Kingdom' is that both are issued in a melody edition. Choirmasters who have used the 'English Hymnal' and have chafed at the costliness of the music edition and at the size and weight of the volume for small choir-boys will be delighted to hear that it is now to be had with melodies only—a slim, handy volume in stout green cloth. The print is small, but as the book will be used mainly by young people, the drawback is not serious. The edition will be a boon in churches where congregational practices are held. Its issue is a wise though belated move, and does away with one of the obstacles to the adoption of the book in poor parishes.

H. G.

#### 'Harmony Exercises.' By Adam Carse.

[Augener. Books 1 and 2, 2s. 6d. each.]

Here are two books which students and teachers of harmony should find exceedingly useful in supplementing the exercises—usually far too scanty—given in the ordinary text-books. The author has done his work very thoroughly and systematically, and the result is a total of over a hundred and twenty pages of carefully graded material for the student to work at. The two books together comprise forty-five sections, in the majority of which the exercises are arranged in three groups—(a) Figured Basses, (b) Melodies, (c) Unfigured Basses. The author has clearly aimed at making the exercises musically interesting, many of them being in instrumental idiom. In fact, in the praise-worthy attempt to reduce to a minimum stodgy exercises of the hymn-tune type, he lays himself open to criticism in the case of some of the examples in the early part of the book. There is more than one instance where certain notes would be better treated as unessential. Unessential notes, however, are not introduced till the eleventh section, so that even so far on as page 30 we find the student being asked to harmonize—with a separate chord for each note, of course—a descending scale of eight quavers in a bar of  $\frac{4}{4}$  time. Many of the exercises in this part of the book would have been capable of more artistic and more natural treatment had even simple passing-notes been introduced at an earlier stage.

Apart from this Mr. Carse's book appears to be in every respect admirable. Not the least of its good points is the prominence given to modulation from a very early stage, and the helpful nature of many of the exercises in this respect. One is glad to see, scattered throughout the book, several sections devoted to pianoforte writing—melodies to be harmonized for pianoforte (with keyboard idiom) or for violin with pianoforte accompaniment. The final stages deal with analysis of chords, and of chromatic and enharmonic progressions and the harmonization of chorales and ground basses.

G. G.

#### 'A History of Music in England.' By Ernest Walker.

[Humphrey Milford, 10s. 6d.]

A reprint of this admirable book has been long overdue, and, now that it has arrived, the only complaint one has to make is that the necessary additions, modifications, and corrections appear as an appendix instead of being incorporated into the body of the book. There are of course economic reasons for this, but these will not help the new reader, who will be well advised to read the appendix first, and make a note of the pages to which the fresh matter refers. There are few actual corrections, the bulk of the extra chapter being devoted to the carrying on of the review of British composers from the point at which it stopped twenty years ago. It is, however, still far from complete, owing to Dr. Walker's decision to include only composers who have passed their fortieth year. He gives us telling thumbnail valuations of Delius, Ethel Smyth, Bantock, Vaughan Williams, Boughton, Holbrooke, Frank Bridge, and others. Some of these little critical sketches tell us as much as pages of average writing would do. For example, the strength and weakness of Delius are exactly hit off in the view that his music 'often sounds more like the work of an amateur of great genius than that of a professional musician.' Good as all this is, however, the book would be hardly less valuable without it. As a piece of historical writing, and as criticism, it remains one of the best things in English musical literature. On its first appearance it drew attention to a wealth of early music, much of which has since been 'discovered' (with fanfares); it uttered some courageous opinions about Handel, Sullivan, and other British idols—opinions which were violently assailed at the time, but which have since proved to be those of a great number (perhaps a majority) of musicians; and, above all, it was written in a style worthy of its subject. If you would realise how great and unusual that virtue was, read any twenty of the numerous books on music that have appeared during the past few years. If you can find three of which the same can be said, you will have been lucky in your choice—or easily pleased.

H. G.

#### 'The Complete Opera Book.' By Gustav Kobbé.

[Putnam, 15s.]

This is a new and enlarged edition. When the book appeared (about two years ago) English reviewers pointed out that although this country could not claim to have contributed extensively to the operatic repertoire, she had not been entirely barren. Hence a book that contained no reference to English composers could hardly be called complete. The criticism has not been fruitless, for this new

edition contains a supplement in which Mr. Ferruccio Bonavia deals clearly and concisely with Holst's 'Savitri' and 'The Perfect Fool,' Boughton's 'Alkestis' and 'The Immortal Hour,' and Ethel Smyth's 'Fête Galante,' 'The Boatswain's Mate,' and 'The Wreckers.' We may hope that the third edition will go even further towards adequate notice of English opera, past and present. Mr. Bonavia gives also synopses of Stravinsky's 'Le Rossignol,' Rimsky-Korsakov's 'Ivan,' and Moussorgsky's 'Khovanschina.' A few music-type illustrations accompany the Holst and Boughton works. The volume now contains over nine hundred pages, and is surely the best thing of its kind, despite a few shortcomings.

H. G.

## THE PERFORMANCE OF ELIZABETHAN CHURCH MUSIC

By HEATHCOTE D. STATHAM

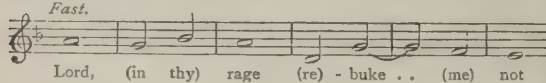
An attempt is made in this article to put forward some practical suggestions as to the performance of Elizabethan and early 17th-century Church music. Though for convenience's sake the suggestions are set forth dogmatically, they are frankly suggestions rather than ex-cathedra statements; and they have only such authority as comes from practical experience and experiment.

### LEGATO: STRESS

The two essential points of technique required for the correct performance of this music are (1) perfect *legato* singing and (2) the application of what is called here stress, which includes word-stress and rhythm-stress. They must be dealt with together, because *legato* singing is impossible without proper word-stress and rhythm-stress. When a perfect orator speaks a phrase with conscious art he emphasises certain syllables not by attacking consonants, but by enlarging and vocalizing on the vowel sounds of important syllables, and by lightening and reducing tone on unimportant syllables. He also reduces to a minimum the cessation of vocal tone caused by the interruption of consonants. This is exactly what has to be done in singing. Each separate voice part in an Elizabethan service or anthem is oratory raised to its highest and ultimate form—it is speech which has been glorified into music. The composers were nearly always meticulously careful in fitting the music to the words. Not only do accents fall where they naturally do in speech, but the curve of the music often follows the inflections of the speaking-voice. The first phrase from Byrd's 'Songs of Sundry Natures' is an excellent example of correct accentuation and inflection:

Ex. 1.

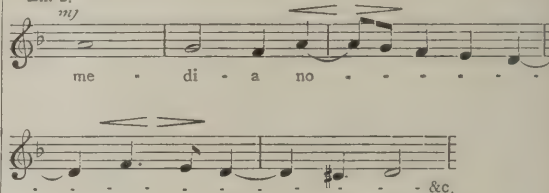
*Fast.*



Here the unimportant syllables have been placed in brackets. On each important syllable there should be stress, *i.e.*, a pressing home and beautifying of tone on the vowel sound: on the unimportant syllables there should be a lightening and cutting away of tone. The singer should have two distinct levels of tone, one for stressed syllables and the other for unimportant syllables. These two levels of tone vary in power as the singer sings louder or softer, but they do not vary in relation to each other.

They should move in parallel lines. (Naturally no singer could, in practice, keep the two tone levels in unvarying relation one to the other, but the comparison with parallel lines does give a mental picture which is useful.) These stresses are not only necessary for marking important syllables; they are necessary for marking rhythms. In the following example from Tallis's Motet 'Audivi vocem de coelo' it is necessary that the accented notes of the triple rhythms should be pressed home and the unaccented notes lightened. The expression marks here are Sir Richard Terry's, the editor of the Motet:

Ex. 2.



It is not to be supposed that this system of stressing and lightening is to be used unvaryingly throughout a work. It is not, *e.g.*, required to as great an extent when all the voices sing the same rhythm simultaneously. But it does seem essential when two or more rhythms are proceeding together. In the following example from Gibbons in F, the rhythms will stand out clearly only if the syllables 'light' and 'on' are stressed, and the others lightened. Moreover, there should be real contrast between the two tone-levels used:

Ex. 3.



The singer who stresses and lightens according to the natural inflections of the speaking-voice is usually on pretty safe ground. There are, however, times when an unimportant word, such as 'and,' must be stressed in order to mark a characteristic rhythm.

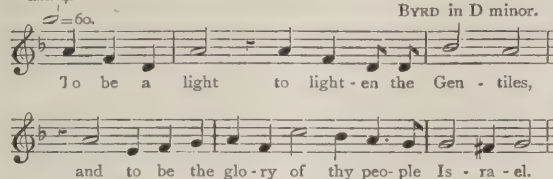


## FREE RHYTHM

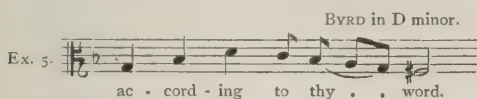
*Tempo rubato*, like fire, is a dangerous thing to play with. Such is its fascination, especially to pianists, that one hears it applied indiscriminately to almost every phrase. It should certainly be used in such a passage as the following :

Ex. 4.

BYRD in D minor.



Without absolute freedom of rhythm this loses half its fervency. But no rules can be laid down as to its use. This particular Service, Byrd in D minor, calls for almost the same looseness of treatment as Merbecke's unison Mass. Gibbons in F, on the other hand, has an aloofness and austerity which would make an extensive use of *rubato* a mistake. In such a phrase as the following :



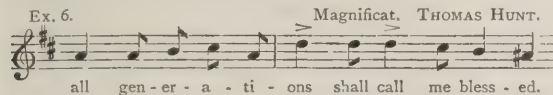
it should of course be used. The first quaver here has to be stressed and held, and the remaining quavers have to be lightened and hurried.

## SYNCOPIATION AND SHORT RHYTHMS

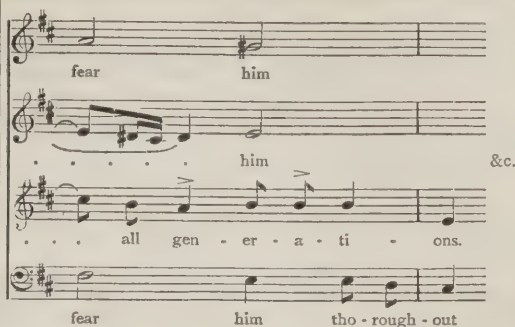
The idea of syncopation should not exist at all in the singer's mind when singing this music :

Ex. 6.

Magnificat. THOMAS HUNT.



Example 6 can only be satisfactory if the singer feels the apparent syncopation as a short triple rhythm. To do this he should count on every quaver: the unimportant syllables should be very much lightened, and the accented ones stressed more than usual. These short triple rhythms frequently occur, and have a delightful feeling of lilt and freedom if they are treated in the proper way. In the following lovely passage from Tomkins's second service, the tenor should sound through with perfect freedom and no hint of syncopation :



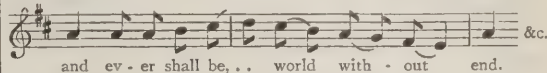
## UNDERLAYING OF THE WORDS.

The composers' methods of underlaying the words often seem strange to modern ears. The underlaying of the words has been changed from the originals in almost all editions except the most recent ones, and so it comes to us now as something of a new thing. It is most important that it should be given correctly, as the character of many passages is quite altered if it is not. In Hunt's service this phrase occurs :

Ex. 8.

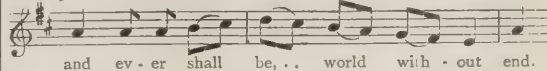
Nunc dimittis.

THOMAS HUNT.

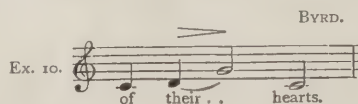


This is quite different from the following :

Ex. 9.



slurred in the modern way. With Hunt's underlaying of the words, the effect of the phrase should be almost that of an irregular slither down the scale, with pressures on the first of each of the slurred notes and a feeling of absolute looseness about the whole phrase. It is passages such as this which give us an insight into the methods of the Elizabethan singers. The original manuscript part-books of this work are all marked with slurs. This is unusual, and gives the service a special value, apart from the worth of the music. In the underlaying of the words it is constantly the unimportant word or syllable which is slurred to two or three notes, and the first of these slurred notes often falls on the unaccented beat of the bar. There is a temptation in singing them to place an accent on the beat: the accent, however, should fall on the first of the slurred notes. Single words like 'their' are often slurred to a short note followed by a longer one, the longer one falling on the beat of the bar. There should be just that suggestion of 'scooping' about the singing of them as there is when a violinist slides a finger from one note to another on one string :

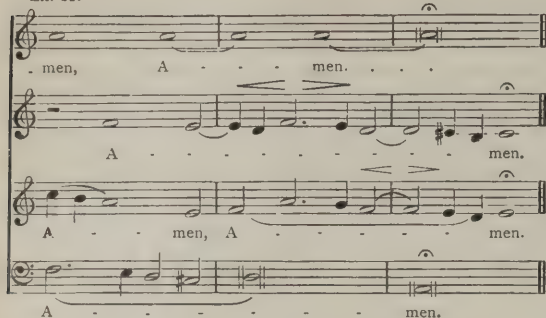


## FINAL CADENCES.

The final cadence is often the gem of a composition, and is the opportunity for each singer to give his most beautiful tone with the greatest tenderness and fervour :

\* I have kept the spelling and notation of 'throughout' as they appear in the old printed part-books.—H. D. S.

## Ex. 11.



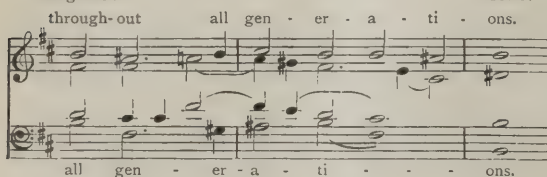
In this pathetic ending from Farrant in A minor (G minor in Boyce) the alto part should be noticed. It starts from F and returns to F again. This second F should be lingered on, beautified and caressed with all possible tenderness. Phrases like this which return to the note from which they started, as though unwilling to leave it, are common, and should always be treated in this sympathetic way. The last bar contains an example of a well-known formula. Too often one hears the crotchets thumped out with heavy accents and a portentous *rallentando*. Unless the ending is of a triumphant nature, this is wrong. This simple conclusion should suggest a tender gesture of farewell rather than a military salute on dismissal.

One of the peculiarities of Elizabethan choral music is the simultaneous use of the major and minor thirds. The following looks horrible and, played on a keyed instrument, sounds horrible:

## Ex. 12.

Magnificat.

HUNT.



Yet there is no doubt that the composer meant it to be sung as written. When sung unaccompanied it does come off: it has the effect, especially in a resonant building, of a sudden brilliant flash of colour. Though such passages may be too acrid for some palates there is yet something sturdy and John-Bullish about this refusal of the alto to be jostled from his path. In his 'English Madrigal Composers,' Dr. Fellowes explains the technique of singing these clashes. It consists in slightly sharpening the major third and slightly flattening the minor. If such a phrase is accompanied, the part responsible for the clash should always be omitted from the accompaniment.

Although this music is usually sung unaccompanied, it was probably not so sung at the time when it was written, for there are numerous old organ books in existence. The organ parts in these books are, however, of a very sketchy character, and have far less substance than a reduction of the voice parts to short score. When the organ is used it should not duplicate the voices throughout: it should be used rather as a help in time of trouble, and a means of emphasizing the beauty of inner parts by soloing on a soft stop that blends with the voices. But its effectiveness in this way depends very much on whether the singers and the organ are close together.

There can be no question, too, that the use of the organ does take the keen edge off the just intonation of the voices.

For cathedral choirs this is surely the ideal music, for it gives to each singer the chance of singing the words beautifully and naturally. But it can be approached in no haphazard or light-hearted spirit. Dr. Fellowes's wise words about madrigal singing should be remembered:

'It is the conductor's first business to go through the separate parts thoughtfully and carefully, bringing some into prominence, suppressing others, and contriving suitable phrasing and emphasis, and that not exclusively in points of imitation. In this lies the secret of successful Madrigal singing. If, on the other hand, it is ignored, or set aside as being too difficult for attainment, the only reasonable alternative is to leave the Madrigal severely alone. There is no place for a *sors tertia*.'

Neither is there a place for a *sors tertia* in Elizabethan Church music.

[This article was written some time ago. Since then *Musica Ficta*, the underlaying of words and other technical points, have been fully dealt with in the prefaces to the first and second volumes of 'Tudor Church Music.']

## Occasional Notes

When is London to have its first performance of Schönberg's orchestral transcriptions of a couple of Bach Chorale Preludes? They were played at Carnegie Hall, New York, so long ago as December, 1922. We first heard of the transcriptions from Mr. Lawrence Gilman, the music critic of the *New York Tribune*, on the occasion of a call he paid us last summer. Mr. Gilman has since kindly sent us a copy of the programme containing his notes on the works, so that we may pass on some information to our readers. The Preludes chosen are 'Schmucke dich' and 'Komm, Gott, Schopfer, Heiliger Geist.' The transcriptions were the outcome of a suggestion made to Schönberg by Josef Stransky in the summer of 1922. The idea was so attractive that Schönberg set to work at once and finished the score by the end of the summer. He has treated the text with more scruple than is usual with transcribers, adding very little to the original. Indeed, Mr. Gilman speaks of him as having been 'almost anxiously reverent.' But this 'reverence' has not precluded the use of some instruments that one would not readily associate with works of the kind. On this point Mr. Gilman says:

Some may remark that 'anxious reverence' would hardly seem to characterise a transcriber of Bach who surrounds him with triangle, glockenspiel, celesta, and the other light women of the orchestra. It is apparently difficult for many to realise that there is plenty of evidence to prove that Bach was anything but a tonal blue-nose. It is not difficult to imagine him listening with delighted ears to a modern orchestra, or even to first-class jazz, and then sending one of the little Bachs post-haste for score-paper 3-ft. high, and proceeding with a glad whoop to write for all the instruments used in the score of 'Salome' or 'Le Sacre du Printemps.'

Schönberg opens 'Schmucke dich' *pp*, with woodwind, strings, horn, and harp, a clarinet, flute, and oboe in turn doubling the upper voice in the octave



above. Three solo (second) violins, three violas, and three violoncellos, muted, fill out the harmony. The chorale melody is given to a solo violoncello, the accompanying counterpoints being played by small sections of the strings, muted and divisi, with wood-wind, celesta, and harp (harmonics). The tone-colour is described as 'of extraordinary delicacy and sensitive artistic rectitude.' The other Prelude is No. 17 of the 'Eighteen Chorale Preludes' (Novello edition, Book 17). As most readers will remember, this is an extension of the eight-bar piece that appears in the 'Little Organ Book.' Schönberg gives the melody in the first section (where it appears in the treble) to the wood-wind, and the remaining voices to strings and harps, with the drums and triangle accenting the close of each phrase of the tune. In the second portion of the piece the chorale is proclaimed in the bass by trombones, tuba, and bassoons, the semiquaver passages above being shared by the strings, wood-wind, horns, and trumpets, with (says Mr. Gilman)

... singular ingenuity and some poetic license of a wholly venial kind—as, for instance, the flashing scale-passages in 32nd notes that heighten the brilliancy of the first pause of the bass tune on C, and the arpeggios later on for violins and violas. The superb close is enhanced by its orchestral setting, with the full splendour of the orchestra—*fortissimo* and *molto ritardando*—on that final bar.

The orchestra employed is of two flutes, two piccolos, two oboes, two English horns, two E flat clarinets, two bass clarinets, two bassoons, two double-bassoons, four horns, four trumpets, four trombones, tuba, timpani, triangle, glockenspiel, cymbals, two harps, celesta, and strings. This certainly seems an enormous battery to employ on these particular works, but, the principle of transcription once granted—as it must be—no one can take exception to any combination of instruments as such. Everything depends on what the transcriber does with them. A small force is no guarantee of good taste or sense of fitness, as we discovered recently in hearing an arrangement of the 'Sleepers, wake!' Prelude. Only a few instruments were called on, but a set of tubular bells happened to be among them. These musical drain-pipes were used in such a way as to drown the chorale melody and distract attention from the exquisite long-drawn tune that makes this piece such a joy. We do not know the name of the arranger, so we make this complaint without prejudice. Meanwhile we hope that worthy orchestral versions of Bach's organ works will continue to be made; and we should particularly like to hear what a masterly scorer could do with the Prelude in E flat—a blend of pomp and brilliance to which full justice can be done only by a full orchestra.

Mention of Bach reminds us of a curious fact in relation to Sir Dan Godfrey's 'Memories and Music' that no reviewer seems to have pointed out. At the end of the volume there is a 'Selected List of classical and other foreign works' played at the Bournemouth Symphony Concerts from 1895 till 1923, and the name of Bach does not appear. It seems incredible that Bournemouth has yet to make the acquaintance of the Concertos and Suites, and it must be poorly compensated by having had over thirty performances of Cherubini's Overtures. In the list of works by British composers is the Bach-Elgar Fantasia and Fugue; apart from this second-hand

reference, Bach is absent. His name is not even in the general index. In a book of this kind one looks to find letter B leading off with Bach; here it starts astonishingly with 'Bailey, Sir Abe.' We should have thought it impossible for an orchestral conductor to write so bulky a book, with particulars of the repertory for nearly thirty years, and yet somehow dodge John Sebastian, but Sir Dan has managed to do it. Perhaps there is a slip somewhere.

There is irony in the fact that within a few days of Mr. Clynes's reception of the B.N.O.C., at which the Minister made such sympathetic references to the possibility of the State doing something for music, the League of Arts should have been compelled to abandon its successful and popular Hyde Park performances, owing to the hampering regulations of the Office of Works. The League was announced to give Purcell's 'Dido and Æneas' three times in July at a cost of between £200 and £300. Under the old regulations the League was able to sell tickets for seats, and so pay its way. (In 1921 the tickets brought in £687.) Last year the Office of Works refused permission for the sale of tickets, and the League therefore tried a scheme of admission by programme (2s. and 6d.). The result, however, was a deficit, and as the League cannot face the prospect of further loss there is nothing to be done but to give up the project. The committee points out that

The difficulties cannot be removed without special legislation, and the present state of the law imposes so many restrictions that even a society which exists for public service cannot find a practicable scheme under them.

It adds that in other countries, where no such restrictions exist, open-air performances are highly successful. Meanwhile the League proposes to hold over the Purcell opera till November, when it will be given in a theatre. The Labour party has always professed so much sympathy with any efforts in the direction of democratising art, that one would have expected it to make the most of an opportunity for furthering such work as that which the League has been doing so well and so inexpensively for some years past.

The Guild of Singers and Players announces for next season a series of concerts at which the formal conditions of the ordinary concert-room will give place to more social and intimate conditions. Says the prospectus:

There will be comfortable chairs for all, smoking will be permitted (except during the vocal items), and light refreshments will be provided at the close of each concert.

The prospect of 'a comfortable chair' is particularly alluring to those of us who are neither stunted nor willowy; too long have we suffered from cramped knees and compressed ribs. It is to be hoped, however, that those chairs will not be disposed in stiff rows. For chamber music concerts such as these we should welcome something more suggestive of a large drawing-room. Perhaps the committee has thought of this, for it says it will endeavour 'to give to the title of chamber music its proper significance and intimate character.' We are glad to see that smoking will be permitted, though we doubt the wisdom or necessity of the ban during

singing. A singer coming on after smoking has been in full blast for, say, half-an-hour, will not be helped by an immediate extinguishing of pipes, &c. Nor will smokers—especially of cigars—be willing to damp down for ten minutes; a relighted cigar is a thing of naught. Is tobacco smoke such a bugbear to singers? We once asked Mr. Plunket Greene if he found the smoke at his recitals a nuisance. 'Not a bit,' he replied. 'I am never so happy as when I see the audience through a thick haze of it.' We add that these Guild concerts will take place on Friday evenings at the Court House, Marylebone Lane, W.; and that, as there will be only a hundred and seventy seats (at a uniform price of 5s. including refreshments) it will be well to make early application to the Organizing Secretary of the Guild, 74, Grosvenor Street, W.1. The programmes are of first-rate interest.

The Promenade Concerts start on August 9. A change of policy is announced in regard to the classical symphony side of the programme. The directors say that patrons from the country who always take their holidays in August complain that owing to the long-standing custom of playing the 'Nine' in chronological order they always hear the same Symphonies, and, of course, the early ones at that. This year the works will be played out of the usual order, and Tuesday nights, instead of being 'popular,' will be 'Classical'—which will no doubt make that evening more popular than when it was so labelled. At these Tuesday concerts Symphonies by Haydn and Mozart will be played. This is good news, for it has long been a grievance and a mystery that so little of the symphonic music of these two—especially Haydn—has been heard. Evidently the directorate has not forgotten the pleasure shown by the public, and even by the most hardened critics, when a Haydn Symphony was included in one of the Queen's Hall Symphony Concerts last season. The detailed programmes have not yet arrived, but the list of soloists is before us. It shows the usual imposing array of famous singers and players, with a good proportion of Britons. We are sorry to see no organ soloist; Mr. Kiddle's is the only name given in connection with the instrument. Now that the Queen's Hall organ has been reconstructed it seems a pity that Promenaders should have no opportunity for hearing one or two of our leading British recitalists. The best of them are as fine artists as their brothers and sisters who play the pianoforte or violin. The policy of using a concert organ for no more worthy purpose than helping out an occasional climax, or providing a *religioso* background for the 'Largo' or 'Solemn Melody' or Gounod's 'Hymn to St. Cecilia' is hopelessly out of date. We have lately heard of several British organists who are being approached with regard to concert tours in America. We are confident that a solo by any one of them would be hailed with delight at the 'Proms.'; but neither of them has ever been heard at Queen's Hall. Can anybody doubt that an audience so ready to enjoy Bach's Suites and Concertos would be other than delighted to hear some of his best organ music?

The July issue of *The Federation of British Music Industries Journal* prints the following letter, which was received by a pianoforte making firm in London:

DEAR SIRS,—Could you undertake the repairs of certain parts of a piano if same was sent up to you? The owner of the piano, so I am told, got the worse

for drink, and so took the piano to pieces. He has considerably damaged it. There are several keys missing and half a dozen or so broken. Then it would want making a new keyboard frame as he has completely destroyed this: all I have of this are the little steel pegs which the keys fit in to. Then it would want several new hammers. The lid in centre would require touching up. Now would you like the writer to send you the keys, lid, back portion holding the hammers, &c., and you do the necessary work and return to us when done. The whole piano would have been entirely done for had I not turned up in time.—Yours, &c.

June 14, 1924.

It seems to be not so much a case for repairs as for a new pianoforte and Prohibition.

Poor old London! No doubt she has her points in some respects, but where music is concerned she is the general butt. The latest brick was thrown by Mr. C. A. Lewis, *via* the *Daily Telegraph* of July 19. Mr. Lewis says:

Has it ever struck you that, so far as music is concerned, hardly any important event ever takes place in London—the great capital of a vast Empire—the centre point, one might have thought, of all artistic effort? We find musical events in Wales, in Gloucester, Manchester, Sheffield, Norwich, but never, or hardly ever, in London.

Well, well! Why *do* all the distinguished musicians from abroad make for London as soon as they land, instead of dashing off to Sheffield or Norwich? We have seen announcements of quite a number of important events during the past season—but perhaps they didn't come off, after all. Mr. Lewis's article was written to advocate the erection of a great 'Temple of Music' in London. But why in London, where nothing happens? Why not at Norwich?

In regard to the Leeds Choral Union's recent visit to Paris, we hear from a reader who was present at the performances that the most applauded item was 'Cujus Animam,' from Rossini's 'Stabat Mater' (sung by a French tenor). Further, if warmth of reception be a guide as to the merits of a work, it was clear that 'Where corals lie' is a far, far better thing than Elgar's second Symphony. The French still seem to be a very long way off from appreciating the greater Elgar. By the way, we take this opportunity for correcting a slip our Paris correspondent made in reporting the concerts. He said that 'the profits were given to French hospitals.' Obviously, there could be no profits attached to so costly an undertaking as the transport of a big choir from Leeds to Paris: the word should have been 'proceeds.' Mr. Henry C. Embleton, whose lavish generosity enabled the concerts to be given, did nothing by halves, and the choir and all concerned enjoyed themselves hugely. Given a few more of such open-handed patrons, music would be in no need of State subsidies.

Let us be fair, even (or above all) to the *Daily Mail*. We have frequently complained of that journal's giving undue space to the things that don't matter, at the expense of really important musical news. During the past few weeks it has pleased musicians by including several excellent leading articles on the opera question, with special reference to the need of public support for the B.N.O.C. Similar articles have appeared also in its associated journals, the *Evening News* and



*Weekly Dispatch.* Those responsible may be assured that articles of the kind are appreciated not only by the inner ring of the musical profession, but by thousands of rank and file readers.

The voluntary swelled, it rose, it rushed to its climax.

The organist tossed back his head with a noble gesture, exalted; he rocked on his bench; his feet shuffled faster and faster, pedalling passionately. The young girl who stood beside him drew in a deep, rushing breath; her heart swelled—her whole body listened, with hurried senses desiring the climax, the climax, the crash of sound. Her nerves shook as the organist rocked towards her; when he tossed back his head her chin lifted; she loved his playing hands, his rocking body, his superb, excited gesture. . . . The climax had come. The voluntary fell from its height and died in a long cadence, thinned out, a trickling, trembling *diminuendo*. It was all over. The young girl released her breath in a long, trembling sigh.

No; this is not a burlesque. It is the opening of one of May Sinclair's 'Uncanny Stories.' The volume is illustrated with crude drawings in which all the human beings appear to be ugly or diseased—sometimes both. One of the pictures accompanying this particular story illustrates the words 'her whole body listened,' and shows us the young girl apparently walking in her sleep; the organist is a cadaverous youth, with no collar, a contemptuous face, and a mop of straight, black hair. His attitude is not favourable to the brilliant execution spoken of in the text. There is a long bellows handle projecting across the foreground, but no blower. This exciting performance, we are surprised to read, was merely a practice:

Three times a week Wilfrid Hollyer went down to Lower Wyck to give Effie Carroll a music lesson; three times a week Effie Carroll came up to Wyck on the Hill to listen to Hollyer's organ practice.

Which makes six meetings a week—a good total, even with music as the food of love.

'Wilfrid,' she said, 'you're too good for Wyck. You ought to be playing in Gloucester Cathedral.'

'I'm not good enough. Perhaps—if I'd been trained—'

Here Wilfrid modestly broke off, and left Effie to imagine what might have happened if he had been trained. We can tell her. He would have been broken of those picturesque habits of tossing back his head with a noble gesture (exalted), and rocking on his bench, when nearing 'the climax, the climax, the crash of sound.' He would then be able to pedal accurately as well as passionately. We are not told what he was playing, but we find later that he did what few young organists of to-day do—he played Mendelssohn's 'Songs without Words' on his pianoforte at home. It seems to have been a rich emotional experience:

The book on the pianoforte ledge before him was Mendelssohn's 'Lieder ohne Worte,' open, as Effie had left it, at No. 9. His fingers felt of their own accord into the prelude, into the melody, pressing out its thick, sweet, deliberate sadness. It wounded him, each note a separate stab, yet he went on, half-voluptuously enjoying the self-inflicted pain, trying to work it up and up, and into a supreme poignancy of sorrow, of regret.

And six pages later, when the story ends, we find him at Mendelssohn's No. 9 again. But not for long: 'At the first bars of the melody he stopped, overwhelmed by an agony of regret.' Oh, Wilfrid, what a life!

From the report of a Sunday School anniversary in a provincial paper:

The singing of 'Onward, Christian Soldiers,' by such a large crowd was most thrilling.

That broadcast nightingale must look to its laurels.

## New Music

### NEW VIOLIN MUSIC

A dozen violin pieces (with pianoforte accompaniment) of mediocre difficulty and mediocre attainment, obviously intended to cheer the violinist during a trying period of study—these are the novelties which have reached me this month. Two composers only are the fathers of this budget. M. Fr. Godebski (director of the Conservatoire of Music at Perpignan) is the author of a 'Danse' and a 'Bagatelle,' while M. J. Palaschko has to his credit the rest of the set, published by Bosworth. On the whole M. Palaschko gets a little nearer to the ideal easy piece 'pour la jeunesse' than M. Godebski. But unless I am much mistaken both labour under a misunderstanding. Their music is in keeping with the tradition of Dancla and Singelé; an excellent thing in its way which has only the fault of assuming that the world stands still. Surely in these days of educational experiment and newly awakened interest it is foolish to presume that the younger generation will put up with what was never good for its predecessors. In the old days these things were tolerated because we knew no better. To-day we study the needs of musical education more seriously and more intelligently than our parents did, and no thoughtful teacher will prescribe for his students music which however easy technically is not of the best quality. For the truth of the matter is that there is no period in the course of study when mediocre music can be practised without waste of time, of intelligence, and of energy. The great classics have given us all the music we need for training and amusement. To put the student deliberately in touch with mediocrity or the commonplace is tantamount to a negation of the very foundations of a sound education.

When this has been said, however, it is still necessary to add that if we accept the limitations which restrict the aim and purpose of the compositions under review we shall find that both composers have done their work ably enough, and have remained most faithful to their fallacious principle. In M. Palaschko's pieces there are even glimpses of originality—not, to be sure, very startling, but ingenious enough.

B. V.

### EASY PIANOFORTE MUSIC

Of a group of pianoforte albums for young players one of the best is Felix Swinstead's 'Five Pastels' (Bosworth). As we expect from this writer they are both admirable for educational purposes and musically interesting and effective. They would suit pupils preparing for the Elementary Division of the Associated Board Examinations.

Edward Poldini's 'Petite Suite' (Bosworth, Books 1 and 2) consists of nine attractively-written pieces ranging in difficulty from Elementary to Lower Division standard. They are well varied, and will be found particularly useful for developing *staccato* playing and independence between the hands.

Of 'Three Fancy Dances for Children,' by Harry Farjeon (Bosworth), two are solo dances and the third is a mime, or action-dance, for two. All can be played as pianoforte pieces without dancing. They are charming works which should appeal strongly to young people of elementary standard.

Five little river pieces with the title 'Rills and Ripples,' by Edgar Moy (Paxton), are pleasantly written, and provide useful recreative work for elementary pupils. Still simpler is Betty Colson's collection of short pieces, 'The Golden Age' (Forsyth). These are fourteen in number, ranging in difficulty between the primary and elementary stages. They are well written and attractively produced.

From Joseph Williams comes a collection of tunes with preparatory exercises under the title 'Spring-time.' This is apparently the first book of a series, and is labelled 'Primary.' Suitable little exercises precede each piece, and a foot-note gives brief information on 'Rudiments.' The book (which, by the way, makes no mention as to who is responsible for the collection) is of course intended for beginners.

Ernest Read's 'Nursery Rhyme Pieces' (Joseph Williams) are a set of solos for elementary pupils applying the first principles of aural training to the pianoforte. They are arrangements of the author's little songs in 'Aural Culture,' and are, he tells us, an attempt to provide the beginner with musical material in which the notes of a major scale are introduced in the order commonly taught in an aural training class. On one page appears the tune in both notations with a little modulator at the side, showing the notes of the scale the tune is intended to illustrate: on the opposite page is the pianoforte arrangement. Several of these arrangements, by the way, contain technical difficulties considerably beyond the scope of beginners, for whom the book is apparently intended. G. G.

#### NEW CHAMBER MUSIC

John Ireland's Sonata for violoncello and pianoforte (Augener) is the most remarkable British work of the kind which has appeared for some time. Most composers of to-day feel the reaction which was bound to come after the great era of sentiment culminating in Wagner, and turn to music which is either popular in its essentials—like the folk-song—or else to a type which, like Debussy's and Ravel's, is beautiful and even tender but essentially unemotional. Some achieve this naturally and easily; others have to keep their emotion and sincerity under control. Ireland alone seems to us to have the courage to break through this convention and proclaim boldly his delight in a frankly dramatic style. This is more or less what Pizzetti is doing in his chamber work, very successfully and perhaps more lucidly than Ireland. But that may be part of the national characteristics of the two. A famous French contemporary of Dryden noted that while the English 'dug too deep,' the French 'would not follow an argument home, and were too easily contented with the sound of their own voices.' That holds good to some extent of the characteristics of the English work of Ireland and the Italian work of Pizzetti. A lighter touch in one case and a little more depth in the other might lead to perfection. But it is always dangerous to advise composers, for it may well be that that which to-day may appear a weakness

will become to-morrow a source of strength. And, moreover, certain defects are the inevitable complement of certain qualities. The future of a talented composer is in the hands of the gods. The critic can no more influence it than the historian can influence the course of human affairs. Some composers did their best work early; others had to wait for many years before showing their mettle. But whichever path Ireland may choose to follow, his Sonatas, of which the one under review is not the least striking, are substantial and considerable achievements.

Adam Carse's Concertino for violin and pianoforte (Augener) falls short of the level which the composer has attained many times before. To be at all effective this Concertino must be played really well, and any violinist who could do so will find better entertainment in and derive more profit from the easier of the Rode Concerti. In his way Carse is an expert, but we cannot help feeling that in this instance the expert has underrated the abilities of his 'patient.' The student or the amateur of comparatively limited experience can digest good music as well as abler and more gifted players. In the writers' opinion, it is a mistake to believe that they can only grow healthy and wise on peptonised fare. And this Concertino shows the presence of pepsin at every test—in its melodies, in its harmonies, and in its form.

Three String Trios by Bach, arranged 'after instrumental sonatas' by Arnold Trowell (Augener) will undoubtedly appeal to a large public, for Bach is more popular now than he has ever been. The first (in A) and the second (in B minor) are for two violins and violoncello; the third (in G minor) for violin, viola, and violoncello. But, oddly enough, only the 'cello part has been elaborately 'fingered.' Why this invidious distinction? We do not much admire the fingering fashion which makes zealous editors add the fingering to perfectly obvious passages, but surely what is sauce for the big fiddle is sauce for the little fiddle. The fingering of the violin parts is very scanty, and what there is is not always helpful or even necessary.

The second and third sets of Frank Bridge's 'Miniatures' for violin, violoncello, and pianoforte (Goodwin & Tabb) strike the happy medium between difficulty and genuine musical interest, being attractive and original, yet easy enough for players of moderate ability. The violin part does not go beyond the third position, and the easy swing of each tune must act as an inducement to practice—which is an important consideration in music of this kind. The second set consists of a Romance, an Intermezzo, and a Saltarello; the third has a Valse Russe, a Hornpipe, and a Marche Militaire. On the whole there is little to choose between them, for equal care and ingenuity have been bestowed on all. But somehow the Military March is bound to be a great favourite. It is just the kind of music which would add pomp and jollity to a children's entertainment.

B. V.

#### ORGAN MUSIC

Parry was always interested in the organ and its music, so it is fitting that a collection of pieces in his memory should be written for that instrument. The volume just issued by the Year-Book Press, under the title 'A Little Organ Book,' has an origin so personal and appropriate that it should be recorded. At Parry's funeral, in St. Paul's Cathedral, the organ music included



a piece made up of a few melodies specially written by some of his friends as a kind of musical wreath. The melodies were developed into short pieces, and the collection was increased by other friends, the result being twelve works of the 'album leaf' type, with one by Parry himself as an opening number. The title was taken from Parry's heading to his own piece—'For the Little Organ Book.' The remaining dozen composers are Stanford, Herbert Brewer, Alan Gray, Charles Macpherson, Ivor Atkins, Frank Bridge, Harold Darke, Charles Wood, Walter Alcock, Thalben Ball, Henry Ley, and Walford Davies, and the pieces are, without exception, worthy of the distinguished group. As a collection of music suitable for in-voluntary purposes, the book is one of the best published in recent years. How is it that we have so little organ music from some of these composers? It should be added that any profits that may arise from the sale of 'A Little Organ Book' will be given to the funds of the Parry Room at the R.C.M.

The ability to write good and moderately difficult short pieces is not common, hence the dreadful efforts we hear in the way of voluntaries from players of limited technique. Alan Gray's 'Twelve Short Preludes' (Augener) are examples of the kind of organ music that is far more needed than sonatas and preludes and fugues. Dr. Gray lays his music out on two staves, presumably to save space and cost, for the pedal part is generally obbligato. A note tells us that the pieces are intended primarily for players who cannot extemporise. The misfortune is that such players too often think they can! The best of these Preludes sound like improvisations, and so they set up a standard of what an impromptu voluntary ought to be. Until players can get at least near to that standard they should not trust themselves away from the printed page. This is Dr. Gray's second collection of the kind, and it is to be hoped that there are others on the way.

'A Canon and Fugue' by C. H. Kitson (Augener) shows the kind of skill that we expect from such a source. The Canon is by inversion, between treble and bass, with a rapid, free middle part; at its close there is a brief passage '3 in 1.' The fugue subject is derived from the Canon, and is neatly and effectively worked. Both pieces are on the short side, the texture being light and the manner spontaneous. The work would make a capital study for the fairly advanced student.

George Oldroyd's 'Phantasy-Prelude and Chorale' (Augener) is somewhat conventional in its material. For example, the *Quasi Recitativo* passages, the cadenza, and the working up of the climaxes are all too much on lines long since familiar in organ music. Dr. Oldroyd is over-fond of writing octaves high up on the manual *ff*. With all the 2-ft. and 4-ft. stops at work such octaves are usually unnecessary and generally ineffective. They belong to the pianoforte rather than to the organ. The Chorale is 'Nun danket,' a tune which might well receive a rest in this connection, especially as the composer does no more than give it out in plain chords with a florid pedal part of the most threadbare type. The cadence owes something to Karg-Elert. The piece contains a good deal that is effective, but the music is essentially conventional, despite the liberal use of expression marks and high-sounding directions.

Cyril Jenkins's Sonata in D minor (Augener) is a well-made piece of work which takes us back to

Merkel in its first and last movements, where the music is busy without achieving very much. The composition of a sonata of any kind is a daring step. The call to-day is for shorter works, and a composer must be very full of his message and of marked musical personality in order to produce a sonata that can capture a place among the repertory of works in that form. In this essay Mr. Jenkins has done little more than cleverly imitate a dryish German model.

Real simplicity is difficult to achieve, but the thing is well managed by Geoffrey Shaw in his 'Variations on an old English Melody' (Novello). The tune is as pleasant as its name—'Heartsease.' Mr. Shaw plays with it for eight pages without losing touch of the style of the theme. In fact, there are very few bars that might not have been written by one of our old keyboard composers. This is not mere imitation. Mr. Shaw has so thorough a grasp of the characteristics—melodic, rhythmic, and modal—of old English music that he can express himself sincerely and naturally in its idiom. There is nothing of the sham antique about it. By the way, I wish he had given the time-signature as  $\frac{3}{2}$  instead of  $\frac{4}{4}$ . There is a danger of players regarding the crotchet as the unit, whereas the gait of the piece surely suggests a fairly quick two in a bar. The 'Variations' are not difficult, but they call for neatness and continuity, and so are less easy than they look.

Book 2 of Paxton's series of 'Easy Pieces by British Composers' contains short works, suitable for recital or voluntary use, by John E. Campbell, Ernest Halsey, Stuart Archer, Charlton Palmer, William Faulkes, and Henry Rogers. Except for Stuart Archer's example—a melodious Berceuse—the pieces are reprints.

From Laudy & Co. come three pieces by F. Laloux, issued separately—a Canzonetta, Allegretto, and Finale. The first two start well, with attractive themes, but end by wearing rather thin. The Finale has a touch of blatancy in its main theme. All are in the manner of the (nowadays) less esteemed French composers, such as Lemaigre or MacMaster.

H. G.

#### CHURCH MUSIC

From the Oxford University Press come further numbers of the Tudor Church Music series. A Motet by Thomas Tallis, 'Salvator Mundi' ('Most Loving Saviour'), is edited from 'Cantiones Sacrae,' 1575, by Dr. Percy C. Buck. It contains both Latin and English text, and is for five voices (soprano, alto, tenor, 2nd tenor or 1st bass, and bass). It is in contrapuntal style throughout, is intended for unaccompanied singing, and needs a good choir. Three short anthems for S.A.T.B. (unaccompanied) are edited by Dr. E. H. Fellowes. Quite simple is Thomas Weelkes's 'Let Thy merciful ears, O Lord.' William Mundy's 'O Lord, the Maker of all thing' (words from the 'King's Primer,' 1545) and 'Almighty and Everlasting God,' by Orlando Gibbons, although more contrapuntal in style, are of only moderate difficulty. Also by Gibbons is the anthem 'Almighty God, Who by Thy Son,' for St. Peter's Day and Ember Days. It is provided with an organ part, and is written for verse and five-part chorus (S.A.T.T.B. and S.A.A.T.B.). It opens with an alto solo which might, however, more suitably be sung by a bass an octave lower. There is a fairly lengthy section for

three solo voices (S.A.A.), followed by an effective passage for two basses.

Richard Farrant's setting of the Magnificat and Nunc Dimittis for four voices appears in the key of A minor. Dr. Fellowes points out that all the early texts of this Service are at this pitch, and not a tone lower as in Boyce's 'Cathedral Music.' Written mainly in harmonic style, the work should present few difficulties to the average parish church choir.

An interesting setting of 'Abide with me' comes from the Year-Book Press. The music is by Michael Wise (1646-87), with descant and added harmonies by William H. Harris. Verses 1 and 6 are sung unaccompanied; verses 2 and 4 for boys only, and verse 5 for all the voices in unison, are provided with a free organ accompaniment; verse 3 has the melody in the tenor, while the other parts add a humming accompaniment. The tune itself is a good one, and as arranged by Dr. Harris makes an effective anthem.

R. F. Martin Akerman's 'Rest thee, rest thee, my little Child,' from the same publishers, is a setting of some words by G. Hayward which should find favour. It is for S.A.T.B. unaccompanied, and is quite easy.

Many church musicians will be glad to hear that R. Vaughan Williams's Mass in G minor, which made such a deep impression when first performed a year or so ago, has now been adapted for use in the English Church by Maurice Jacobson, and revised by the composer (Curwen). The work is for soli (S.A.T.B.) and double chorus, and is intended to be sung unaccompanied. An *ad libitum* organ part has, however, been added, which may be used if it is not found practicable to sing the Service *a cappella*. It is scarcely necessary to say that for an adequate performance of such a work as this a highly-trained and carefully-balanced choir is absolutely essential.

From the same publishers come settings of the hymn 'How bright these glorious spirits shine,' by C. Hylton Stewart, and of 'The Lord's Prayer' in Welsh, with music by George Dodds. Mr. Stewart has written a capital tune and has also provided an effective faux-bourdon for certain verses. Of Mr. Dodds's music the less said the better; from start to finish is commonplace.

'A Hymn for Whitsuntide' (Edward Arnold) is an expressive little work by Jane M. Joseph which deserves to be widely known. It is a setting of the poem, 'Whit Sunday,' by Joseph Beaumont, and is for four voices (S.A.T.B.) unaccompanied. A flat is missing in the tenor lead on the second and fourth pages.

An anthem for festal and general use, 'Praise the Lord upon the harp,' by Robert Caird (Bayley & Ferguson), contains some fluent writing for the voices. Some of the progressions are, however, rather well worn, and there is more than one instance of bad accentuation.

G. G.

## Gramophone Notes

By 'DISCUS'

### ÆOLIAN VOCALION

More Strauss. A 12-in. d.-s. gives us the 'Rosenkavalier' Waltz, and another a Suite from the same work, consisting of the Entrance of the Rosenkavalier and the Duet from Act I, and the *Finale* of the opera. They are played by the Æolian Orchestra, conducted by H. Greenbaum. I

don't like to be dogmatic in placing the blame, so I merely say that on my machine the music comes off badly. There is a lack of unanimity and life, and occasionally the intonation is doubtful, especially in passages where the muted trumpet is busy—which is pretty often. The opera was so successful in London that I expected a great deal more from the music than is given by these samples. There is a streak of commonplace about it. We expect this in a selection of 'Les Cloches de Corneville,' and so there is no disappointment in the 12-in. d.-s. containing such a selection, capitably played by the Life Guards Band, under Lieut. Eldridge. Plenty of light opera music written to-day is less vital than these old tunes of Planquette's.

A 10-in. d.-s. of Paul Kochanski is not in the first flight. He plays the G minor Brahms Hungarian Dance and Kreisler's 'La Gitana.' In the former, the rhythm lacks grip, and the rapid passages are less slick and dead in tune than such things ought to be in order to give pleasure.

There are three vocal records (10-in. d.-s.): Hardy Williamson in 'A Sprig of Rosemarie,' from 'A Princess of Kensington,' and 'The English Rose,' from 'Merrie England' (the tone very much pressed in the former); Ethel Hook in 'The Auld Nest,' by Longstaffe, and 'In the gloaming, O my darling' (who would have thought that this old song would ever be disinterred? Why wasn't it left in peace?); and Watcyn Watcyns in Keel's 'Trade Winds' and 'Port of many ships.' (Here is one of the finest voices of to-day, judging from this record—I have never heard Mr. Watcyns at first hand. His words are clear, too. He is a bit hurried in 'Port of many ships,' and just misses the wistful touch. But there is more real musical effect, and better vocalism, in this record, than in stacks of those in which much-boomed foreign 'stars' shout, sob, scream, and roar their way through faded operatic extracts.)

### COLUMBIA

Here is a further record of extracts from Strauss's 'Le Bourgeois Gentilhomme'—the 'Dinner Music' and 'Dance of the Young Cooks,' and the 'Lully Minuet'—played by the Hallé Orchestra under Hamilton Harty (12-in. d.-s.). I wish I could get up some enthusiasm for the music or the playing of these Strauss records, but I can't. It is a pleasure to turn on instead Haydn's D major Quartet, Op. 76, No. 5, played by the Léner Quartet. This is complete on three 12-in. d.-s., and is a feather in the cap of all concerned, from old Papa downwards. A selection from 'The Gondoliers,' played by the Court Symphony Orchestra (12-in. d.-s.), is very well for such as can take their Sullivan apart from their Gilbert (I can't). This same Orchestra is heard also in the Air on the G string and a couple of short pieces—the 'Flight of the Bumble Bee,' by Rimsky-Korsakov' and 'The Musical Box,' by Liadov. The Bach is not quite successful. We don't get the *pizzicato* bass, and the playing seems casual in expression. Curiously the actual sonority seems less than that of a solo violin or a string quartet. This is so often the case that I fancy recorders will soon see the wisdom of doing all such works with a small force—say a double quartet. The 'Bumble Bee' and 'Musical Box' are capital descriptive music, well played and recorded. I don't remember seeing these pieces down in a London orchestral programme. Sir Henry Wood should give them to his Promenaders.



The best of the vocal records is a 12-in. d.-s. of a couple of duets from 'Othello'—'Stilled by the gathering darkness' and 'Could I but die now,' sung by Miriam Licette and Frank Mullings. Charles Hackett disappoints me again in 'Songs my mother taught me,' and a terrible ballad by Teresa del Riego, 'Thank God for a garden' (10-in. d.-s.). There is a lot too much *portamento* and sentimentalising generally. We have plenty of tenth-rate singers who can meet the public demand for this sloppy style; we do not expect a tenor of Mr. Hackett's reputation to come down to such a level. Nor do I like Mullings so well in 'My lovely Celia' and 'Have you seen but a whyte lillie grow?' as in the operatic record above. His style is laboured, and he gives in the second song little of the delicacy it calls for (10-in. d.-s.).

H.M.V.

The best of this month's parcel is the Tchaikovsky Quartet in D, played by the Virtuoso String Quartet, and recorded on four 12-in. d.-s., the eighth side being filled by a Glazounov Valse (Op. 15, No. 5). Two of the movements—the *Scherzo* and the *Andante cantabile*—have already been recorded several times; it is good to have the whole work, for, although Tchaikovsky was not at the top of his form away from the orchestra, this Quartet contains a lot of attractive music. The 'Virtuoso' players go very near to justifying their much-criticised title. A good deal of the playing is extremely brilliant, but (on my machine, at all events) the tone inclines to hardness in some of the loud passages. The *Andante* is beautifully played, and the recording is clear.

Heifetz is heard in two pieces off the beaten track—a 'Hebrew Lullaby,' by Achron, and a 'Grand Adagio' from the 'Ballet Raymonda,' by Glazounov. In the latter he is especially good—broad, brilliant, and delicate by turn, and always with splendid tone (12-in. d.-s.).

Only two pianoforte records have turned up—a 10-in. d.-s. of Rachmaninov, playing Chopin's B minor Waltz and Tchaikovsky's Waltz in A flat, and a 12-in. d.-s. of Harold Samuel in a pair of Bach works—the C minor Fantasia and the Prelude and Fugue in B flat from the first book of the '48.' These are excellent, with very little cause for complaint in the matter of reproduction of pianoforte tone. Good as the Fantasia is, the brilliant little Prelude and the singularly engaging Fugue are even better.

Vocal records are, as usual, a very mixed lot. A 12-in. d.-s. of Madame dal Monte singing the 'Mad Scene' from 'Lucia' leaves me with a feeling that such enjoyment as the record gave me has been mainly due to the delightful wood-wind playing in the accompaniment, particularly the flute. The singer is brilliant at times (especially in the higher reaches), but not very clean in florid passages that lie in the middle of the voice (where her tone is over-nasal for my liking), and, on the whole, hard and unappealing. I have groused so much about operatic tenors that it is pleasant to be able to do the other thing. Fernand Anseau is fine in 'Pourquoi me réveiller?' from Massenet's 'Werther,' and 'O Paradis,' from 'L'Africaine' (10-in. d.-s.). But you will find his high notes a bit too penetrating with a loud needle. Battistini disappoints me somewhat in a Gluck air and Denza's 'Si vous l'aviez compris.' Perhaps I expected too much after hearing him sing so wonderfully at Queen's Hall last year (12-in. d.-s.). Good

contralto records are comparatively rare. Here are two—a 12-in. d.-s. of Kirkby Lunn in Brahms's a 'Sapphische Ode' and Lassen's 'All Souls' Day'; and Edna Thornton in 'O my harp immortal,' from 'Sapho,' and 'Ye powers that dwell below,' from Gluck's 'Alceste.' In the last pair the orchestral accompaniment is specially good. The De Reszke Singers are wasted on Koschatt's 'Forsaken' and McLellan's 'Lend your ear, pretty maid.' The latter is described as a Madrigal, whereas it is a part-song of unusual debility (10-in. d.-s.). A 12-in. d.-s. of Sir Harry Lauder pleases me chiefly by reason of the sonority of the voice, the clearness of the words, and the personality that shows itself throughout. The songs are 'I'm the boss of the hoose' and 'I like my old home town.' They are not unfunny.

## Wireless Notes

BY 'CALIBAN'

The *Radio Times* of June 27 and July 4 contained articles by Mr. Robert Keable on the problems and achievements of broadcasting. In this journal they can be discussed only in regard to the musical side. Despite the grumbles of musicians, I think Mr. Keable is right when he says that 'the B.B.C. has shouldered the musical education of the country wonderfully.' Bearing in mind how easily they might have cold-shouldered it, we may well raise our hats to the Company. As Mr. Keable says, 'It is amazing to think of the houses into which good music is going night by night. Let it go on from strength to strength!' I myself have been astonished at the appreciation of chamber music by people who had never heard it (or even of it) until it reached them by wireless. Whether these folk will, as a result, swell the audiences at concert-halls remains to be seen. Personally, I doubt it. As transmission improves, most of them will be well content to take their music comfortably and cheaply at home. There is not much in the contention that in order to enjoy music to the full we must see the performer. A lot of nonsense is talked about 'personality.' Of course a performance is of little account unless the performer has personality. The common mistake is in regarding this priceless quality as something that can be seen. Of course it shows itself to some extent in deportment, facial expression, and the like; its real exposition, however, in a musical performance is in the things that are heard and felt, but not seen. Indeed, many of us are beginning to hold the view that a fine bit of playing or singing is enjoyed more *via* gramophone or wireless because of the entire absence of the distractions that are inevitable when we see the performer. There is nothing to come between us and the music, and, so far as our judgment of it is concerned, we are not biased by the appearance of the performer (we know what a pretty face and a beautiful dress will do towards upsetting our critical faculties!), nor swayed by the demonstrations of those around us. As for personality depending on our sight of the person: anybody who has heard a great deal of music or speaking by wireless has long since been aware that personality shows itself unmistakably. Even such routine work as 'announcing' gives scope for it. Thus, the 'Uncles' vary considerably, and not only from one another. Don't we feel sometimes that Uncle So-and-So is suffering from that tired feeling?

What Mr. Keable says of the comedian is true of singers and players :

For a comedian to speak in the B.B.C. studio he has *got* to be a comedian. For the B.B.C. studio presents an audience unlike any other audience. In the theatre one usually laughs because the rest laugh, and because the comedian looks comical. We listeners have no such aids to mirth. We laugh at humour and wit, not at tomfoolery.

Similarly, at concerts we applaud because the rest applaud, or because the performer is pretty or handsome or has a pleasing manner. When we listen we have no such red-herrings. The singer has got to be a *singer*. A few years ago I heard (or rather saw) a fascinating soprano at Queen's Hall. She had a big name (thanks to her success in musical comedy, a sphere to which she has since returned, I am glad to say), a charming face, a dressmaker beyond rubies, a poorish voice, with an effort for every top-note (there were lots), and she sang nominally in English, but actually in an unknown tongue. The audience came, saw, and was conquered. But if this young woman ever sings from the B.B.C. studio, I am sure that the majority of subscribers will soon say, 'Can't hear a word! Don't think much of *her* voice! Switch off, and save the juice!' And switched off she will be, with no pretty face and beguiling manner to help her out.

This drastic method of appraisal will come into force with others—acrobatic pianists, swaying violinists, attitudinising conductors, &c. Thus Pachmann on the wireless, with no 'business' or patter will prove to be (nowadays at all events) not nearly so good a pianist as many who would draw a mere handful to Queen's Hall. In a word, we shall get into more direct touch with composers, and with music itself, than we have ever done at the concert-hall. The only other (and even better) way of doing this is to play or sing ourselves, preferably in chamber or choral music.

Here I must break off, with no space to say anything in detail about some excellent things heard during the past month. (Among the things that were not excellent was the announcers' insistence on the word 'soli.' So far as I have observed, nobody but a B.B.C. 'Uncle' says 'soli' nowadays, though I admit the form is customary with writers. In speech, the plural, like the singular, has long since been Anglicised. 'Solos,' s.v.p., mon Oncle!)

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

Full particulars and the Syllabus of the Certificate Choir-Training Examination for those who do not hold the diploma of F.R.C.O. or A.R.C.O., to be held on November 5 and 6, 1924, may be obtained on application to the Registrar of the College.

Free lectures on Choir-Training will be given at the College on November 3 and 4, previously to the Examination.

H. A. HARDING,  
*Hon. Secretary.*

### DISTRIBUTION OF DIPLOMAS

On Saturday, July 19, diplomas were presented by the President, Dr. Alan Gray, to the recently elected Fellows and Associates. The proceedings began by the following announcements made by the hon. secretary: There were sixty-one candidates for the Fellowship Examination, and four passed; for the Associateship Examination there were a hundred and sixty-three candidates, and forty passed. The Fellowship Lafontaine Prize was awarded to

Mr. A. E. Whitehead, of Montreal; the Fellowship Turpin Prize to Mr. W. O. Minay, of London; the Associateship Lafontaine Prize to Mr. B. N. Mayer, of Lancaster; and the Associateship Sawyer Prize to Mr. H. B. E. Cooter, of Windsor.

### THE PRESIDENT'S ADDRESS

DR. ALAN GRAY: The two years of my expiring term of office have, I think, been unusually eventful in the history of the College. The old examinations have been thoroughly revised, new examinations have been introduced, and, unfortunately, the later months have been marked by the deaths, within a fortnight, of no less than three prominent English musicians, all of them more or less connected with the R.C.O. Perhaps I may make a few remarks on these events in the order in which I have mentioned them. With respect to the examinations, the paper-work Syllabus has been completely revised. This is of course an event of the greatest importance. The general line taken in the alterations has been to direct the candidates' attention to composers' music rather than to text-book music. Thus the most remarkable feature in the changes is the abolition of strict—or scholastic, or academic, or whatever you like to call it—counterpoint. For some time past this item of counterpoint as the 'people knew and loved it,' has been a voluntary subject for Fellowship, but it has now gone entirely, along with figured basses and answers to fugue subjects. With the growth of the study of the 16th-century masters (Italian and English) it has become impossible to justify many of the old text-book rules, which were invented by theorists—not composers. We have always been aware that there were many things—even in Palestrina—that did not square with the rules we had learned. Of course Byrd and the other Englishmen, as far as we know them, were outside the pale altogether. We were told to account for Palestrina's sins by a highly questionable system of what were called 'licenses.' The late W. S. Rockstro was very fond of this term, and it has been reserved for Mr. Morris in his extremely interesting—and, I may add, entertaining—work on 'Sixteenth Century Contrapuntal Technique,' to show that in one of Palestrina's Masses no less than fifty-seven licences are required to break only one of the rules in Rockstro's book. There is this much to be said for Rockstro, that he wrote the best work on the subject published up to that time. Moreover, in his day, he was one of the very few who had studied modal music, and his influence in this direction on more than one later composer is undeniable. In these days it has been gradually realised that the time has come for an alteration in our methods with regard to counterpoint. There was something to be said for the old method. In the mist and uncertainty that has always attended all harmonic theories, mist which seems now to have developed into a thick fog, it was a great advantage for teacher and pupil to have a cut-and-dried set of rules. You could definitely say—subject to the rules of your text-book—"that is wrong and this is right," and, moreover, the restrictions did tend to produce smooth and good vocal writing. But it was horribly dull and really unmusical. This result is largely due to the apparent absolute absence of any rhythm, and the depressing influence of a *Canto Fermo* consisting of a row of 'little fat semibreves,' as they have been called. However, for good or ill, this system is largely disappearing, and I have been much struck with the fact that though we have on the Council many eminent men of varying opinions, these new regulations were passed without any serious disagreement being expressed. I think that as a result our regulations are unsurpassed by those of any other musical institution in the matter of being up-to-date. The new examinations we have introduced are those relating to choir-training. These are in a sense not new, for there used to be a similar scheme, but the war brought it to an end. We have been much criticised for not including this subject in the ordinary F.R.C.O. syllabus, but really the people who write these criticisms do not know the conditions. To start with, it is not every F.R.C.O. who wants to be a choirmaster, and another fatal objection is that to any candidate not living in London the expense would be enormously increased, for the whole examination would last for several weeks. The

(Continued on page 728.)



## FOUR-PART SONG

Words by FIONA MACLEOD\*  
(WILLIAM SHARP)

Music by PERCY E. FLETCHER

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With a light, rhythmic buoyancy  
(Yet with warmth, and a sense of rapture)

SOPRANO

ALTO

TENOR

BASS

Song of Ap-ple-trees, hon-ey-sweet and mur - mur-ous,

Song of Ap-ple-trees, hon-ey-sweet and mur - mur-ous,

Song of Ap-ple-trees, hon-ey-sweet and mur - mur-ous,

Song of Ap-ple-trees, hon-ey-sweet and mur - mur-ous,

With a light, rhythmic buoyancy. ♩ = about 116

(For practice only)

Where the swal - lows flash and shimmer as they thrid the foam-white maze,

Where the swal - lows flash and shimmer as they thrid the foam-white maze,

Where the swal - lows flash and shimmer as they thrid the foam-white maze,

Where the swal - lows flash and shimmer as they thrid the foam-white maze,

Where the swal - lows flash and shimmer as they thrid the foam-white maze,

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*cres.*  
Breaths of far - off Av - a - lon are blown to us, come down to us,  
*cres.*  
Breaths of far - off Av - a - lon are blown to us, come down to us,  
*cres.*  
Breaths of far - off Av - a - lon are blown to us, come down to us,  
*cres.*  
Breaths of far - off Av - a - lon are blown to us, come down to us,

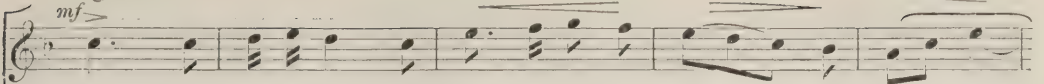
*mf* Av - a - lon of the Heart's De - sire, - . . *f* Av - a - lon . . *mf*  
*mf* Av - a - lon . . of the Heart's De - sire, - . . *f* Av - a - lon . . *mf*  
*mf* Av - a - lon . . of the Heart's De - sire, - . . *f* Av - a - lon . . *mf*  
*mf* Av - a - lon . . of the Heart's De - sire, - . . *f* Av - a - lon . . *mf*

*mp* of the Hid - den Ways!  
*mp* of the Hid - den Ways!  
*mp* of the Hid - den Ways!  
*mp* Av - a - lon of the Hid - den Ways!  
*mp* of the Hid - den Ways!

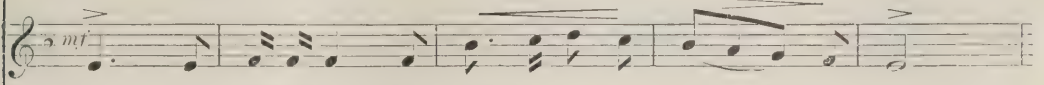
*mp*



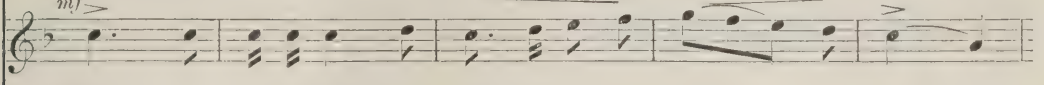
Original time

*mf* 

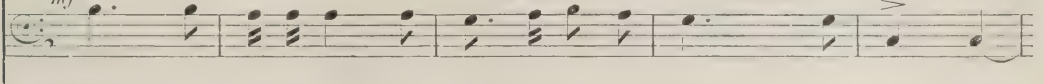
Song of Ap-ple-blos - som, when the my - riad leaves . . are gleam - -

*mf* 

Song of Ap-ple-blos - som, when the my - riad leaves . . are gleam - -

*mf* 

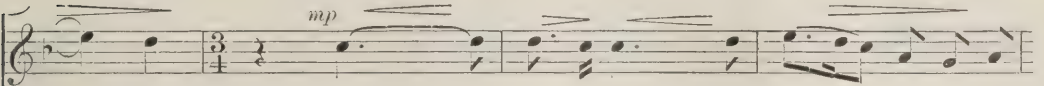
Song of Ap-ple-blos - som, when the my - riad leaves . . are gleam - -

*mf* 

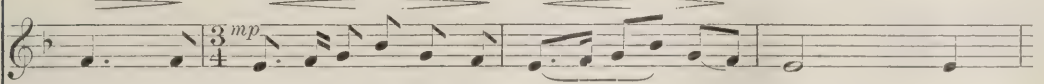
Song of Ap-ple-blos - som, when the my - riad leaves are gleam - ing . .

Original time

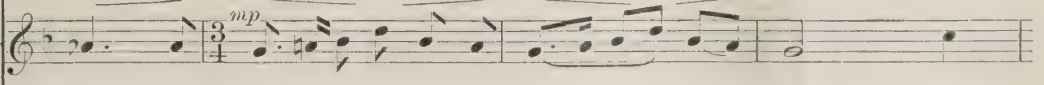
*mf* 

*mp* 

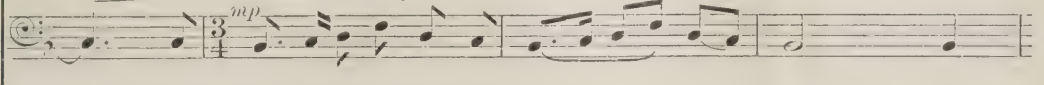
- ing Like . . un - der-sides of small . . green waves in

*mp* 

- ing Like un - dersides of small green waves . . in . . foam of

*mp* 

- ing Like un - dersides of small green waves . . in . . foam of

*mp* 

. . Like un - dersides of small green waves . . in . . foam of

*mp* 

foam of shal-low seas, . . . One may dream of A - va - lon, lie

shal - - low.. seas, . . . One may dream of A - va - lon, lie

shal - - low.. seas, . . . One may dream of A - va - lon, lie

shal - - low seas, One may dream, lie

smoothly

expressively *mp*

smoothly *p*

*mp*

*p*

expressively *mp*

cres.

*p* *cres.*

cres.

*mp*

*p* *cres.*

dream - ing, dream - ing, One may dream of A - va - lon, lie dream - ing,

dream - ing, dream - ing, One may dream of A - va - lon, lie dream - ing,

dream - ing, dream - ing, One may dream of A - va - lon, lie dream - ing,

dream - ing, dream - ing, One may dream of A - va - lon, lie dream - ing,

dream - ing, dream - ing, One may dream of A - va - lon, lie dream - ing,

dream - ing, dream - ing, One may dream of A - va - lon, lie dream - ing,



becoming slower

dream - ing, Till ... wan - d'ring through dim vales of

dream - ing, Till wan - d'ring through dim vales . . . of

dream - ing, Wan - d'ring through dim vales . . . of

dream - ing, Till wan - d'ring through dim vales . . . of

becoming slower

peacefully

dusk, . . . The stars hang . . in the trees. . . . .

dusk, . . . The stars hang, . . . hang in the trees.

dusk, . . . The stars hang, . . . hang in the trees.

dusk, . . . The stars hang, . . . hang in the trees.

peacefully

## Original time

*f* *mp*

Song of Ap-ple-trees, hon-ey-sweet and mur-mur-ous, When the night-wind

*f* *mp*

Song of Ap-ple-trees, hon-ey-sweet and mur-mur-ous, When the night-wind

*f* *mp*

Song of Ap-ple-trees, hon-ey-sweet and mur-mur-ous, When the night-wind

*f* *mp*

Song of Ap-ple-trees, hon-ey-sweet and mur-mur-ous, When the night-wind

*f* *mp*

Song of Ap-ple-trees, hon-ey-sweet and mur-mur-ous, When the night-wind

## Original time

*f* *mp* *cres.*

fills the branches with a sound of muf-fled oars, Breaths of far-off A - va - lon are

*f* *mp* *cres.*

fills the branches with a sound of muf-fled oars, Breaths of far-off A - va - lon are

*f* *mp* *cres.*

fills the branches with a sound of muf-fled oars, Breaths of far-off A - va - lon are

*f* *mp* *cres.*

fills the branches with a sound of muf-fled oars, Breaths of far-off A - va - lon are

*f* *mp* *cres.*

fills the branches with a sound of muf-fled oars, Breaths of far-off A - va - lon are

*mf* *f*

blown to us, come down to us, A - va - lon of the Heart's De -

*mf* *f*

blown to us, come down to us, A - va - lon . . . of the Heart's De -

*mf* *f*

blown to us, come down to us, A - va - lon . . . of the Heart's De -

*mf* *f*

blown to us, come down to us, A - va - lon . . . of the Heart's De -

*mf* *f*

blown to us, come down to us, A - va - lon . . . of the Heart's De -



The first system of the musical score consists of five staves. The first four staves are vocal parts, each with the lyrics "sire, . . . A - va - lon . . . of the". The first three vocal staves are in treble clef, and the fourth is in bass clef. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs). Dynamics include *f* (forte) and *mf* (mezzo-forte). The key signature has one flat (B-flat), and the time signature is 4/4.

sire, . . . A - va - lon . . . of the

The second system of the musical score consists of five staves. The first four staves are vocal parts, each with the lyrics "of the Hid - - den Shores. . .". The first three vocal staves are in treble clef, and the fourth is in bass clef. The fifth staff is a piano accompaniment in grand staff. Dynamics include *p* (piano) and *f* (forte). The tempo marking "slowing down" is present above the first staff. The key signature has one flat, and the time signature is 4/4.

of the Hid - - den Shores. . .

Hid - den Shores, . . the Hid - - den Shores. . .

The third system of the musical score consists of two staves. The top staff is a vocal part in treble clef with the lyrics "of the Hid - - den Shores. . .". The bottom staff is a piano accompaniment in grand staff. Dynamics include *p* (piano) and *f* (forte). The tempo marking "slowing down" is present above the top staff. The key signature has one flat, and the time signature is 4/4.

of the Hid - - den Shores. . .

(Continued from page 720.)

choirmasters' examination has taken place, and I hope it will do good work. We have had some trouble with the title of the diploma—with the selection of the letters a successful candidate is entitled to append to his name. The supply of letters that can be used for such purposes would really seem to be running short—so many have been annexed by earlier researchers. That Ch.M. was the designation applicable to the degree of Master of Surgery was the particular rock we ran up against, and at first sight there hardly seems to be much in common between it and choirmastering. However, we hope that we have evaded the obstacle and that our 'diplomates' may sleep in their beds. I have now a few words to say on the subject of the losses that death has lately inflicted on us. The first to pass was Sir Frederick Bridge. As he said from this platform six months ago, he was then probably the oldest member of the College. He passed for his Fellowship (then the only degree given) no less than fifty-seven years ago, the examination being the second held by the College. Since that time his services had been in constant requisition as member of the Council and as examiner, and he acted as President from 1901 to 1905. To show his prominence in the musical world I need only enumerate the positions he held: Organist of Westminster Abbey for more than forty years, and musical director of many of the great national functions that took place there; conductor of the Royal Choral Society for more than twenty years; and Gresham and King Edward Professor in the University of London for more than forty years. He attended nearly all our general meetings, and his breezy personality was especially familiar and welcome to us. His witty speeches enlivened the dullest gathering. Sir Walter Parratt was also, of course, very well known to us. His connection with the College began later than did that of Sir Frederick Bridge, but he too for many years acted as examiner and member of the Council, besides being President from 1905 to 1909. Of Sir Walter's many and varied gifts much might be said. After Best's death he was undoubtedly the most eminent organist in England for many years. But he never aimed at display—his playing might almost be described as austere, so little regard had he for what was merely effective, and so much stress did he lay on accuracy and purity of style. As a teacher it is impossible to over-estimate the influence he had on English organ-playing through the long line of his pupils. Sir Walter's accomplishments included a remarkable power of doing more than one thing at a time. I suppose that most organists have this power to a certain extent, seeing that in addition to playing the right notes they have to think of and manage their registration; but there was a story that Sir Walter did three things at once. He is reported to have played chess with a Royal Prince, *béziq*ue with Sir John Stainer, and a Fugue on the pianoforte with himself. The mention of that obsolete game (*béziq*ue) shows that this tale is ancient, but I believe it to be true. Sir Charles Stanford did not have much to do with this College, though he was a Vice-President. But I question if he ever touched the instrument within the last thirty years. When I first knew him he was a remarkable performer, excelling especially in the rendering of orchestral works, using the full score or the pianoforte arrangement. Organists who played things like the third 'Leonora' Overture were rare in those days. Remember also that the organs of that time—though not so barbarous as modern writers make out—were by no means so manageable as those of to-day. But it is as a propagandist of music in England and as a composer that one would think of Stanford. As a friend of fifty years' standing, I may perhaps be allowed to say a few words on these points, though any elaborate appreciation of his position as a composer would be out of place. In his early days the adoration of Mendelssohn was still in full swing. Stanford's position at Cambridge as conductor, and later in London, gave him the opportunity of breaking with this incubus, for an incubus it had been for a generation. During his first four years he produced two works by Schumann ('Paradise and the Peri' and the third part of 'Faust'), Brahms's 'Requiem' and first Symphony (played for the first time in England and conducted by Joachim). His first choices,

naturally at that date, were all from Germany; but in somewhat later days he turned his attention to modal music, with as much of the Elizabethan composers as was known at that time, and also to Verdi. This versatile taste had of course some effect on his compositions, which at different dates show the influence of his predecessors as he became acquainted with them. Nowadays an earnest student knows something of them all to begin with, but it used not to be so. Nevertheless it would be a great mistake to regard Stanford as a mere reflection of other composers. He had a very marked style of his own, which, when the influences of his native Ireland were not present, one must call English. There are two compositions of his which were absolutely new when they appeared, though they have since been extensively copied—I refer to Stanford in B flat and 'The Revenge.' He took all fields of music for his province, and there was hardly any type of composition that he did not essay. Everything that he wrote displayed wonderful facility, but his versatility was as remarkable. Nobody ever had a lighter touch for small things, or endured them with more grace. There is never a note too many. The delicate word-painting of songs like 'The Fairy Lough,' the deep feeling, so simply expressed, of a part-song like 'Heraclitus,' and the fanciful lightness of 'Corydon, arise,' are surely inimitable. His perfectly beautiful setting of the 23rd Psalm was wisely chosen to be sung at his funeral when he was laid in the great Abbey beside Henry Purcell. There are other changes in our lists, happily not caused by death. Mr. Thomas Shindler, after many years of whole-hearted and invaluable service, has resigned the office of Registrar, but I am glad to think that we shall not lose the light of his countenance altogether, for the Council has unhesitatingly appointed his son, Mr. Alan Shindler, in his father's place, and we may surely hope that Mr. Thomas will sometimes come and see how Mr. Alan is getting on. We shall certainly be very glad to see him. I have now to express my thanks to the Council for the kindness with which they have treated me and for the general goodwill that has prevailed among our body. I cannot recall one disagreeable speech at any meeting in these two years. Then there is Dr. Harding, who has given the Council and myself the full benefit of his great experience. There are many traps awaiting any step that the Council may take, and Dr. Harding knows more about these than anybody. Lastly, I thank the members for listening so patiently to me on four occasions. It is a great pleasure to me that I am to be followed by such an eminent musician as my old friend Dr. Richards.

The distribution of diplomas then took place.

PASSED ASSOCIATESHIP, JULY, 1924

Ashley, S. D. M., Sutton	Hayden, R. G., London
Baggerley, L. H., London	Hunt, J. E., London
Bate, H. A., London	Jenkins, F. H., London
Boardman, F., Cheshire	Kilgour, R., Dundee
Boddie, W., Aberdeen	Lark, F. A., London
Brazier, G., London	Leaver, W. R., Skegness
Byron, H. E., Sutton-in-Ashfield	Mason, S., London
Center, A., Aberdeen	Mayer, B. N., Lancaster (Lafontaine Prize)
Coles, F. R. M., Ilminster, Somerset	McClelland, H. D., Lisburn, Ireland
Cooter, H. B. E., Windsor (Sawyer Prize)	Roberts, H. A., London
Cottam, E. J., Leicester	Rudling, H. A., Prittlewell
Danzelman, F. W., London	Sadler, I. R., London
Demuth, N. F., Bognor	Sayers, N. A., London
Edge, H., Whitechurch	Stevens, W. A., Peterborough
Edwards, R. F. C., Stourbridge	Stubbs, K. A., Rugby
Fisher, Miss R. E., Edinburgh	Taylor, H. D. F., Wellington, Somerset
Fletcher, W. H., Sheffield	Wardale, J. G., London
Floyd, E. C., Birmingham	Williams, M. W., London
Game, A. E., London	Wilson, G. A., Brooklyn, New York, U.S.A.
Gore, Miss D. M., Herne Bay	Womwell, Miss D. M., Amptill
	Woodhead, Miss E., Burnley



No. 1395.

NOVELLO'S PART-SONG BOOK  
(SECOND SERIES)

Price (4d.).

To ALFRED B. CHOAT, A.R.C.O., and the Members of the Penge and District Choral Society

## LADY, LAY THOSE FROWNS ASIDE

MADRIGAL FOR MIXED VOICES

WORDS ANON. (1843)

MUSIC BY

ERNEST HALSEY

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegretto.*

SOPRANO. *p* La - dy, lay those frowns a - side; Win - ter reigns not all the year. The *mf*

ALTO. *p* La - dy, lay those frowns a - side; Win - ter reigns not all the year. The *mf*

TENOR. *p* La - dy, lay those frowns a - side; Win - ter reigns not all the year. The *mf*

BASS. *p* La - dy, lay those frowns a - side; Win - ter reigns not all the year. The *mf*

ACCOMP. (For practice only.) *p* *mf*

*Allegretto. ♩ = 104 (about).*

laugh - ing spring, a flow'r-deck'd bride, Has chased a - way the ty - rant drear. Then *f* *p*

laugh - ing spring, a flow'r-deck'd bride, Has chased a - way the ty - rant drear. Then *f* *p*

laugh - ing spring, a . . flow'r-deck'd bride, Has chased a - way the ty - rant drear. Then *f* *p*

laugh - ing spring, a flow'r-deck'd bride, Has chased a - way the ty - rant drear. Then *f* *p*

# LADY, LAY THOSE FROWNS ASIDE

lis - ten, la - dy, to .. my lay; Why in your heart should win - ter stay,

lis - ten, la - dy, to my lay; .. Why in your heart should win - ter stay,

lis - ten, la - dy, to .. my lay; Why in your heart should win - ter stay,

lis - ten . . . to my lay; .. Why in your heart should win - ter stay, ..

*cres.* *f* *f* *cres.* *f* *cres.* *f* *cres.* *f* *cres.* *f*

why in your heart should win - ter stay? Fa la, fa la la, fa la

why in your heart should win - ter stay? Fa la, . . . fa la la, . . .

why . . . should win - ter stay? Fa la, fa la

why in your heart should win - ter stay? Fa la, . . .

*pp* *pp* *pp* *pp* *pp*

la, fa la la la la la, . . .

fa la la, fa la la la la, fa la, . . .

la, fa la la la la la, fa la, fa la

fa la la, fa la la la la, fa

*mf* *mf* *mf* *mf* *mf*



## LADY, LAY THOSE FROWNS ASIDE

fa la la, fa la la, fa la la la la la! Then

fa la la, fa la la, fa la! Then

la, fa la la, fa la la la la la! Then

la, fa la la, fa la la la la la! Then

lis - ten, la - dy, to my lay, Fa la la la la la! .

lis - ten, la - dy, to my lay, Fa la la la la la la la! .

lis - ten to my lay, Fa la la la la la la, fa la la la la! .

lis - ten, la - dy, to my lay, Fa la la la la la la! .

Time's wing will crush the flow'r - et's bloom, And love has wings as well as darts; The

Time's wing will crush the flow'r - et's bloom, And love has wings as well as darts; The

Time's wing will crush the flow'r - et's bloom, And love has wings as well as darts; The

Time's wing will crush the flow'r - et's bloom, And love has wings as well as darts; The

Tempo primo.

# LADY, LAY THOSE FROWNS ASIDE

flow'rs must yield them to their doom, And love rests on - ly in young hearts; Then

flow'rs must yield them to their doom, And love rests on - ly in young hearts; Then

flow'rs must yield them to their doom, And love rests on - ly in young hearts; Then

flow'rs must yield them to their doom, And love rests on - ly in young hearts; Then

lis - ten, la - dy, to my lay; What - e'er has wings will fly a - way, what -

lis - ten, la - dy, to my lay; .. What - e'er has wings will fly a - way, what -

lis - ten, la - dy, .. to my lay; What - e'er has wings will fly a - way, . . .

lis - ten . . . . . to my lay; .. What - e'er has wings will fly a - way, what -

- e'er has wings will fly a - way, Fa la, fa la la, fa la

- e'er has wings will fly a - way, Fa la, . . . fa la la, . . .

will fly a - way, Fa la, fa la

- e'er has wings will fly a - way, Fa la, . . .



# LADY, LAY THOSE FROWNS ASIDE

la, fa la la la la la la,

... fa la la, fa la la la la, *mf* fa la, . . . . .

la, fa la la la la la la, *mf* fa la, fa la

... fa la la, fa la la la la, *mf* fa

*mf* fa la, . . . . . *f* fa la la, *p* Then

... fa la la, . . . . . *f* fa la la la la! . . . . . *p* Then

la, fa la la, *f* la la la la! *p* Then

la, fa la la, *f* la la la la! *p* Then

lis - ten, la - dy, to . . my lay, *f* Fa la la la la la! . . . . . *poco rall.* *p*

lis - ten, la - dy, to my lay, *f* Fa la la la la la! . . . . . *poco rall.* *p*

lis - ten to my lay, *f* Fa la la la la la, fa la la la la! . . . . . *poco rall.* *p*

lis - ten, la - dy, to my lay, *f* Fa la la la la la! . . . . . *poco rall.* *p*

# LADY, LAY THOSE FROWNS ASIDE

Poco meno mosso.

cres.

But time and love are both your own, Your charms now blossom in their prime; En -

But time and love are both your own, Your charms now blossom in their prime; En -

But time and love are both your own, Your charms now blossom in their prime; En -

But time and love are both your own, Your charms now blossom in their prime; En -

Poco meno mosso. ♩ = 92.

p

cres.

f

p

- joy them ere the hours be flown, And leave to Fate the win - try time, to

- joy them ere the hours be flown, And leave to . . . Fate . . . the win - try time, to

- joy them ere the hours be flown, And leave to Fate the win - try time, to

- joy them ere the hours be flown, And leave to Fate the win - try time, to

Tempo primo. mf

Fate the win - try time. . . . Then lis - ten, la - dy, to my lay;

Fate the win - try time. . . . Lis - - ten, la - dy, to my lay; . .

Fate the win - try time. Then lis - ten, lis - ten, la - dy, to my lay;

Fate the win - try time. Lis - - ten, lis - ten, la - dy, to my lay; . .

Tempo primo. mf

mf



# LADY, LAY THOSE FROWNS ASIDE

*cres.* *f* *pp*

Gath-er the rose-buds while you may, gath-er the rose-buds while you may! Fa

*cres.* *f*

Gath-er the rose-buds while you may, gath-er the rose-buds while you may!

*cres.* *f*

Gath-er the rose-buds while you may, gath-er the rose-buds while you may!

*cres.* *f*

Gath-er the rose-buds while you may, gath-er the rose-buds while you may!

*pp* *mf*

la, fa la la, fa la la, fa la la la la la la,

*pp*

Fa la, . . . fa la la, . . . fa la la, fa la la la la la,

*pp*

Fa la, fa la la, fa la la la la la la, fa

*pp*

Fa la, . . . fa la la, fa la la la la,

*mf*

# LADY, LAY THOSE FROWNS ASIDE

fa la, . . . fa la la, fa la la la la! Then

fa la, . . . . fa la la, . . . . fa la la, fa la! . . . . Then

la, fa la la, fa la la, fa la la la la! Then

fa la, fa la la, fa la la la la! Then

lis - ten, la - dy, to my lay, Fa la la la la la! . . .

lis - ten, la - dy, to my lay, Fa la la la la la! . . .

lis - ten to my lay, Fa la la la la la la, fa la la la la! . . .

lis - ten, la - dy, to my lay, Fa la la la la la! . . .



## PASSED FELLOWSHIP, JULY, 1924

Minay, W. O., London	Smith, R. H. C., London
(Turpin Prize)	Whitehead, A. E., Montreal,
Sayers, G. W.,	Canada (Lafontaine
Great Yarmouth	Prize)

## PASSED CHM. EXAMINATION, MAY, 1924

Baker, S. H., Hove	Sykes, H. H., Huddersfield
ALAN W. SHINDLER ( <i>Registrar</i> ).	

Dr. Harold E. Darke played the following organ pieces selected for the January Examination, 1925:

Fantasia from 'Fantasia and Fugue' C. Hubert Parry  
(Fellowship.)

Adagio Espressivo from the Symphony in C Schumann  
(Fellowship.)

Choral Improvisation 'Wie Schön leucht  
uns der Morgenstern' (Op. 65) ... Karg-Elert  
(Associateship.)

Prelude and Fugue in C ... J. S. Bach  
(Fellowship.)

The Reports of the Examining Boards are appended:

## FELLOWSHIP PAPER-WORK

In view of the fact that this examination is the first under the new syllabus, the examiners would like to call attention to two or three broad aspects of the work submitted.

Firstly, they feel certain that the new tests have brought to the top those candidates with the most mature musical sense and discrimination. Those who have failed have been deficient in musicianship rather than in mere technical skill.

Secondly, candidates should remember that, though originality is cordially welcomed by the examiners, nevertheless when a certain demand is made it should be adhered to. In the free counterpoint, for instance, an opening was given with a very obvious figure of accompaniment. Too many candidates ignored this opening, and wrote continuations of an entirely different character. Again, a melody with pianoforte accompaniment was asked for, but few candidates showed any knowledge of the distinctive nature of pianoforte-writing.

Thirdly, as a general statement, the fugal question was done rather badly on the whole, but the orchestration was done extremely well, with a real sense of orchestral effect.

Many candidates do not yet seem to realise that the 'Questions' are intended to be taken seriously and answered fully.

P. C. BUCK (*Chairman*).  
R. W. RICHARDS.  
F. G. SHINN.

## FELLOWSHIP ORGAN-WORK

Whether it is due to the fact that the pieces chosen for this examination showed up mistakes in *tempo* more than usual, or not, we cannot say; but the fact remains that sixteen consecutive candidates failed to secure pass-marks under the heading 'time and pace.' There was too much sudden adjustment of pace to the technical difficulties, thus destroying the sense of continuity. This happened particularly in Bach's Prelude and Fugue in E minor and Schumann's Canon in B minor. In the latter piece—which was in many cases played too fast—there was frequently a great increase of pace on the return to the principal subject; and a few candidates seemed to rely too much on a somewhat bizarre selection of stops to carry them through. There was a great deal of playing with nothing but soft 16-ft. tone on the pedal, the bass of the harmony being vague in consequence.

There is little to be said about the purely mechanical score-reading test, except that success or failure was in proportion to the amount of time candidates had spent in preparing the subject.

The chief fault in harmonizing the unfigured bass was that most candidates took the first opportunity for leaving the key, returning only just in time for the final cadence. In such tests as this, and the kindred one of harmonizing a melody, it is always better to adopt the obvious and simple rather than the clever but unsuccessful method.

There were full directions for registration given at the beginning of the sight-reading test, but very few candidates heeded them. This, however, was a minor fault compared with the numerous mistakes made in note-values. Some such errors, however, were obviously attributable only to examination nerves.

Quite a large percentage passed in extemporization, in which subject there is continued improvement. Many of those who failed seemed to rely on the principle of 'when in doubt use the Swell pedal,' or 'play anything you like on a solo-stop in any time—or no time—according to the number of notes you happen to play.' These latter weaknesses appeared mostly in the middle section, a portion too often devoted to aimless wandering. There were also one or two cases where fluency was more than neutralised by bad and undignified style.

Many of the old failings were present in harmonizing the melody—e.g., harmonizing each note; not looking ahead; fear of the obvious; one or all of which faults caused such lapses as, for instance, the use of dominant in place of tonic harmony, and *vice versa*.

In spite of the unusual number of unsuccessful candidates, the examiners were agreed that they never remembered an occasion on which there were so many who only just failed to secure pass marks, and in fairness it must be added that the number of bad failures was remarkably small.

CHARLES MACPHERSON (*Chairman*).  
A. HERBERT BREWER.  
HENRY G. LEY.

## ASSOCIATESHIP PAPER-WORK

The work was on the whole above the average, there being fewer distinct failures than usual. The counterpoint was well done. The pianoforte accompaniment to the viola melody was less satisfactory, and was generally not in the pianoforte style. This point is so important that candidates would do well to study good examples of pianoforte accompaniments. The harmonization of the unfigured bass was a weak feature, a surprising number of candidates being guilty of poor and inaccurate part-writing, especially in the first two bars. On the other hand, the addition of a violin part above a bass, and the addition of a violoncello part below a violin melody were fairly well done on the whole.

The unusually large number of passes seems to confirm the impression of the examiners that the new regulations tend to bring out the musicianship of the candidates.

G. J. BENNETT (*Chairman*).  
C. H. KITSON.  
IVOR ATKINS.

## ASSOCIATESHIP ORGAN-WORK

We are glad to be able to report a distinct improvement in the solo playing generally. There were, however, still too many faults of the type that indicate a lack of thought. Thus, a surprisingly large number of players spoil the effect of the quieter passages by using only soft 16-ft. tone on the pedals, the low notes being a mere apologetic murmur, with the pitch scarcely defined. Very little organ music can be played effectively without 8-ft. tone on the pedal, and if a pedal stop of that pitch is not available, the effect should be got through a coupled manual.

Although the phrasing was better than usual, it was still a weak point. Jongen's 'Cantabile' suffered especially, the melody often being delivered as an unmeaning series of notes. Registration was frequently overdone and fussy, the Bach Fugue (F major) and Chorale Prelude ('In Thee is joy') often having their continuity broken by changes that seemed to be made for mere change's sake. In Wood's Prelude on a Genevan Psalm Tune there was usually too little contrast between the solo stop and accompaniment. In the 'Solemn Festival' of Rheinberger the pedal shake was often not treated as a shake, but as a series of semiquavers in strict time, the effect being clumsy—even ludicrous, when the piece was played too slowly (as was generally the case). This piece was rarely well played, being generally made dull and rhythmless. A point

in phrasing that was frequently overlooked was the clean separation of repeated notes. Thus, in West's Prelude on 'St. Michael' the pairs of dotted crotchets in the tune sometimes came out as a dotted minim.

The tests, like the solo playing, showed improvement, but too many players still fail to grasp such not unimportant details as time and key before starting. Several candidates began the accompaniment test in C major instead of minor, and one player stuck to the major key throughout, despite accidentals; another, in this test, played the voice part as well, giving it to a prominent solo stop, and re-arranging the accompaniment!

E. T. COOK (*Chairman*).  
HARVEY GRACE.  
H. A. HARDING.

#### ANNUAL GENERAL MEETING

The sixtieth Annual General Meeting was held at the College, Kensington Gore, on Saturday, July 19, 1924. The chair was taken by Dr. Alan Gray, the President. There was a good attendance of members.

The hon. secretary read the Minutes of the last Annual General Meeting, which were confirmed.

Mr. Herbert Hodge and Mr. Munro Davison were appointed scrutineers of the voting papers for the election of members to the Council.

The hon. secretary (Dr. H. A. Harding) read the Annual Report.

#### SIXTIETH ANNUAL REPORT

Your Council have the honour to report that the work of the College has been successfully carried on during the past year. The efforts of your Council to reform the Examination Regulations have met with sufficient general approval to justify the new departure. It is hoped that now the new regulations have come into force they will afford substantial evidence that the College is doing its best to keep in step with the progress of musical thought, in relaxing somewhat its academic severity in favour of an appeal to the wider culture of our art demanded by modern taste.

The first Choir-Training Diploma Examination was held in May last, and considering the inevitable uncertainty incident to novel conditions, your Council have good reason to be satisfied with the result. In the two days preceding the examination free lectures were given at the College on 'Practical Choir-Training,' by Dr. Ernest Bullock; on 'Plainsong,' by Mr. E. T. Cook; and on 'The Voice,' by Dr. W. A. Aiken. The Certificate Choir-Training Examination—which will be held for the first time in November next—is open to all aspirants who do not hold the diploma of the College, and is unrestricted by any sectarian limitations.

Your Council would urge members to make it as widely known as possible that free lectures will be given at the College before the Certificate Examination in November next by experts in choir-training.

Your Council feel that it now rests with Church musicians, both clerical and lay, to show whether there was any substance in the demand which was urged upon them to provide a field in which choir trainers might receive the hall mark of efficiency which the College is glad to award.

The past year has taken severe toll from some of the Council. The late Sir Frederick Bridge was the oldest member of the College. He acted as Examiner almost continuously for a period of forty-eight years, and was connected with it in many other capacities. He passed the Fellowship examination in 1867. Indeed, he was one of the few men left whom the College could regard as one of its earliest and staunchest supporters—we might almost say founders—and those of us who knew him intimately have also to deplore the loss of a charming personality and a loyal friend.

The late Sir Walter Parratt's connection with us, though not so long, was long enough for us to appreciate his wonderful gifts and his generosity in placing his mastery of the organ and consummate musicianship at the service of the College. His ungrudging devotion to the interests of organists generally will never be forgotten.

The late Sir Charles Stanford was for many years one of our Vice-Presidents. The College can reflect with gratification on its connection with one whose achievement in British music is destined to shed an abiding lustre on the history of musical art.

Again, we shall not easily forget the loss of our old friend the late O. D. Belsham, whose many years of unobtrusive and valuable service as auditor will ever merit our cordial recognition.

The candidates for examination during the past year numbered 470, of whom 76 passed, and 140 new members were elected.

The Examiners appointed for 1923-24 were:

Dr. W. G. Alcock.	Mr. E. T. Cook.
Sir Frederick Bridge.	Mr. Harvey Grace
Sir Walter Parratt.	Prof. C. H. Kitson.
Dr. G. J. Bennett.	Dr. Henry G. Ley.
Dr. A. H. Brewer.	Dr. Charles Macpherson.
Dr. P. C. Buck.	Dr. H. W. Richards.

Sir Ivor Atkins and Dr. F. G. Shinn were elected in place of Sir Frederick Bridge and Sir Walter Parratt, deceased.

Special thanks are due to Dr. C. W. Pearce, our hon. treasurer, who under trying conditions of ill-health has carried on his labours in connection with the financial interests of the College with his accustomed vigour and ability. Your Council have elected Dr. C. W. Pearce an honorary member of the College.

Your Council find it increasingly difficult to thank Dr. Harding in any way adequately for his exacting labours, and for the distinction with which he fills the office of hon. secretary. His long experience, his ripe judgment and sound sense, coupled with a complete sympathy and much self-denial, make him invaluable to the College. Your Council would like to express their sincere gratitude to him for his continued services, and for his unwearying devotion to the R.C.O.

Our thanks are also accorded to the hon. auditor, Mr. G. R. Ceiley, and the professional auditors, Messrs. Pannell & Co., for their valuable services.

Your Council acknowledge their indebtedness to the registrar, Mr. Alan Shindler, who during the short time in which he has held his responsible office has won the respect and esteem of the College generally by the able and genial way in which he has carried out his duties.

The Annual Report was adopted on the proposal of Mr. Gilberthorpe, seconded by Mr. Whitehead.

Mr. E. Douglas Smith proposed the adoption of the Annual Financial Statement. This was seconded by Mr. Herbert Hodge, and carried.

Dr. H. W. Richards proposed the re-election of the Hon. Treasurer (Dr. C. W. Pearce). This was seconded by Dr. Harold E. Darke, and carried.

The Hon. Secretary was re-elected, on the proposal of the President, seconded by Dr. H. W. Richards.

Dr. Harding proposed, and Mr. E. Douglas Smith seconded, the election of the Hon. Auditors, Mr. G. R. Ceiley and Mr. W. G. Hopkins, and the professional Auditors, Messrs. Pannell & Co. This was carried.

The voting for the London and Country members to fill the vacancies on the Council was as follows:

LONDON		COUNTRY	
Harvey Grace ...	516	E. C. Bairstow ...	548
E. d'Evry ...	346	G. D. Cunningham ...	346
G. Thalben Ball ...	194	C. C. Palmer ...	226
J. A. Meale ...	148	T. W. Hanforth ...	92
F. N. Abernethy ...	134		

The President declared that:

Mr. Harvey Grace	} London	Dr. Bairstow	} Country
Mr. E. d'Evry		Mr. G. D. Cunningham	

were elected members of the Council.

With a vote of thanks to the President the proceedings terminated.

A full report of the Annual General Meeting will appear in the College Calendar.



## CONSECRATION OF LIVERPOOL CATHEDRAL

An event of unique national importance on July 19, which was attended by their Majesties The King and Queen, and a vast concourse of people, was the Consecration of the completed portion of the new Liverpool Cathedral, the foundation-stone of which was laid twenty years ago to the day, by King Edward VII. The first Anglican Cathedral to be erected in the Northern Province, and the third in the whole of England, since the Reformation, the building when completed will be the largest church in the country, and inferior in point of size only to St. Peter's, Rome, and Seville, amongst the Cathedrals of the world. Set upon a hill, it will be a landmark for many miles. When finished, its total length will be 611-ft., a little more than a yard short of St. Peter's, nearly 100-ft. longer than the Cathedrals of Winchester, York, and Canterbury, 40-ft. wider than any of them, and the tower will be 50-ft. higher than the bell-tower of Canterbury. From the floor to the highest point of the roof is 116-ft., which compares with an interior height of 102-ft. in the case of Westminster Abbey and 90-ft. in the case of York Minster, the two loftiest of existing English Cathedrals. The East window is the largest in England, although the area of the glass is slightly less than in the great East window of Gloucester Cathedral. At Liverpool the subject of the great window above the Reredos is the Te Deum. In the large circle at the top of the window is a seated figure of Christ in Majesty. At the top of each of the four lights is an Archangel, and below them come representatives of the four sections named in the Te Deum—the Glorious Company of the Apostles, the Goodly Fellowship of the Prophets, the Noble Army of Martyrs, and the Holy Church throughout all the World. It is interesting to note that in the latter 'light' Bach finds a place. His portrait figure is at the right of that of Sir Francis Drake. The style of the building is Gothic, which the architect, Sir Giles Gilbert Scott (grandson of Sir Gilbert Scott), has adopted not as an archaeological expression of past styles but as a definite modification of English Gothic architecture to suit the circumstances of the age we live in. It is, therefore, not merely an achievement in record dimensions, but a building which, while conforming to English liturgical requirements, will accommodate within hearing distance of the preacher much larger congregations than any of the old Cathedrals. And it is certain that while the exterior of the great building has a repose, solidity, and strength unknown before in Gothic work, the inside possesses similar qualities, so that no one can behold the immense interior without a thrill of awe and reverence. The total cost of the completed portion has been £722,318, including the Chapter House, Lady Chapel, windows, organ, ornaments, and contents. This portion constitutes about a third of the work. There remain to be completed the Great Central Space, the two Western Transepts, with the Nave and Tower. Probably this work will entail the expenditure of a million pounds, but it is pointed out that, in the altered terms of money, this huge sum is only equal to the cost of erecting Salisbury Cathedral in the years 1220-66.

In a necessarily brief survey of the main features of the great building—that House which is to be 'exceeding magnificent, and of glory throughout all countries'—space is not available to describe the richness of all its adornments, whether of sculpture, marble floors, stained-glass, wood-carving and embroidery, or in the art of metal-workers in iron, bronze, and silver. They will deeply impress even the most casual beholder of this noble monument to a living Faith, which is to serve as an inspiration and visible symbol throughout the ages.

The organ—built on both sides of the Choir—will be famous as being the largest Cathedral organ in the world, consisting of five manuals, CC to C, and a pedal-board, CCC to G, with 168 speaking-stops, 48 couplers, &c., together with 6 spares, making a total of 222 draw-stop knobs. The largest instrument in this country up till now has been that in the Royal Albert Hall, erected in 1871, and containing 114 speaking-stops, whilst the largest Cathedral organ is that in St. Paul's Cathedral, as rebuilt in 1901, with 76 speaking-stops. As in the case of these superb organs, the builders of the stupendous instrument at Liverpool are Messrs. Henry Willis & Sons. It is

considered that the new organ will be none too large, taking into account the vast size of the building and the immense congregations that will assemble there.

The original specification was drawn up by an amateur organ-expert, the late W. J. Ridley, the nephew of the donor, but subsequently the plan was modified by Mr. H. Goss Custard, the Cathedral organist, acting as adviser and consultant to the Cathedral authorities. Mr. Goss Custard has effected various economies, notably by extending certain of the pedal stops, and by the simplification of the coupler mechanism. Even with these economies the cost of the organ will exceed £35,000. A novel feature of the stop-control consists of the *crescendo* and *decrescendo* pedals. By their action the Great and Pedal organs can be built up, or reduced, stop by stop, thus bridging the gaps between the combinations set on the pistons. The mechanism operates the draw-stops themselves, and it has been dubbed the organist's third hand. The idea was originated by Mr. Goss Custard and the mechanism invented by Mr. Henry Willis, jun., upon whom it would appear that his renowned grandfather's mantle has descended, as also is the case of the architect of the Cathedral. To some extent this principle of heredity applies also to the founders of the Cathedral bells, Messrs. Mears & Stainbank (the founders of 'Big Ben'). The Pedal organ has 35 stops, including a resultant 64-ft., 5 stops of 32-ft., 13 of 16-ft., and 5 of 8-ft., with a Double Quint 21½, and 8 ranks of Mixtures. The reed-work is divided into four groups, mainly on 20-in. wind, with an extended rank of bombardes of 68 pipes on 30-in. wind. A most important innovation is the provision of a separate Pedal Swell-box in which are pipes to provide appropriate basses for the Swell organ and other enclosed departments, and the *crescendo*-pedal for this box can be coupled to the *crescendo*-pedals of the Swell, Solo, and Choir organs. The Great organ of 29 stops contains a Contra Violone of 32-ft., 3 stops of 16-ft., 5 Open Diapasons of 8-ft., 10 ranks of Mixtures, and 4 reeds. The Choir organ has 23 stops, partially enclosed, which include two 'families' of dulcianas and violas. Families are also a novel tone-feature of the Swell organ of 31 stops, represented by salcionals, geigens, and lieblichs, and the five-rank Mixture is supplemented by an independent twelfth and seventeenth—a device considered to be of the utmost value, as it enables these stops to be used separately to induce new shades of tone. The reed-work is divided into three groups, including a family of free-toned trumpets on 15-in. On the Solo organ there are 22 stops, including a family of Hohl-flutes on an open sound-board, and families of violes, and trombas on 20-in. wind (enclosed). The Bombarde organ of 5 stops (unenclosed) contains a family of tubas on 30-in. wind, and a 'tuba magna' on 50-in. wind-pressure—a stop on 'Willis' lines which will probably say the last word in regard to unparalleled tone and power.

The Echo organ of 4 pedal and 19 manual stops (enclosed) is designed to give the effect of distance, apart from its position in the triforium. It will contain a carillon of four octaves. At present the Echo organ is prepared for only. The blowing installation comprises three rotary blower-sets, with three electric motors, the total horse-power being thirty-two. The action throughout is electro-pneumatic (except the mechanical manual to pedal couplers), and the pitch of the organ is C 517. With its formidable array of pistons, adjustable at switchboard, combination pedals, and other accessories, the instrument is indeed an embodiment of all that human brains can devise and skilled hands accomplish in the organ-builder's art, and while it may be thought that the limit of possibilities to a single player has been reached, if not passed, it is a matter for congratulation that the Cathedral possesses in Mr. H. Goss Custard an executant of the highest rank as well as a fine musician. At Liverpool it is felt that Sir John Goss's grand-nephew is the right man in the right place. What he will achieve with the resources at his command, and the refreshment which the Cathedral services and projected recitals will provide, is already thankfully anticipated.

The Bishop of Liverpool (Dr. David) intends to back up his organist, for in his recent speech to the British Music Society, he said:



'We shall have nothing but the best music in the Cathedral, for bad music has a deleterious and degrading effect on the human spirit. There are anthems, services, and hymn-tunes which do definite and positive harm. We are going to institute congregational practices, and have reasonable hope that in course of time the Cathedral will become a school of music for those who care to take the many opportunities which we shall offer them.'

From what the Bishop said it is safe to assume that the ancient plainsong melodies of the Church appeal to him, and it is noticeable that the hymns sung at the Consecration were taken from the 'English Hymnal.'

The proceedings on the appointed day, July 19, began with a solemn 'Preparation' based on ancient ritual. This was held both outside as well as inside the building. Meanwhile the various ecclesiastical and civic processions entered the Cathedral, presenting a scene of unrivalled church pageantry, in which were eight Archbishops, forty Bishops, twenty-five Deans, the Lord Mayors of London and Liverpool, the Greek Archimandrite, four hundred clergy, representatives from the Free Churches, and dignitaries from all classes at home and abroad. When their Majesties entered, the scene presented an extraordinary and thrilling spectacle. The Service commenced with the National Anthem, sung by a choir of ninety-six men and boys drawn from the Cathedral choirs of the northern province, including the Liverpool choir of thirty-six. This had been wisely done, for only with a choir of highly-trained voices is it possible to obtain such blending, beauty of tone, and perfection of finish. Our English Cathedral traditions were well maintained by these singers. Their quality was first shown in Sir Hubert Parry's Edward VII. Coronation Anthem, 'I was glad,' a broadly effective *pièce d'occasion*, very finely sung. One would have thought it impossible for so comparatively small a choir to produce such a climax of sound. The acoustics of the building seemed very satisfactory, not only in the excellent *fortissimos* but also in the lovely *piano* moments of the verse. The middle section of the anthem, with its 'Vivats,' was omitted, and it was unfortunate that the Great organ diapasons and tubas of the Solo organ could not be used in the accompaniments, owing to the non-completion of the blowing arrangements to the organ departments on the south side of the choir. But as it was, Mr. Goss Custard had seventy-six stops available at the northern side, and this material he used with fine effect. The incidental music included the ancient hymn, 'Veni, Creator'; the haunting Rouen Church melody, 'Iste Confessor'; an 'Alleluia' of six bars, thrice repeated, by Martin Shaw; the 'Old Hundredth' tune for 'Praise God'; the hymn, 'Christ is made the sure foundation,' sung to a 7th-century plainsong from the Sursum Antiphoner; and the Old English tune 'Richmond' (Haweis and Webbe) for 'City of God,' a melody quite delightful in its sweet singableness. For verses 2 & 4 a tuneful faux-bourdon, by Martin Shaw, was effectively used. This hymn offers a good example of congregational hymnody of the best type, although it must be confessed that on this occasion the congregational singing was absolutely *nil*. For Croft's 'Hanover,' a bold 'descant' had been written by Alan Gray—it kept the trebles effectively busy. This was followed by Parry's 'Jerusalem,' sung in procession.

The Genevan Psalter (1551) tune, 'Donne Secours,' was used in the hymn, 'The King, O God, his heart to Thee upraiseth,' with a faux-bourdon in verse 2 by Martin Shaw, and finally came Goss's well-known 'Praise, my soul, the King of Heaven,' a melody which somewhat failed of its usual impressiveness on this occasion. It is quite certain that music at the Consecration fulfilled its high purpose as the handmaid of religion, and the singing of the choir was extremely fine in its well-ordered and devotional excellence. The position of the organ-console, in its height and distance from the choir, makes it difficult for the player always to be sure of unanimity between organ and singers. Mr. Goss Custard, however, discharged his responsible duties with conspicuous tact and skill, and during the service played as voluntaries Elgar's 'Sursum Corda,' Best's Romanza in B minor, and Walford Davies's 'Solemn Melody'—English music, fitly chosen for a Service of

Consecration which the Church of England has not known for at least seven hundred years, and which, to those present, will remain an undying memory. W. A. R.

#### WESTMINSTER ABBEY

The Festival Service of Cathedral and Collegiate Choirs at Westminster Abbey on the evening of July 7 was of singular magnificence. Nineteen choirs from cathedrals and collegiate churches within about a hundred miles of London assembled, and were conducted by Mr. Sydney H. Nicholson. There were eleven anthems representing the course of English Church music from Byrd and Orlando Gibbons to Parry and Stanford. In ceremonial dignity, as in musical beauty, the service left unsurpassed impressions. The choirs were the following: Westminster Abbey; the Chapel Royal, St. James's; St. George's, Windsor; St. Paul's, Canterbury, Chelmsford, Chichester, and Ely Cathedrals; Eton College; Magdalen College, Oxford; New College, Oxford; Oxford, Peterborough, and Rochester Cathedrals; St. Alban's Abbey; St. John's College, Cambridge; and Salisbury, Southwark, and Winchester Cathedrals. Mr. Arnold Goldsborough played organ pieces of Parry, Vaughan Williams, Maurice Green, Stanford, and Basil Harwood before the Service, and the 'St. Anne' Prelude and Fugue afterwards. The beauty of the singing, in particular the suave and unforced quality of the tone, should have made all hearers proud of the English ecclesiastical vocal tradition, to which acquaintance with Continental notions of appropriate and beautiful Church singing only endears us the more. Byrd's thrilling anthem, 'Sing joyfully unto God,' and the elder Wesley's 'In Exitu Israel,' were incontestable masterpieces among the anthems, while of the modern music (which included works by the trio of famous English musicians lately deceased—Parratt, Stanford, and Bridge), Parry's coronation anthem, 'I was glad,' was strongly effective. Since plainsong has in modern times not been much cultivated at Westminster, it was all the more noteworthy that the singing of the 68th Psalm to Tone 8, at the Procession, struck every one as the musical climax of the majestic service. The even verses, sung in *faburden*, answered from varying quarters of the Church the plainsong of the stationary portion of the choir, and there were organ interludes founded on the Antiphon. Nothing could have been more noble. The collection was for King Edward's Hospital Fund for London. C. R.

#### RHYTHM IN ORGAN PLAYING

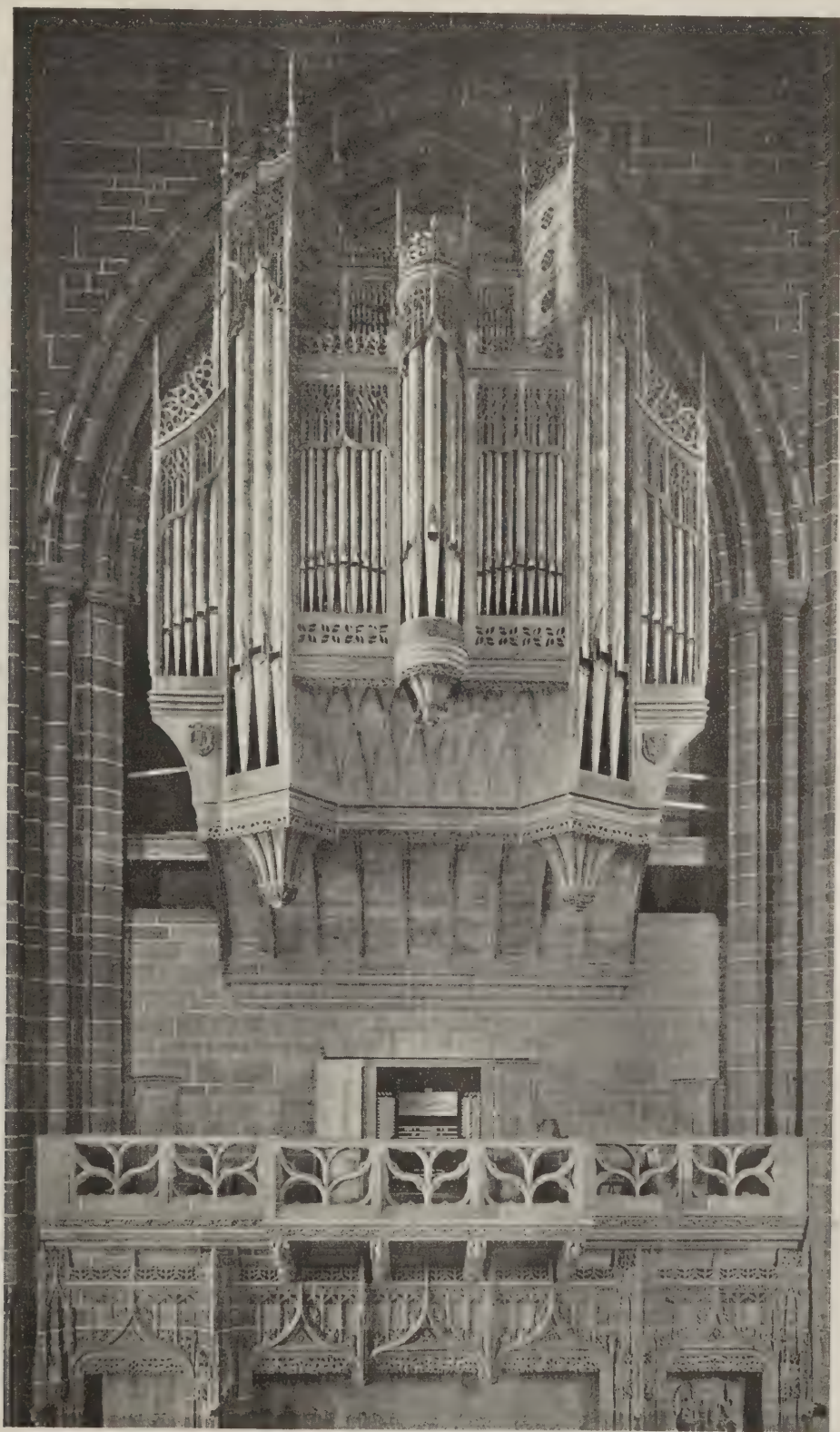
For the benefit of readers who do not see *The Times* concert reports, we reprint the following from that paper's report of Dupré's playing at Queen's Hall recently (our italics):

'Of almost equal interest with the work of the choir was M. Marcel Dupré's organ playing, though one could have wished him a better instrument or, at any rate, a Great and Pedal of better scale and quality. Still, a good workman does not need to have his tools apologized for. Those things being as they may be, there remains the real secret of organ playing—the rhythm; rhythm in all its forms of attack and release, of phrasing, *tempo*, and *rubato*. When these are right the organ speaks an intelligent language; when they are wrong it only burbles. *In comparison with this the choice that is offered, and the choice that is made of stops, is a minor matter*, and it was this that M. Dupré so finely exhibited in Handel's Concerto and Bach's Fugue, and even more in some Couperin (was it?) that he added as an encore.'

#### SCOTSON-CLARK AT WESTMINSTER CATHEDRAL

In reference to our paragraph on this subject in the July *Musical Times* several pained correspondents tell us that we have not been misinformed: a Scotson-Clark march *has* been heard at Westminster Cathedral. The occasion was the 'Red' Mass last autumn, when the judges attended. The chosen march was that entitled 'Grand Processional'; it was played as an out-voluntary.





*Photo by]*

*[Stewart Bale, Liverpool*

LIVERPOOL CATHEDRAL ORGAN: NORTH SIDE OF CHANCEL FRONT AND CONSOLE.

'Tell me what you like, and I will tell you what you are,' holds good with the crowd as with the individual. Hence the significance of the plebiscite programme. Here is one chosen out of fifty-nine pieces played at a series of recitals at St. Fin Barre's Cathedral, Cork, by Mr. J. T. Horne. The order is that of the voting: Fantasia and Fugue in G minor, Bach; Andante from String Quartet, Debussy; Funeral March and Hymn of Seraphs, Guilmant; Andante from Organ Sonata, Elgar; 'Question' and 'Answer,' Wolstenholme; 'Le Cygne,' Saint-Saëns; 'A Song of Sunshine,' Hollins; Lament, Harvey Grace; Vesperale, d'Ervy. It is good to see John Sebastian at the top of the poll, with one of his biggest and best works. We have no list of the fifty pieces that were not 'placed.'

At Send (a small village in Surrey), on July 6, a recital was given at Evensong, the music consisting of Bach's Prelude on 'Jesu, Priceless Treasure,' Parry's Prelude on 'Eventide,' Alan Gray's 'Elegy,' and Franck's Choral No. 3; with vocal music by Elgar, and by Parry ('There is an Old Belief'), sung with one voice to each part. The programme modestly gives no names of players or singers; the correspondent who sends it testifies to the excellence of the performance. As he truly says, such good work in small places fills one with hope for the musical future of the country.

The organ at Wallasey Parish Church has been reconstructed by Messrs. Rushworth & Dreaper. It is now a three-manual, with thirty-seven speaking stops and twelve couplers. A convenient feature is the putting of the Great reeds, Tromba 8-ft., and Clarion 4-ft., into a separate division, labelled 'Bombarde,' with couplers to both Great and Choir. The dedication took place on June 23, when recitals were given by Mr. Frank J. Livesey. Other performances in connection with the occasion were by Mr. H. Goss Custard and Mr. George Harvey.

At St. John's, Barmouth, on July 2, the Barmouth String Quartet joined Mr. H. Cyril Robinson in an excellent programme of organ and chamber music. The organ items were two Schumann Sketches, three Choral Preludes by Parry, and Mendelssohn's first Sonata. The Quartet (Dr. and Mrs. J. R. Heath, Mrs. Wade Roberts, and Mr. W. H. Williams) played a movement from Dr. Heath's 'Serbian' Quartet and the *Scherzo* from Beethoven's Op. 18, No. 4.

The quarterly musical service was held at High Pavement Chapel, Nottingham, on June 29, when Mendelssohn's 'Psalm 13' was given by the choir under the direction of Mr. C. E. Blyton Dobson. Madame Ethel Parkin was the soloist.

The organ at St. James's, Belfast, has recently been reconstructed by Messrs. Rushworth & Dreaper, and now stands as a three-manual of thirty-five speaking stops and twenty-two pistons.

'The Hymn of Praise' was performed at St. Mark's, Reigate, on June 29, with orchestral and organ accompaniment, the choir being augmented. Mr. J. E. Gomershall conducted.

From a Church notice:

'11.30. De Teum. Turle, A., "My heart is sorely pained" (Mendelssohn).—*Daily Paper*.

Nothing is said about poor Turle's feelings.—*Punch*.

#### ORGAN RECITALS

Mr. Eric W. E. Booth, Harecourt Congregational Church, Canonbury—Sonata in D minor (first movement), *Mendelssohn*; Sonata No. 4 (first movement), *Rheinberger*; Prelude and Fugue in E flat, *Bach*.

Mr. Harry Wall, St. Andrew-by-the-Wardrobe—Toccata for double organ, *John Blow*; Prelude and Fugue in F minor, *Bach*; Minuetto Antico, *Yon*; Phantasy Prelude and Chorale, *Oldroyd*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey—Tragic Overture, *Brahms*; Air with Variations, *Noble*; Sonata in G minor, *Tinel*; Fugue in C minor, *Reubke*; Fantasia in E flat, *Saint-Saëns*.

Dr. M. P. Conway, St. Stephen's Walbrook—Introduction, Passacaglia, and Fugue in E flat minor, *Willan*; Carillon, *E. Delamarter*; Fantasia on 'Babylon's Streams,' *W. H. Harris*; Improvisation, *L. de Guiridi*; Toccata in F, *Bach*.

Mr. Cecil J. Belcher, St. Matthew's, Ealing Common—Fantasia in G, *Bach*; Sonata in A minor, *Rheinberger*; Prelude and Fugue on the name B A C H, *Liszt*.

Mr. C. H. Trevor, St. Michael-at-the-North Gate, Oxford—Prelude and Fugue in E flat, *Bach*; Scherzetto in F sharp minor, *Vierne*; Scherzo in B minor, *Willan*; Solemn Festival, *Rheinberger*; Allegro in B flat, *John Stanley*; Prelude on 'Rhosymedre,' *Vaughan Williams*.

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury—Imperial March, *Elgar*; Scherzo, *Edgar Ford*; Phantasy Prelude and Chorale, *Oldroyd*.

Mr. J. S. Robson, Parish Church, Grimsby—Fugue in E flat, *Bach*; Sonata No. 20 (first movement), *Rheinberger*; Preludes on 'Old 104th' and 'Rockingham,' *Parry*.

Mr. W. Wallace Thompson, St. James's, Garlick Hill—Homage Hymn, *Alec Rowley*; Poem, *Julius Harrison*; Finale (Sonata No. 7), *Rheinberger*.

Miss T. V. Denman, St. Peter's, Selsey—Allegretto in B minor, *Guilmant*; Con moto maestoso and Allegro (from Organ Concerto No. 3), *Handel*; Festal Commemoration, *West*.

Dr. Henry G. Ley, Christ Church Cathedral, Oxford—Fantasia and Toccata in D minor, *Stanford*; Rhapsody No. 1, *Howells*; Improvisation on 'Old 124th,' *W. H. Harris*; Réverie on 'University,' *Harvey Grace*.

Mr. A. E. H. Nickson, St. Paul's Cathedral, Melbourne—Prelude and Fugue in D minor ('Fiddle' Fugue), *Bach*; Seven Pastels from the Lake of Constance, *Karg-Elert*.

Mr. Wilfrid Greenhouse Allt, St. Giles's Cathedral—A *Brahms* programme: Intermezzo, Op. 117, No. 1; Song, 'Cradle Song of the Virgin'; Choral Prelude, 'A Rose breaks into Bloom'; Violin, Adagio (from Sonata, Op. 108); Intermezzo, Op. 116, No. 6.

Mr. Stanley Lucas, Bishopsgate Chapel—Prelude in C sharp minor, Trio in D minor, 'Little' Fugue in B minor, and two Choral Preludes, *Bach*; Scherzo and In-Voluntary, *Harvey Grace*; Menuet, *Borowski*.

Mr. Philip Dore, Queens' College Chapel, Cambridge—Prelude and Fugue in B minor, Trio-Sonatas Nos. 1 and 4, *Bach*; Chaconne in B flat minor, *Karg-Elert*; Fugue in A flat minor, *Brahms*; Pièce Héroïque, *Franck*.

Mr. W. R. Simmons, St. James's, Garlick Hill—Alla Marcia, *Ireland*; 'I give to thee farewell,' *Bach*.

Mr. Eric Brough, St. Lawrence Jewry—A *Bach* programme: Prelude in C minor; three Choral Preludes; Fantasia on 'Come, Holy Ghost'; Trio-Sonata in minor; Prelude and Fugue in A minor.

Dr. Gordon A. Slater, Boston Parish Church—Toccata—Prelude on 'Pange Lingua,' *Baird*; Introduction and Fugue, *Reubke*; Toccata in F, *Bach*.

Mr. Lynnwood Farnam, Christ Church Cathedral, Oxford—Fantasia on Choral 'Hallelujah! God be praised,' *Reger*; Choral Prelude on 'Rhosymedre,' *Vaughan Williams*; Un poco allegro (Trio-Sonata No. 4), *Bach*; Prelude and Fugue in C minor, *Seth Bingham*; Meditation in A, *Baird*; Scherzo (Symphony No. 8), *Widor*.

Mr. G. W. Harris Sellick, St. Mary Magdalene, Ashton-upon-Mersey—Intermezzo (Symphony No. 6), *Widor*; Rhapsody, *Harvey Grace*; Sonata in F minor, *W. H. Speer*; Rhapsody and Psalm-Prelude No. 2, *Howells*; Finale in B flat, *Franck*.

Mr. A. M. Hawkins, St. Clement Danes, Strand—Monologue No. 7, *Rheinberger*; Sketches Nos. 1 and 4, *Schumann*; Elegie, *Ferry*; Alla Marcia, *Ireland*.

#### APPOINTMENTS

Mr. Cecil J. Belcher, choirmaster and organist, Oaklands Congregational Church, Shepherd's Bush.

Mr. George S. Pelmeear, choirmaster and organist, Guisborough Parish Church.



## Letters to the Editor

### LAH- AND DOH-MINOR

SIR,—I am writing to you, not as a champion of any particular system, but as a teacher who requires a definite lead on this difficult subject.

I may say at the outset that I can lay claim to an open mind as to the relative advantages of *Lah*- and *Doh*-minor. As an organist who was unfortunately never brought up on the Tonic Sol-fa system I may be said to be prejudiced in favour of the Staff Notation and *Doh*-minor, but as a choirmaster I have nothing but praise for the Curwen system and its effect on sight-singing.

My remarks may be summarised under three headings:

(1) *Disadvantages of the Curwen System* (as picked up by the average choir-boy):

(a.) I have two chants (say in G minor and major respectively) the notes of which are apparently identical. If I ask a boy for *Doh* in the first case, he looks at the signature and replies 'B flat.' In the second case also he looks at the signature and gives *Doh* as G. I then play the second chant (it ends on G), and he is satisfied that *Doh* is really G. Next I play the first chant fairly slowly, asking him to notice the resemblance of the two chants and to pay particular attention to the last chord. He then gives *Doh* as G. He has therefore returned contradictory answers in a perfectly intelligent manner.

(b.) An old friend of mine who is a tenor has been brought up entirely on the Curwen system (or more probably an incomplete version of it). Although he is quite a reliable reader in major music, he always appears to me to be bewildered by the minor scale. For instance, except in a very ordinary cadence, he has great difficulty in taking in A minor. He always wants to sing G $\sharp$ , and seems to be obsessed by the fact that *Doh* is C, and is therefore the most important note in a piece of music without sharps or flats. The minor key does not seem to have an independent existence for him. He also does not appear to notice that the other voices are forming chords which suggest a minor tonality. 'No sharps and flats, therefore *Doh* is C,' is his motto for that particular piece of music.

This seems to me a bad habit, as the relative major chord is very disturbing in a minor key. I may add that my friend understands how accidentals change the key, provided the major only is involved. A logical system ought to be equally useful, melodically and harmonically. In teaching elementary harmony in the *Doh*-minor system, we can speak of the fundamental tonic, dominant, and subdominant chords as the chords of *Doh*, *Soh*, and *Fah*, in both major and minor. In the other system, it seems to me, we must speak of the chords of *Doh*, *Soh*, and *Fah* for the major, and of *Lah*, *Ray*, and *Me* for the minor.

Turning to the chromatic chords—e.g., the Neapolitan sixth:

*Doh-Minor System*.—The explanation in both major and minor would be that it is a major triad based on *Ra*.

*Lah-Minor System*.—We should have to say that it is based on *Ra* in the major key and on *Ta* in the minor, thus giving the superficial impression that we are dealing with two different chords, whereas we know that the effect of the chord is almost identical in both cases. The Picardy third is another instance. Even in melody it seems absurd to speak of *La Soh Doh*, *Lah So Doh* and *Fa Me Lah*, instead of simply *La So Doh* and *Lah So Doh*.

(2.) *Advantages of the Curwen System*.—We all could fill pages with the obvious advantages of the system and the wonderful work it has done.

I should like to stress the following as illustrating my own difficulties:

(a.) There is certainly an advantage in having the diatonic notes impressed on the memory by a fixed sequence of syllables. For instance, *Me-Fa* and *Te-Doh* always suggest semitones to me, and although I am not an expert, I think I should be able to start a 'modal' scale on any syllable without any hesitation.

(b.) It simplifies the reading of the polyphonic school and any music in which the modes are extensively employed or in which the feeling for 'key' is not predominant.

(c.) The *Lah*-minor has the advantage in transitory modulations to the relative minor.

(3.) My third section has reference to a very able little letter in the June issue of the *Musical Times* in which your correspondent suggested that the syllables were intended to represent relationship between notes and had no reference to key, which latter could be established by making any syllable the most important note or 'host' for the time being. Up till the time of reading this letter I had considered myself as having settled permanently on the *Doh*-minor side of the fence. Now my peace of mind is again disturbed, as this new way of looking at the Curwen system seems to dispose of some of my difficulties.

To sum up, what we poor music-teachers want is a meeting between the greatest authorities on both sides, who, if they cannot agree upon a system, shall at least issue reports which shall be taken to be the last word in defence of their respective cases. Then, if it is possible, an impartial review can be issued by a tribunal enjoying the respect of both parties, or else we can decide for ourselves which system we shall adopt.

Further, the letter referred to under (3) is satisfactory only if we are assured that *Doh* is not to be given undue prominence in the teaching of the Curwen system. The design of the Curwen modulators and the answers given by our choir-boys seem to indicate the contrary. Also in many quarters *Doh* is spoken of as the home-note, *Me* as the quiet note, *Soh* as the powerful note (or bugle note or hunting horn note), &c. This surely gives a permanent character to each syllable quite apart from their mutual relationships. Taken in conjunction with the Curwen system, this method leads to confusion in that the powerful note *Soh* should apparently disappear from the minor scale and give place to *Se*, *Me* becoming the new powerful note. I am rather in favour of investing the syllables with certain characteristics (especially from a harmonic point of view), and the above line of argument inclines me to favour *Doh*-minor as being more consistent, for the 'characteristics' idea seems to clash with that of mere 'relationships' in the *Lah*-minor system. With reference to (c) of my second section (viz., modulations to the relative minor), there appears to me no reason why the *Lah*-minor should not be used in these cases, as the modulation is only relative and implies the predominance of the old *Doh*. This would not be inconsistent with the use of the *Doh*-minor if the modulation is of a firm and decided nature.

If, however, we are to accept the *Lah*-minor, we want to know that *Lah* at least is to be given equal standing with *Doh* and the minor scale taught as regularly as the major. In view of modern tendencies, of course, all the syllables should be taught as being of equal importance, and all the modal scales should be learnt.

If we knew that the ordinary major and minor scales were to be the permanent backbone of future tonality, I for one would stick to the *Doh*-minor, unless we could invent a series of syllables which would stand for the terms we use in harmony (Tonic, Supertonic, &c.). These would represent the numerical order of the notes, and would be the same for major and minor scales.

If they were more singable we could actually employ the numerals, and they could be used for any definite sequence of notes that could be entitled to call itself a scale.

The main point that seems to emerge is this: Is tonality (no matter of what kind) to play any important part in the music of the future? If it is, and the Curwen system is to be taught, *Doh* must not be presented to school children as the all-important 'Home-note.'—Yours, &c.,

A. P. STEWARD.

18, Nelson Square, S.E.1.

SIR,—I should like to add my testimony in favour of calling the key-note *Doh*, whether major or minor. I have done so for forty years, and have never had reason to regret it.

Dr. Comley's argument that Bach is on the side of *Lah*-minor (horrible spelling!) does not appeal to me. I think the title of the 'Forty-eight,' like the flowers that bloom in the spring, has nothing to do with the case. 'Das wohltemperirte Clavier' was not intended to teach sight-singing, neither was it intended to train the ear for just intonation. Bach's indication of the minor third by *Re Mi Fa* is accounted for by the fact that it is the first minor third in the natural scale of equal temperament, and by the fact that the Dorian was the most used, and therefore the most important of the ecclesiastical modes. Besides, how can *Re Mi Fa* be employed as an argument for the use of *Lah Te Doh*?

Dr. Comley says 'the *Doh*-minor . . . is illogical and artificial.' To my mind, it is logical and natural. The second sound of the major scale and the fourth of its relative minor are not identical in true intonation: it is, therefore, 'illogical and artificial' to call them by the same name.—Yours, &c.,

ARTHUR T. FROGGATT.

5, Richmond Mansions,  
Denton Road, Twickenham.  
July, 1924.

SIR,—Might I be allowed space for yet another attack—on the *Lah*-minor position advocated by Mr. J. Gilbert Wiblin in his letter in your June issue. There are two distinct questions, although I would answer both by reference to the same principle:

- (1.) Should we connect A minor with C major or A major?
- (2.) Is the purpose of Sol-fa to standardise intervals or key-relationship (*i.e.*, the relation of notes to the key-note)?

(1.) I can see no case whatever for connecting A minor with C, as opposed to A major. Intimacy between two keys depends on the coincidence, not of the greatest number of notes, but of the most important notes. (So, Mr. Wiblin, with intimacy between uncles and nephews.) In A major and A minor the key-note, dominant and subdominant, is identical, and the common chords on these notes, with any melodic phrases based upon them, are nearly identical since the roots and fifths are the same. And the Staff Notation, in suggesting C major by its key-signature, *is* at first sight confusing. It will only cease to be so when the reader has learnt to look for the alternative possibility of A minor as the key—roughly by the presence of the accidental G sharp—and having ascertained that the key is A minor, to establish A in his mind as the fundamental note. Thus the only way to find *Doh* on the Staff in any key is to discover the normal or major *Doh*, deduce the possible minor *Doh* (a minor third below), and search for the signs of minority, in the absence of which the key will be the ordinary major. It is a business, but it has got to be done.

The reasons for the Staff Notation using the *Lah*-minor method are historical, and, we shall see, illogical. The notes of A minor were arrived at, first, not from A major or C major, but from the A-mode (or the D-mode transposed up a fifth)—*i.e.*, by writing in general in the mode but introducing *musica ficta* (the sharpened sixth and seventh) at the cadences. Later, I fancy, 'they' saw that it was good also to sharpen the third, sixth, and seventh notes invariably, thus obtaining A major, and then they put all three sharps into the key-signature. By that time it was too late to change the method of writing A minor. But (1) it would have been more logical, once the A major was established as the normal, to deduce A minor from it—by preserving the key-signature and flattening the third and, where necessary, the sixth and seventh notes; (2) undoubtedly these early writers kept A in their mind as the final, and never thought of C.

(2.) The charter of the Tonic Sol-fa Association would, I presume, tell us whether it wants readers to identify, first and foremost, like intervals (A to E in C major, A minor), or like key-relationships (C to G in C major, A to E in A minor). If to identify intervals, I hold this

is of very limited value, and I cannot see that the Sol-fa shows intervals any clearer than the Staff. But if, as I hope, the key-note is the thing, then the Association will want to show that A is to E in A minor, not as A is to E in C major (the *Lah*-minor method), but as A is to E in A major (the *Doh*-minor). If *Lah* is to be the final and *Me* the dominant, we have then to eradicate all associations, such as between *Doh* and finality or between *Doh* and *Soh*, which the major mode has, quite properly, engendered in the mind—and this is a most painful process. In short, it is neither a logical fallacy nor 'psychologically unsound,' but the reverse, to regard *Doh* and key-note as synonymous terms, and I honestly believe that when Mr. Wiblin sings a part in B minor with D as *Doh* he is standing on his head, and that only constant assumption of that posture has accustomed him to its perpetual embarrassments, of which he is now unaware.

The Staff Notation for the minor key must be condemned on logical grounds. It has come to stay, and we can do nothing about it except write to *The Times*. (I do not refer, Sir, to your publication.) But the Sol-fa is surely not so past praying for. Need it embrace the present heresy for all time?—Yours, &c.,

Malvern College.

A. E. F. DICKINSON.

June, 1924.

[This discussion must now close.—EDITOR.]

### THE ACT OF TOUCH

SIR,—It seems to me that Dr. Percy Rideout is writing to the wrong journal. His knowledge of practical mechanics is evidently very considerable, but, as Mr. Matthay says, 'The laws of nature never apologise.' If a principle be wrong, these same laws avenge the wrong by producing fatally wrong results; if right, then brilliantly right *practical results* obtain. Now, in music, outside a knowledge of instrumental construction, a discussion on mechanics is quite needless. Dr. Rideout asks: 'Where is the fulcrum of the leverage system employed in pianoforte touch according to his directions [Mr. Matthay's] for performing the "act of leverage"?' *Quid tot verba?* That 'fulcrum' (ugly word), the final and stationary one, is (a) practically the pianoforte itself; (b) the mentality and the psychological power of Mr. Matthay himself. *His results are his answer to the pedagogic mechanics!* His method produces the utmost power, beauty, and variety of tone from the pianoforte. Whether the laws of *mechanics* are outraged or not is beside the question to Mr. Matthay, I have no doubt, and to York Bowen, Swinstead, Myra Hess, Irene Scharrer, Frederick Moore, and a host of others. The end justifies the means, and Mr. Matthay's 'end' was to make *musicians* and not *mechanics* of the brilliant pupils I mention above—now all carrying on their master's wonderful work, and giving artistic pleasure to thousands. I was one of Mr. Matthay's pupils, so I speak from a personal affection and appreciation of the man and his methods. *Che ha fatto colui—questo maestrino chi censura il mio professore?*—Yours, &c.,

HUBERT PENGELLY.

5, Cumberland Road,  
Preston Park, Brighton, Sussex.  
July, 1924.

SIR,—I have followed with interest the remarks made by Dr. Percy Rideout on 'The Act of Touch' as analysed by Mr. Matthay to the help and salvation of many pianists.

If Dr. Rideout would explain how it is that levers with their fulcrums, which need to be stationary, can exist at all on this rolling sphere which only gives relative rest, it might be reasonable to discuss whether to consider the arm as a system of leverage be 'hypothetical' or not.

H. H. C. Candy, in his manual on physics, uses the arm as an illustration of leverage. It is easily demonstrable that the elbow is a fulcrum of sufficient stability to enable the biceps muscle to raise the forearm's weight. This is considered in a chapter on Statics, an illuminating word in this connection. It is evident that Candy's views coincide with Mr. Matthay's.

Surely the question of stability must always be a relative one, so far as all power on this earth is concerned.



Mr. Rideout says the final fulcrum of Mr. Matthey's motor-car is the resistance of the stationary ground. There may be wonderful people who can play the pianoforte without the support of a chair under them, which chair in its turn derives stability from the resistance of the stationary ground. I should feel rather nervous to attempt to dispense with the chair, though I remember seeing Peter Pan play his pipe on the stage while his body floated in the air. It gave me a queer sensation to watch and an unstable feeling. Is not the earth a final fulcrum for all physical movements? It is true that 'no force can act against nothing,' but we are not nothing. My body can, so long as it has breath, oppose gravity. We are a little world in ourselves. Our fulcrums are interdependent, each forming a link in our relation to the earth and its power of gravity.

As to hammer stroke, it is surely unnecessary to hammer the handle of a hammer. It is not economical to use energy with such waste as this friction involves. If we released weight on the pianoforte key without any controlling, discriminating power I cannot think the result would be one we should care to listen to for long. 'Enough and not too much' implies a power to lift off what is not needed. Through opposites we work. A ball cannot be bounced from the ground unless its weight be first lifted and released, and will weight-release alone bounce it far? One is reminded of the quarrel in 'Gulliver's Travels' between the 'Big-endians' and the 'Little-endians' in the matter of the egg. I should say the result in musical performance is the best vindication or condemnation of a method, and when I find that hammer stroke gives artistic results equal to those obtained by regarding the act of touch as one of leverage, I shall gladly follow that principle. At the same time I shall feel that science should have explained its laws better.

All life finally hangs upon a breath. Without that 'puff of vapour' there is no power. Where is that fulcrum? It is a mystery, yet we feel the power of breath. 'The wind bloweth where it listeth,' &c. One may be pardoned for uttering a desire that musicians who build their creations from the intangible world of sound would not so often place the physical before the spiritual. Where is the profit of understanding a mechanism if the spirit is not there to direct and move it? May it not be that discussions of the purely physical aspect of instrumental technique, unless considered as a means to a greater end than the attainment of technique, tend rather to deplete than increase our artistic power? Neuro-muscular—not muscular alone—is the aim in developing the means to express an artistic conception. We do not see the conception, and are apt to be impressed by the outward rather than the inward.—Yours, &c.,

Edinburgh.

ISABEL M. DODDS.

July, 1924.

## RECOVERY OF THE VOICE

SIR,—Will you allow me to give Mr. MacKinlay two reasons why the laryngoscope used in connection with singing has done so much harm?

(1.) Any conclusions based upon observation of the action of the larynx with the laryngoscope in the throat must be false, from the point of view of right singing, as, with this instrument in the throat, the larynx and soft palate are both in an absolutely wrong position, and the whole throat is stretched. It is the cultivation of this stretched condition of the throat in singing which is the cause of all the relaxed throats and inflamed larynxes so prevalent amongst singers.

(2.) The use of the laryngoscope has caused the increase of numberless unnecessary operations on throats which are suffering from faulty vocal methods whether in speaking or singing, and which only the right method can and would cure. The teacher who understands the right use of the larynx is the real throat specialist, and one who knows the rudiments of the training of a throat ought to be able to guarantee to cure practically any form of throat trouble a singer or speaker may be subject to.

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Mr. MacKinlay asks: 'How can the discovery of truth cause incalculable harm?' Well, I question the word 'truth.' One may discover facts and come to utterly wrong conclusions from those same facts. That is not truth. As to 3 per cent. of the human race having benefited from this invention, that depends on what one considers benefiting. The only people I know who have benefited are the 'throat specialists.'

I should like to add that the larynx in the highest position it can assume is capable of expressing any emotion imaginable. I need hardly say that this can only be learned under a skilled teacher.—Yours, &c.,

7, Clifton Gardens, W.9.

(Mrs.) ETHEL AUBREY.

July, 1924.

## IT WAS THE POWDER

SIR,—In the hope that it may be of some use to fellow-readers, I relate below a personal experience.

Each week after the visit of a particular lady singing-pupil I found myself husky and suffering from something approaching a sore throat. Casting about for some explanation, I recalled Santley's invariable loss of voice in a room containing flowers, and it occurred to me that the quite pleasant scent habitually affected by the lady might be the cause. With some trepidation I suggested this to her, and she was good enough to discontinue its use (at any rate on her lesson days). After that my throat was markedly easier, but still somewhat abnormal. I consulted my wife, who suggested that powder and not scent was the cause.

To ask the lady to discontinue *this* required much courage, but I risked it, and this request too was complied with, and the result was no more sore throats. (No, *not* the loss of the pupil!)

It should be added, however, that so far as I was able to judge, neither the presence nor absence of the scent affected the *pupil's* voice in any way. Possibly, therefore, there are other quite ordinary things which put some voices out of condition, whilst leaving the majority unaffected.—Yours, &c.,

F. ALLISON JONES.

59, Belgrave Avenue, Watford.

June, 1924.

## THE FINGERING OF SCALES ON THE PIANOFORTE

SIR,—Having read with much interest the criticism of my article on the above subject, supplied by three correspondents in the June issue, I feel that mere civility indicates some sort of acknowledgment, even if it should assume the form of a counter-attack at most points.

Both Mr. Swaby and Mr. Parker (writing respectively for and against my proposed scheme) agree, I think, in demanding a greater simplification for teaching purposes, which I can now supply. We need only remember that the thumb comes as follows:

- |                  |             |                               |
|------------------|-------------|-------------------------------|
| 1. Sharp Scales. | Right Hand. | 1st and 4th notes.            |
|                  | Left Hand.  | B and E.                      |
| 2. Flat Scales.  | Right Hand. | C and F.                      |
|                  | Left Hand.  | 3rd and 7th notes             |
|                  |             | (3rd finger on the key-note). |

I have not encountered much difficulty in teaching this in four slow stages. I confess I find the scheme quoted by Mr. Parker rather indigestible, but realise that these things can be shown so much easier than described in writing. Mr. Vine Westbrook's scheme, depending as it does on a certain knowledge of the order of the keys, would be of limited value to most of those whom I have to teach, whose acquaintance with the flat keys beyond F is (for obvious reasons) very thin.

So much for memorising. But Mr. Parker objects further to some of the fingering embodied in my scheme, namely, that for the left hand in G, D, and A—on the ground that 'it leaves much to be desired when the "both hands together" stage is reached.' What *is* desired, of course, is that the key-note should be played by the thumb in both hands. Admittedly any fingering where this does not occur is so far undesirable. But (1) it is not so very undesirable. Scales are not an end in themselves, and in existing music for every

scale—passage for both hands moving in octaves there are a hundred which are not. Further, the mental difficulty of playing in octaves without either thumb on the key-note has got to be tackled when we come to the flat keys; why not, then, a little earlier—in three of the sharp keys? (2) There remains the objection to the old fingering in the scales named, which I explained in my article. Mr. Parker has not dealt with this objection. He asks me to bow to superior judgment. 'I think it is agreed that the old method is far and away the best.' I can only reply by asking him to bow to another superior judgment. I think it is as much agreed that Mr. Tobias Matthay is far and away the best pianoforte teacher in England, and if Mr. Parker cares to turn up 'Muscular Relaxation Studies' (Set 8, page 84, in my edition), he will read, 'We shall find that the following divergences from the traditional fingering are desirable... Left hand... D... G... A... Ring finger on F sharp.' I was extremely pleased, by the way, to find support for my heresy in so distinguished a quarter.

If Mr. Swinburne, my third critic, is still wondering whether I remember an article on this subject in 1883 or 1906, he need not worry any more (I was not a precocious child). But he might worry a little further on organ pedalling. He implies an analogy between the heel coming under and the thumb doing the same. Surely it is important to realise the inefficiency of the heel in controlling the length of a note on which so much of rhythm and musical character depend, *i.e.*, never use the heel unless you are driven to it by the speed of the music.—Yours, &c., A. E. F. DICKINSON.

Malvern College.

June, 1924.

## THE GERVASE ELWES FUND FOR MUSICIANS

SIR,—May we bring to the notice of your readers the important work that is being carried out by the Gervase Elwes Fund for Musicians? Since the inauguration of the Fund over three years ago, a large number of musicians in necessitous circumstances, musical societies, and students have been helped by the Fund. In several instances students have been given a year's tuition at either the Royal College or Royal Academy of Music, and, in at least one case, this opportunity has led to the candidate receiving a scholarship at the Royal College of Music. Many hundreds of cases have come under the notice of the committee, and it is only those of exceptional merit that receive grants. Particular attention has been given to applications of ex-service men suffering from after-effects of the war. Many cases of shell-shock have been advised to take up singing, and these, after having been given assistance by the Fund, have been enabled to earn their living in a congenial occupation.

It is recognised by the committee, however, that the musical profession is already overcrowded, and the majority of the cases are, therefore, dealt with under the Samaritan Fund, which gives assistance to well-known professional musicians who, through no fault of their own, find themselves in distressed circumstances.

During the last year a thousand pounds has been expended in this manner, but the number of applications for assistance is at all times far greater than the money at the disposal of the committee. We should, therefore, be grateful if any of your readers would generously send some small donation to help to swell our Fund, which is quite inadequate to deal with the number of necessitous cases always before the Committee.

Donations should be sent to the Hon. Treasurer, Major J. Leslie, D.S.O., M.C., 5, Fenchurch Street, E.C.3.

We have the honour to remain, Sir, Yours, &c.,

(Signed) EDWARD ELGAR, *President*.  
COSMO EBOR (Archbishop of York),  
*Vice-President*.  
DENBIGH, *Vice-President*.  
GRENFELL, F.M., *Vice-President*.  
ULLSWATER, *Vice-President*.  
MAUD WARRENDER.

5, John Street, Bedford Row, W.C.1.

July, 1924.

## CONSTITUTION OF THE MILITARY BAND

SIR,—With reference to a thoughtful and appreciative article in your July issue, entitled 'Music at the Wembley Exhibition,' the writer asks the questions: 'Is it anywhere laid down strictly what a military band consists of, and what it can do?'

To both of these the reply is in the affirmative; in proof whereof I have the pleasure to enclose an instrumentation table for bands of from twenty to fifty performers, determined at a conference of directors of music, bandmasters, and publishers held here in December, 1921. Also a pamphlet on 'The Military Band,' written about the same time at my request by 'A Service Bandsman' (now a director of music), which gives the compass, tonal characteristics, &c., of all the instruments in use, and some hints on scoring. I shall be glad to send copies of both to anyone interested. The table is subjoined:

### INSTRUMENTATION OF MILITARY BANDS FOR TWENTY TO FIFTY PLAYERS

Number of performers	20	25	30	35	40	45	50
*Piccolo ... ..	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...
*Flute ... ..	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...
E♭ Clarinet ... ..	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...
Oboe ... ..	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...
Solo B♭ Clarinet ...	2 ... 3 ... 3 ... 4 ...	2 ... 3 ... 3 ... 4 ...	2 ... 3 ... 3 ... 4 ...	2 ... 3 ... 3 ... 4 ...	2 ... 3 ... 3 ... 4 ...	2 ... 3 ... 3 ... 4 ...	2 ... 3 ... 3 ... 4 ...
1st " " ... ..	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...
2nd " " ... ..	I ... 2 ... 2 ... 2 ...	I ... 2 ... 2 ... 2 ...	I ... 2 ... 2 ... 2 ...	I ... 2 ... 2 ... 2 ...	I ... 2 ... 2 ... 2 ...	I ... 2 ... 2 ... 2 ...	I ... 2 ... 2 ... 2 ...
3rd " " ... ..	I ... I ... I ... 2 ...	I ... I ... I ... 2 ...	I ... I ... I ... 2 ...	I ... I ... I ... 2 ...	I ... I ... I ... 2 ...	I ... I ... I ... 2 ...	I ... I ... I ... 2 ...
Alto Saxophone ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...
Tenor " " ... ..	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...
Bassoon " " ... ..	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...
Horn (1st and 2nd)	2 ... 2 ... 2 ... 2 ...	2 ... 2 ... 2 ... 2 ...	2 ... 2 ... 2 ... 2 ...	2 ... 2 ... 2 ... 2 ...	2 ... 2 ... 2 ... 2 ...	2 ... 2 ... 2 ... 2 ...	2 ... 2 ... 2 ... 2 ...
" (3rd and 4th)	... ..	... ..	... ..	... ..	... ..	... ..	... ..
1st B♭ Cornet ... ..	2 ... 2 ... 3 ... 3 ...	2 ... 2 ... 3 ... 3 ...	2 ... 2 ... 3 ... 3 ...	2 ... 2 ... 3 ... 3 ...	2 ... 2 ... 3 ... 3 ...	2 ... 2 ... 3 ... 3 ...	2 ... 2 ... 3 ... 3 ...
2nd " " ... ..	I ... I ... I ... 2 ...	I ... I ... I ... 2 ...	I ... I ... I ... 2 ...	I ... I ... I ... 2 ...	I ... I ... I ... 2 ...	I ... I ... I ... 2 ...	I ... I ... I ... 2 ...
B♭ Trumpet ... ..	... ..	... ..	... ..	... ..	... ..	... ..	... ..
1st Tenor Trombone	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...
2nd " " ... ..	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...
Bass Trombone ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...
Euphonium ... ..	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...
E♭ Bombardon ...	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...	I ... I ... 2 ... 2 ...
B♭ " " ... ..	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...
Side Drum ... ..	... ..	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...
Bass Drum and Cymbals	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...	I ... I ... I ... I ...
Bass Clarinet ... ..	... ..	... ..	... ..	... ..	... ..	... ..	... ..

JOHN C. SOMERVILLE  
(Colonel-Commandant, Royal Military  
School of Music).

Kneller Hall.

July, 1924.

## CLASSICAL AND 'OTHER' MUSIC

SIR,—Apropos of the recently revived controversy regarding classical and 'other' music, in your columns, may I relate an experience of my own? It concerns the 'Island Spell,' by John Ireland. I thought that this piece, which I performed at a select gathering, would appeal to most people of an average intelligence, whether musical or not, if only from its aspects of brevity and brilliance. But no: one person strongly resented this little classic, and expressed the opinion that *there was absolutely no music in it*. I am not prepared to discuss the merits or demerits of the piece, but the criticism (if the phrase can be so called) is interesting inasmuch as it comes from a disciple of the 'other' music. Such an abrupt and unqualified condemnation constitutes, in my estimation, the nucleus of the controversy, *i.e.*, that the majority of those who denounce classical music do so out of sheer prejudice, without having first investigated and viewed its claims from an impartial aspect. I am sure that if any of those who are antagonistic towards 'classical' music were to delve behind the mystery of the much abused term, their efforts would be well repaid.—Yours, &c.,

122, Hewitt Road, N.8.

W. STRONG.

July, 1924.

\* In bands of twenty, twenty-five, thirty, and thirty-five, the same performer plays either flute or piccolo according to the requirements of the music, which is scored so that they shall not be played simultaneously.



## 'A COMMENTARY UPON MENDELSSOHN'

SIR,—With reference to Mr. Foss's personal notions regarding Mendelssohn's works, as set out at length in your journal, I feel I must let you know how some of us regard such criticism of this great master's works.

The summation of Mr. Foss's opinions appears to be that Mendelssohn's music is not quite great—an attack which is pathetic in view of the present wretched condition of music in this country.

The constant attacks from various sources on the master are about as impressive as would be an attack on Newton or Kelvin by the inventor of toy balloons.

It is not surprising that the deep and sacred appeal which underlies the superficial beauty of the majority of Mendelssohn's works should be lost in these days of night clubs, jazz, and (what is worse) 'modern-experimental-music.'

I cannot agree with Mr. Foss's remarks concerning the slow movement from the Violin Concerto; on the contrary, I regard it as one of the most priceless assurances to mankind ever given through the medium of music.

In conclusion, my own opinion is that in spite of Mr. Foss and others Mendelssohn remains one of the 'Big Six.'—Yours, &c., J. WEARHAM.

28, Mount Ephraim Lane, S.W.16.

July, 1924.

## BRITISH ORGAN MUSIC

SIR,—Might I suggest to recitalists that as this is the Imperial Exhibition year programmes consisting entirely of British compositions would be highly appropriate?

As a nation we have always run after foreign composers, thus fostering the idea abroad that we have nothing to boast of at home.

Allowing that each nationality has its own characteristics (as displayed, for instance, in folk-song), an impartial view of British organ music in its various styles will, I think, reveal that we have nothing to be ashamed of.

We may not have the theatricality of the French school, nor the downright logic of the Teuton, but there is no doubt that for recital purposes we can hold our own in most styles, if not in all of them. Let effectiveness be the test and we have nothing to fear. The great thing is not to look for Rheinberger in our serious works, nor Guilmant in the lighter ones, but to look for our own characteristics, and to enjoy them. English organists and organs are unequalled, and though English organ music is practically unknown abroad—except in America—there is no reason why we should not demonstrate that we can hold our own in organ composition, and incidentally help the foreigner to realise it. Mr. Arthur Meale recently gave a very successful all-British recital to the London Society of Organists, and I should like to see his example widely followed at this time when there are so many of our kinsmen here from all parts of the Empire.—Yours, &c., HERBERT WESTERBY.

## PRIEST-ORGANISTS

SIR,—Your correspondent, Mr. L. M. Gordon, dissents from the resolution of the Bournemouth Organists' Association, probably because he has not looked at the question from the correct angle. When a man presents himself for Holy Orders he devotes his life, or ought to do so, to a work which has no concern with the highly-specialised and exacting duties of a Cathedral organist. No sane person would wish to debar him from exercising his musical gifts, but when he does so to the exclusion of men who have made music their calling, and therefore have a reasonable claim to preferment for which they may be fitted, and draws the emoluments which rightly belong to the professional musician, organists are justified in voicing their protest. A parson may have a taste for making and repairing his boots, and so long as he confines his operations to his own outfit no objection is likely to be raised: but let him extend his hobby to the footgear of his friends, and there will be a lusty outcry against unfair competition. The practice of appointing priest-organists is to be deprecated, and at best it is open to suspicion that the elected ones are securing their berths by backstairs methods. I am in entire agreement with the protest. We hear much about the increasing scarcity of candidates for Ordination. Organists are plentiful, 'in point of fact too

many,' and we encourage the best of them by giving the plums to men whose vocation is *not* the organ-loft. In case I am accused of pique, let me say that I am happy where I am, and have no axe to grind.—Yours, &c.,

Ripon.

CHARLES H. MOODY.

## THE LATE ALFRED GIBSON (VIOLINIST)

SIR,—A committee is being formed by professional friends and pupils in the hope of raising a fund to perpetuate the memory of Alfred Gibson. May I beg the favour of your columns to invite any friends or pupils interested in the scheme kindly to communicate with me?—Yours, &c.,

41, Cavendish Road, N.W.8.

A. J. SLOCOMBE.

## Sharps and Flats

There is an audience for the living composer? Yes; an audience composed of the other composers, who never pay; the executive musicians, who never pay; and the friends of the composers and musicians, and of course they never pay. So there is a large audience—but it never pays. The public which pays for its tickets has not evolved beyond Wagner.—*Arthur Honegger.*

The Albert Hall authorities should present their music in a more modern setting, with scenic and lighting effects. The old-fashioned method of offering music in 'naked' form no longer attracts the crowd.—*Major M. I. Gluckstein (of Messrs. Lyons & Co.).*

The Grand Opera Festival week at Cardiff by the British National Opera Company opened last night under suspicious circumstances.—*Welsh Paper.*

In the last analysis we must all fall back on the most primeval thrill, the thrill down the spinal column. . . . When I get such a thrill I know that what I am listening to or playing is all right. If I don't get it, I know there is something wrong.—*Fritz Kreisler.*

Not every one, unfortunately, has an educated backbone. . . . On the other hand (and if it means death at dawn, let it stand), the fiftieth performance of Beethoven's fifth Symphony no longer speaks to my spine. We are too intimate, that Symphony and I.—*'Mephisto' in Musical America.*

I have never been able to understand the analytical programmes or the comments of critics on modern music.—*Lord Olivier.*

Once the critic begins to listen to the promptings of his better nature, he is lost.—*Ernest Newman.*

Jumpier Symphony . . . Mozart.—*Concert Programme.*

## Sixty Years Ago

From the *Musical Times* of August, 1864:

## HER MAJESTY'S THEATRE

The new opera of M. Gounod—'Mireille' in French, and 'Mirella' in Italian—was produced at this establishment on July 5, and achieved a success which we cannot but believe was owing partly to its composer having written another opera, called 'Faust,' portions of which are now on every pianoforte and on every barrel-organ in London. Much should always be expected of a man who creates a universal fame; but experience has proved that to whatever height this expectation may have been raised, the public is very apt to rest contented with a considerable abatement in a second transaction, on account of the extremely satisfactory nature of the first. That 'Mirella' is the production of a thoughtful and intelligent composer, and moreover of one who has in him the true dramatic faculty, is beyond a doubt; but we confidently affirm that although it will not detract from his previous reputation, it will not advance it. To say that the first two Acts are full of charming music, and that the other three are dreary and colourless, is only to declare that, as an entire opera, it fails to produce its effect.

A Government grant of £500 to the Royal Academy of Music was voted the other evening, after an animated debate, in which the Chancellor of the Exchequer warmly advocated the necessity of aiding the efforts of those who desire to establish a national school of music in this country.

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Violinist wants practice with pianist in sonatas, or also with 'cellist in chamber or orchestral trios.—J. A. T., 91, Tachbrook Street, Pimlico, S.W.1.

Amateur ladies, gentlemen, and instrumentalists required to take part in a costume-choral-song recital of 18th-century music this autumn. The production will be on the lines of the Russian 'Chauve-Souris' Theatre. Small subscription.—ALEC BROOKSBANK, 97, Belgrave Road, S.W.1.

Violinist (gentleman) wishes to meet young gentleman pianist for mutual practice.—R. S. J., c/o *Musical Times*.

Conductor, experienced in choral, orchestral, and light opera work, wishes to find an enthusiastic amateur London Society that has a vacancy for a keen man.—J. S. R., c/o *Musical Times*.

Lady vocalist wishes to meet tenor for mutual practice of duets. Crouch End.—A. G., c/o *Musical Times*.

Young lady vocalist (trained) wishes to meet pianist for mutual practice. Crouch End district.—L. G., c/o *Musical Times*.

Dorian Symphony Orchestra, Westminster, invites applications for membership for the season 1924-25.—Prospectus post free on application, and stating instrument, to the SECRETARY, 30, The Green, Twickenham.

Lady instrumentalists required for large, established orchestra. Weekly rehearsals, Friday nights. Small subscription. Large library.—SECRETARY, Butterworth Rembrandt Orchestra, Hughes' Memorial Hall, St. John's Hill, S.W.11.

Violinist (lady) wishes to join other instrumentalists for practice of trios or quartets.—I. B., 18, Normanton Road, Clifton, Bristol.

There are vacancies in both chorus and orchestra of the West Middlesex Musical Society. Rehearsals recommence in September next. Good amateur instrumentalists required.—Hon. secretary, JOHN H. CUDDINGTON, c/o 20, Fordhook Avenue, Ealing, W.5.

Honorary accompanist required for rehearsals of the West Middlesex Musical Society, recommencing in September next.—Hon. secretary, JOHN H. CUDDINGTON, c/o 20, Fordhook Avenue, Ealing, W.5.

Amateur operatic and dramatic society now being formed in S.W. district wishes to hear from ladies and gentlemen interested.—SECRETARY, 2, Pentland Street, The Grove, S.W.18.

Young tenor wishes to meet accompanist for mutual practice. Evenings.—J. F. W., c/o *Musical Times*.

Gentleman vocalist wishes to meet good pianist for mutual practice. N. or N.W. London.—T. M., c/o *Musical Times*.

A new amateur orchestral society, commencing in the autumn, invites applications from all instruments. Rehearsals, Thursdays, 7.30 to 9.30, at the Paddington and Maida Vale High School, Elgin Avenue, W.9.—Principal, E. C. WHITE.

Light baritone, pianist, and experienced chairman would give services in exchange for organ practice (automatic power). City or West End preferred.—H., c/o *Musical Times*.

Owing to the success of the Festival Week at Shirehampton in 1921, it has been decided to give a series of operas in Victoria Rooms, Clifton, during the week commencing October 13. The scheme will include the first performance in England of Manuel de Falla's 'The Puppet Show of Messe Pedro' (an adventure of Don Quixote); Vaughan Williams's 'The Shepherds of the Delectable Mountains'; two one-Act operas by Napier Miles—'Markheim' and 'Fire-Flies'—and Purcell's 'Dido and Æneas'. There will be a first-class orchestra, conducted by Mr. Adrian C. Boulton and Mr. Malcolm Sargent, and the cast will include Miss Astra Desmond, Messrs. Stuart Wilson and W. Johnstone-Douglas. The business manager is Mr. Wilfred J. Masters, Kingsweston, Bristol.

## ROYAL ACADEMY OF MUSIC

The chamber concert on July 9, at Duke's Hall, included five items—MS. compositions of present students. Some of these were songs, the others were a set of Dances for 'cello and pianoforte, a Suite for pianoforte solo, and two pieces for string quartet. While none of the works were on a large scale, they all displayed much imagination and no little technical resource. The other items included a movement of Vienne's first Organ Symphony, well played by Miss Edna Howard, the first movement of Beethoven's 'Appassionata Sonata' (Miss Doris Hibbert), two of Bach's Chorale Preludes, arranged for two pianofortes by Vivian Langrish, and a Quartet in one movement by Tobias Matthay.

At the orchestral concert given at Queen's Hall on July 11, the outstanding item was 'The Blessed Damsel,' by Debussy, for female voices, soli, chorus, and orchestra. The solo portions were taken by the Misses Barbara Pett Fraser and Ethel Barker, and the performance as a whole reached a high degree of excellence. An admirable performance of the first movement of Mendelssohn's Violin Concerto was given by Miss Enid Bailey, and some brilliant pianoforte playing was heard in the 'Scottish Concerto' of Mackenzie (Miss Rene Cook), and the 'Concert Piece' by Matthay (Miss Betty Humby). The concert opened with Berlioz's Overture, 'Carneval Romain,' and concluded with Bach's Concerto in C for two pianofortes and strings. Sir Henry Wood was the conductor.

Performances of Massenet's opera, 'Manon,' have been given under the direction of Mr. Cairns James and Mr. Henry Beauchamp, and the Dramatic Class has given selections from several plays of Shakespeare under the direction of Mr. Acton Bond.

The following awards have been made: Anne E. LLOYD Exhibition (singing) to Ethel Barber (a native of Huddersfield). The adjudicators were Messrs. Henry Beauchamp, Edward Iles, and Arthur Thompson. Macfarren Gold Medals (pianists) to Betty Humby (a native of London); to Clifford M. Curzon (a native of London). The adjudicators were Messrs. Herbert Lake, John Pauer, Egerton Tidmarsh, Vivian Langrish, Carlo Albanesi, and Thomas B. Knott. Cecil Martin Prize for Juniors (elocution) to Ethel Korn (a native of London). The adjudicator was Mrs. Eileen Gray. Gilbert R. Betjemann Gold Medal (singing) to Roy Henderson (a native of Edinburgh), Howard Fry being highly commended and Laura Turner commended. The adjudicator was Mr. Percy Pitt. Mario Prize (baritones) to Howard Fry (a native of London). The adjudicator was Mr. W. H. Brereton. The Parepa-Rosa Prize (baritones) to Howard Fry (a native of London). The adjudicator was Mr. Frederick Randalow.

The distribution of prizes, by the Duke of Connaught, took place at Queen's Hall, on Thursday afternoon, July 24.

### PRESENTATIONS TO SIR ALEXANDER MACKENZIE AND MR. FREDERICK CORDER

The term just completed forms an important landmark in the history of the Royal Academy of Music, as it has brought to an end the Principalship of Sir Alexander Mackenzie, and with him retires his chief lieutenant—the Curator, Mr. Frederick Corder. It was but natural that both professors and students should wish to show in some tangible form the affection and esteem in which they hold the two distinguished musicians who for so long and so successfully have guided the destinies of this great institution, and who in retiring to a well-earned leisure can look back upon a record of earnest work and solid achievement in the cause of British music which is probably without parallel in this country.

On Thursday evening, June 19, the Professors gathered in Duke's Hall to make a presentation to Sir Alexander Mackenzie—the students having already made one on their own behalf last term.

The gift from the Professors was a water-colour drawing by Turner. Mr. John B. McEwen, in asking Sir Alexander to accept this, said that Sir Alexander, they all knew, was an admirer of beauty, and had himself achieved distinction



by the many beautiful works which he had composed. It was therefore fitting that the gift from the Professors should be a work of beauty. But beautiful as this little water-colour drawing was, yet it stood for something much more beautiful, and that was the esteem, the loyalty, and the affection of those who had been intimately associated with Sir Alexander in the work of the Institution, and he felt sure that whenever he looked at this picture it would remind him of the place he held in the hearts of the Professors of the Royal Academy of Music.

A short selection from the compositions by Sir Alexander Mackenzie was then performed, after which Mr. Philip L. Agnew, the chairman of the Committee of Management, presented to the Academy the portrait of the retiring Principal, by M. René de l'Hôpital. Sir Alexander, in accepting the portrait on behalf of the Academy and the water-colour drawing as a personal gift to himself, said he had been in many difficult situations, but the present moment was the most difficult he had ever faced, and that he would have been grateful if 'the other fellow' in the portrait replied on his behalf. In the course of a speech which was naturally of a personal character, Sir Alexander referred to some of the incidents attending his appointment as Principal thirty-six years ago, and also to the important part which the Professors had played in enabling the Academy to build its present home.

On Saturday evening, June 21, the meeting of the R.A.M. Club took the form of a farewell concert by Mr. Corder. The programme, which was composed entirely of his compositions, included a Fantasy for string quartet, songs, duets for two pianofortes, and the music to a recitation, 'The Witch's Song,' and was performed by some of the most distinguished past and present pupils of the Academy, including Mrs. Tobias Matthey, Miss Irene Scharrer, Miss Myra Hess, and Mr. Spencer Dyke.

At the close of the concert Mr. Harry Farjeon read and handed to Mr. Corder an address signed by many of his pupils, past and present, and colleagues at the R.A.M. Mr. Jean Pougnet, on behalf of the present pupils, presented to him a pair of binocular glasses and a box of chocolates, and Miss Irene Scharrer, in a graceful speech, presented on behalf of his former pupils and the Professors a Bechstein pianoforte.

Miss Scharrer said she had been selected to make the presentation because, of Mr. Corder's many pupils in harmony and composition—amongst whom were to be found so many eminent young composers—she was the one great failure, as he had never been able to teach her either harmony or composition. But she remembered that whenever she had been up for an examination or for a medal, and had been unsuccessful, as she invariably was, he always had a box of chocolates with which to console her.

Mr. Corder, in reply, after thanking the donors for their valuable and most acceptable gifts, referred to some of the changes which had taken place in the life and work of the Academy since his early days as a student.

#### ROYAL COLLEGE OF MUSIC

To say that the second half of the College term has been as full of interest as the first, is to do less than justice to the former, for in addition to concerts and recitals there has been the production of Dr. Vaughan Williams's new opera 'Hugh the Drover,' with all the thrills and surprises that go with every new stage production. For the purposes of record it may be stated that after two quite private dress rehearsals, the opera was 'produced,' that is, performed for the first time before an audience (and that a very large one) on Friday, July 4. In the following week no less than four performances, or dress rehearsals, as the Royal College prefers to call them, were given. One of these had a distinction of its own, Her Majesty The Queen attending a special performance on July 7, to the great delight of the students, who, by Her Majesty's own wish, comprised the bulk of the audience. After the performance the Queen went on the stage and personally congratulated the performers, whose joy was thus made complete. This fortnight of opera came to a boisterous close on Friday, July 11, when Sir Hugh Allen, the director, entertained all the performers and orchestra, some

hundred and fifty in number, at supper, and also welcomed as guests Sir Alexander Mackenzie, Mr. J. B. McEwen, Sir Landon Ronald, Sir Ernest Palmer, and Mr. George Macmillan, besides, of course, the composer and author, Dr. Vaughan Williams and Mr. Harold Child.

At the last Patron's Fund Rehearsal of the term the compositions brought to a hearing were a Suite by Amherst Webber; a Suite Divertissement by Anthony Collins; and two shorter works, viz., 'Hubbub in Blidha,' by A. Davies-Adams, and an Overture, 'High Halden,' by Ralph Greaves.

The last week of the term was occupied with the annual examination and awards of numerous prizes. One of the most interesting competitions was that for the Chappell Gold Medal for pianoforte playing, instituted by Messrs. Chappell. The conditions under which the award is made are unique; students of the Royal College in the highest grade for pianoforte playing are allowed to choose for themselves the programme of a miniature pianoforte recital lasting half an hour. Then they play the programme of their choice to the examiners in the concert hall, more as recital-givers than as students under examination. This year some five-and-twenty students entered, and after a two-days' examination, held by the Director and Mr. Ernest Newman, the gold medal was awarded to Cornelius Fisher.

#### TRINITY COLLEGE OF MUSIC

The terminal concerts (two) took place as usual at Steinway Hall and Queen's Hall in the last week of term. The former displayed the students' ability in chamber music and choral work, and the latter in orchestral and concerted work, the two concerts providing the public with opportunities for noting the all-round excellence of the teaching offered by the Institution.

Owing to the continued indisposition of Dr. C. W. Pearce, and in the absence of Dr. J. Warriner (on an examination tour in New Zealand), Mr. Edward d'Evry has been appointed acting-director of studies for next term.

The College has recently despatched a large collection of musical literature (history and theory of music, &c.) and music (consisting of full scores of operas, symphonies, overtures, and other orchestral and choral works) as a gift to the library of the Sydney, N.S.W., Conservatorium of Music, in recognition of the generous manner in which the work of Trinity College has been received and furthered in Australia.

A successful distribution of certificates and prizes was held at Bournemouth recently, at which Mr. C. N. H. Rodwell represented the College.

#### THE ASSOCIATED BOARD

The thirty-fifth annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music was held at the Royal Academy of Music, York Gate, Marylebone Road, N.W.1, on July 15. Mr. Ernest Mathews took the chair.

Among those present were: Sir Alexander C. Mackenzie, Principal of the R.A.M., Sir Hugh P. Allen, Director of the R.C.M., John B. McEwen, Brig.-General Sir Alfred G. Balfour, Sir Anthony A. Bowlby, Bart., Rear-Admiral M. S. Fitzmaurice, Dr. H. W. Richards, S. P. Waddington, J. A. Creighton, Secretary of the R.A.M., Claude Aveling, Registrar of the R.C.M., John Clarke (Aberdeen), Captain Arthur J. Ray (Bedford), Frank Hughes (Bognor), J. E. Hilder (Brighton), Rev. R. J. W. H. Potter (Canterbury), H. Brunel White (Carmarthen), Miss E. K. Mond (Dumfries), Mrs. R. G. Porter (Enfield), Miss Ethel M. Barlow (Gravesend), Miss Rose Horley (Harrow), C. H. E. Fletcher (Kingston), Ernest Marshall (Leicester), Walter Maynard Rushworth (Liverpool), Rev. Bruce Cornford (Portsmouth), Francis H. Day (Rochester), Charles J. Soltau (Slough), L. B. Barnaschone (Tunbridge Wells), Rev. A. M. Hale (British Guiana), Charles J. Ross (Exeter), and some forty Members of the Board's Examining Staff, Professors of the R.A.M., R.C.M., &c.

The minutes of the previous meeting having been read and confirmed, the Secretary read the Report for the year. The number of candidates in the United Kingdom was



8,268 in the Local Centre Examinations and 49,402 in the 'School' Examinations. The exhibitions offered by the Board in the United Kingdom during the year were gained by Doris E. Vevers, Weston-super-Mare Centre, violoncello; Grace Milner, London Centre, pianoforte; Nora K. Samways, Bournemouth Centre, violin; Freda V. Setter, Cardiff Centre, violoncello; Reginald G. Oakley, Colchester Centre, pianoforte, and Helen G. Stewart, Leeds Centre, violin. Exhibitions were also awarded in the Dominions and Colonies as follows—In Australia, Violet Marie Kenyon, Melbourne Centre, pianoforte; Phyllis Turner, Perth Centre, singing, and Gwendo Paul, Sydney Centre, pianoforte; in Canada—Jean Cotton, Calgary Centre, pianoforte; in Ceylon—Ithali Eemelia Mack, pianoforte, and in Malta—Antonietta Malignani, pianoforte. Sixteen exhibitions previously gained have been renewed, fifteen for a further period of one year and one for a further period of two terms.

The exhibitions offered annually, which entitle their holders to free tuition at the R.A.M. or the R.C.M. for two or three years, have been awarded to the following candidates: Valetta C. Jacopi, Darlington (singing); Dora E. Allen, York (pianoforte); Sydney Williams, Cardiff (violin), at the R.A.M.; and Olive C. Richards, Croydon (violoncello); Doris I. Mitchell, Middlesbrough (pianoforte); and Dora Hyde, Wakefield (violin), at the R.C.M.

The Chairman, in moving the adoption of the Report, said:

'I am sure you will agree with me that notwithstanding the successful year we have passed through there is a note of sadness which dominates everything. We have to deplore to-day the loss of two great musicians, Sir Walter Parratt and Sir Charles Villiers Stanford, who were old members of the Board, Sir Walter for thirty-two years and Sir Charles for over twenty-four years. It would not be fitting nor am I the person to speak of their great musical talents, so I shall content myself with merely referring to their services to the Board. Both of them, apart from their regular attendances at Board meetings, acted as examiners abroad and at home, and Sir Walter was responsible for the organ syllabus and list of music for that instrument for many years. They were ready at all times to help in various ways, and their kindness and forbearance to me as chairman will never pass out of my mind.'

Mr. Mathews went on to say that there were also other reasons for sadness. Four of the Board's examiners, Mr. Gibson, Mr. Mackern, Mr. Redman, and Mr. English had died, and in addition to the resignations of Mr. Corder and Mr. Wessely the Board was about to sustain a great loss through the retirement of Sir Alexander Mackenzie, to whom the Board's formation was largely due and whose work for it during thirty-five years of membership had been invaluable. Turning to the past year's work it was gratifying that the Board was still holding its own. In New Zealand the formation of a Council under the patronage of the Governor-General would be of great assistance to a work already so excellently served by the endeavours of honorary local representatives throughout the Empire, to whom sincere thanks were due, as also to those who had offered prizes and medals for competition.

Sir Alexander C. Mackenzie seconded the motion, and the Report and balance sheet were unanimously adopted.

A vote of thanks to Mr. Ernest Mathews for presiding, proposed by Sir Hugh P. Allen and seconded by Mr. John B. McEwen, terminated the proceedings.

The executors of the late Sir Carl Meyer have made a donation of £300, at the instance of Lady Meyer, to the Guildhall School of Music, to found a 'Carl Meyer Memorial Prize.' The interest on this sum is to be used by the Principal of the School for the benefit of a deserving scholar.

At the Tobias Matthay Pianoforte School the Chappell Gold Medal has been awarded to Anthea Bowring-Skimming, Eunice Norton being very highly commended.

## BRITISH MUSIC SOCIETY: ANNUAL CONGRESS

The fifth annual Congress was held at Liverpool, June 24-28, and proved a highly interesting and successfully carried out event. In his speech at the banquet, Sir Hugh Allen said that this had been by a long way the most successful Conference they had ever held. It was the wisest thing the Society could have done to come out of London, and no better place could have been selected than Liverpool, a progressive city and a great seaport, open to the world and to the imagination. But the presence and participation of Mr. Bernard Shaw would alone have given distinction to the Congress. Tall, erect, white of hair, as audacious and satirical as ever, but with an added new touch of benignity of manner, his was the chief figure, as his speeches were the most notable. In his letter of apology for non-attendance, Mr. Edward German wrote, touching the debate on the 'Amateur in Opera,' 'Let us have melody.' It is quite certain that although divergent opinions were freely expressed, the utmost harmony prevailed at the meetings.

The opening debate was concerned with 'The Amateur in Opera: a Problem for the Modern Composer,' and in his paper Mr. John Tobin described from personal knowledge the foibles and limitations of operatic amateurs, and the class of operas they invariably performed. He advised composers to study their requirements, and seemingly to give them what they wanted. The taste for really good operas, serious or comic, rested with composers. Dr. Cyril Rootham very strongly supported amateurs and amateur efforts. There were far too many professional musicians. If the amateurs would only abandon imitations of professional tricks and mannerisms, and say, 'Let's do something fresh; let's make a few blunders,' they would make concerts and operas possible again in this country. He strongly objected to dictation to composers as to how and what they should write. Mr. Edwin Evans disagreed, and thought that composers should come down from their pedestals and write as they were asked or told, in the same way as Mozart had had to do. Mr. Arnold Jones, as an old pupil of Ivan Knorr, at Frankfurt, counselled composers to write easier choral music with easy leads and more unison choruses, with any difficulties put into the instrumental parts. Mr. Herbert Antcliffe's plan for improving the taste in opera was to begin with the children, and to banish a certain class of 'school opera'; also to provide operas inexpensive to produce.

The debate on 'Music in Education: the Necessity for a Musical Adviser to all Education Authorities,' was opened by a paper read by Dr. Arthur Somervell, who was followed by Mr. W. H. Leslie, Mr. T. Pennycuik, Dr. W. G. Whittaker, and Mr. Adrian C. Boulton.

Dr. A. W. Pollitt thought that any funds available for such a purpose might be spent to better advantage on a municipal orchestra. Mr. Bernard Shaw gave an amusing account of the 'very simple' process of musical education which, he said, ultimately led to the degree of 'Mus. Doc.' The first stage was that the child must learn the date of the birth of Beethoven's nephew, and gradually he was taught to write music in eight parts, according to certain rules, without having any idea of what it would sound like. He deprecated the idea of appointing only one musical adviser for a large area. The active musicians of the district should be entrusted with the work. The teaching itself must be done by a teacher. Teaching was one thing and music was another. If you wanted the child to learn sight-reading with some sort of interest, you must give him opportunities for hearing music in order that he might understand that music was a pleasant and desirable thing. Mr. Shaw suggested the grading of school children according to their sense of pitch for sight-reading lessons, and not to bother with children who were hopeless from the musical point of view.

The debate on 'The Value of Musical Criticism' was opened by Mr. M.-D. Calvocoressi, who said that its value depended entirely upon the value of the critic. Editors, and especially sub-editors, too often pursued the policy of regarding music solely from the 'news' standpoint. All musical criticisms should be signed. Dr. Eaglefield Hull, founder of the B.M.S., said that the most successful critics of the British daily Press were really very successful



journalists. Mr. Bernard Shaw, Mr. Arnold Bennett, and Mr. Filson Young all started as music critics. But the B.M.S. was out to make every listener his or her own music critic. Prof. Patrick Abercromby said that Liverpool had the best topical musical criticism of any English provincial town. That meant that its musical criticism was the best in the country, because the provinces were always in advance of London. He suggested that editors should provide space for informative and constructive criticisms of musical works.

Mr. Edwin Evans, who presided, said the great body of musical opinion was steadily against innovations, and the best service the critic could render was to hold the ring while innovations were being tested, otherwise there was a danger of originality being stamped out as the beginning of a fire or a revolution.

Mr. Bernard Shaw said that when he saw the title of the debate he immediately asked the question, 'The value to whom?' He could tell them with great exactness what its value was to him on the *World* forty years ago. It was £5 a week precisely. Criticism was an art in itself, and if musical criticism were to be of any value it must be entirely good of itself. Even stockbrokers used to read his article every week, not because they were keen on music perhaps, but because it was interesting in itself. The good music-critic was the result of a very rare double event. You must have a man who had a considerable literary gift and, like himself, a literary genius, and who had been soaked in music from a child. The music-critic should be as personal as possible. He should constantly keep in his readers' minds the fact that they were reading one man's opinion only. The only editor who ever interfered with him was Mr. T. P. O'Connor, of the *Star*, who immediately jumped at the idea of a musical article, because he wanted to get him (Mr. Shaw) away from writing about politics. Mr. O'Connor added, 'But for heaven's sake don't write about Bach in B minor.' There was a good deal of commonsense in that. When he was a music critic he felt it his duty to expose a certain amount of musical humbug that went on. There were always certain cliques endeavouring to impose the works of certain composers beyond their value, and, on the other hand, trying to disparage other composers below their value.

In connection with 'Music in Education' as a practical proposition, a valuable object-lesson was Messrs. Rushworth's demonstration of a Lecture-Concert for Young Folk given in the Philharmonic Hall with a professional orchestra of forty-six, conducted by Mr. Gordon Stutely, with Miss E. Allen as lecturer, in brief and pithy explanations between the various musical items. The programme was on the lines of the concerts which Mr. William Rushworth has initiated and carried out so generously at Liverpool. Mr. Rushworth has kept his ideals steadily in view, and is a pioneer who is out to succeed in spite of obstacles. He is content with doing something practical while others do the talking. This Lecture-Concert illustrated Mr. Bernard Shaw's ideas of how best to give children a taste for good music in a convincing way. The examples of English music included Holst's 'Somerset Rhapsody,' Vaughan Williams's ballet, 'Old King Cole,' 'A Song before Sunrise' (Delius), and 'The Wand of Youth' Suite No. 2 (Elgar).

The social amenities of the Congress included a reception at the Walker Art Gallery, by the chairman of the local centre, Dr. J. D. Hayward and Mrs. Hayward; a luncheon to delegates and officials given by the Lord Mayor in the Town Hall; followed by a public reception, a river trip on a Cunard tender, and a visit to the great new Cathedral, where the Lord Bishop addressed the members in the Lady Chapel. The annual banquet was held in the Midland Adelphi Hotel, with Lord Howard de Walden as chairman. The speakers included the Lord Mayor, Mr. Arnold Rushton, himself a cultivated musical amateur, Sir Hugh Allen, Mr. Reith, of the British Broadcasting Co., and Mr. Bernard Shaw, who, in responding to the toast of the 'Sister Arts of Literature and Music' said that they were like real sisters in one respect that very often for a long period they were not on speaking terms. If we wanted to produce opera, one of the most popular and vital forms of art, these sisters

must be brought together. Literary men must learn to write for the singing voice. Sullivan certainly did nothing new in music, and Gilbert wrote nothing that 'Ingoldsby' Barham and Tom Hood had not already done better. The secret lay neither in Gilbert nor Sullivan. The real secret was that in such a work as, say, 'Trial by Jury,' music was brought into contact with the real life of our own time instead of dwelling in the fantastic fairyland of the older operas. During the proceedings Miss Harriet Cohen gave a pianoforte recital of compositions by Arnold Bax.

The music at the various concerts included a performance of Arnold Bax's Quintet in G minor, admirably played by Dr. J. E. Wallace (pianoforte) and the McCullagh Quartet. Holbrooke's Two Impressions, 'Belgium' and 'Russia,' with Frank Bridge's arrangement of the 'Londonderry Air,' and 'Sir Roger de Coverley' also found favour. The Composers' Circle of the local centre was represented by the individual songs of Norman Peterkin and Frederick Nichols, the Sonata for violin and pianoforte by Ernest Lodge, a Pianoforte Concerto by Douglas Miller, and a Trio for pianoforte, violin, and 'cello by Frederick Morrison. The artists included Mr. John Goss, Mr. George Hill, Miss Annie Caley, and Miss Ethel Penhall (vocalists); Miss Constance le Mesurier and Mr. J. E. Matthews (violin); Mr. Walter Hatton ('cello); and Miss Edith Byrom, Miss Gladys Scollick, Mr. John Tobin, and Mr. Douglas Miller (pianoforte).

The closing function of the Congress was a delightful performance of the English Pastoral Ballet, 'Old King Cole,' the music by Dr. Vaughan Williams, in the David Lewis Theatre, given by the Junior Dramatic Society of Liverpool College (boys of fourteen and under), in conjunction with the Liverpool Amateur Orchestral Society.

W. A. R.

#### CARILLON AND CHOIR

During the Competition Festival at Bournville on June 28, Granville Bantock's setting of Tennyson's 'Ring out, wild bells,' for male-voice choir with carillon accompaniment, was performed by M. Antoon Brees, of Antwerp, and the Bournville Works Choir. The Choral is probably the first composition in this genre by an English composer. As the bells are employed in alternation with the voices rather than in combination with them, problems of intonation and blending are reduced to a minimum. At one point a striking effect is obtained by detaching the component chords of a harmonic progression and inserting them between the choral phrases of a stanza. Chime figures naturally play an important part in the music for carillon, and these also find their way into the choral writing.

A new technical problem always seems to appeal to Prof. Bantock, and he draws from the carillon an eloquence with which one would have hesitated to credit it. Rapid figuration characteristic of the carillon style has an effective counterpoise in the sustained tones of the writing for male voices.

The problem of balance at first gave some trouble, it being found that when the choir sang in the carillon chamber its tones were drowned. A removal to a lower story of the belfry effected an improvement, but unfortunately the ensemble and the choral intonation still left something to be desired. The best result of all was obtained when the choir sang in the open at the foot of the tower. G. W.

#### DISCOVERY OF PALESTRINA'S BIRTH-DATE

For well-nigh three hundred years a difference of opinion has existed as to the exact date when Palestrina was born. Even the year has been variously given as 1524, 1525, 1526, and 1527; but now, by a fortunate discovery, May 9, 1525, is proved to be the birth-date of the 'Prince of Music.' The discovery was due to an anonymous person who acquired an autograph book of Palestrina's at Florence. The manuscript (of forty pages) had lain for some time in a Monte di Pietà. The real value of the MS. was not appreciated by the owner. It was acquired by Monsignor Raffaele Casimiri, Maestro of the Lateran Basilica, who has published an interesting account of the 'find' in his new quarterly magazine, *Nota d'Archivio* (No. 1, Anno I, March, 1924).



The MS. is entitled 'Libro de ricordi scritto da me Giovanni Pierluigi de Palestrina commensato à di 19 de Settembre 1578 per memoria da Iginio mio figliola d'età de 53 anni, mesi 4, giorni 10, per conto de stampe de Messe con messer Dorico.'

In the course of his article *Monsignor Casimiri* says that from the data of '53 years, 4 months, and 10 days,' Palestrina's age on September 19, 1578, his birth-date works out mathematically as May 9, 1525. He adds: 'Thus the last mystery surrounding the life of Palestrina is solved'; and he suggests that the forthcoming May 9 should be observed as a quater-centenary celebration. W. H. G. F.

### MUSIC IN PUBLIC SCHOOLS

The programme of the Midsummer concert at Oundle was of a miscellaneous character. The school orchestra, some fifty strong, played some Wagner—'The Dance of the Apprentices' and the 'March of the Mastersingers,' the second and third movements of Bach's D minor Concerto for two violins (with a different pair of soloists for each movement—H. D. Molesworth and K. B. Harris; and O. W. Roskill and C. A. H. Williams); the choir of over two hundred sang Gibbons's 'The Silver Swan,' Parry's 'My Soul, there is a country,' and Balfour Gardiner's 'Cargoes,' and folk-songs. Three of the violin soloists above mentioned played a couple of movements from Beethoven's Trio for two violins and viola, Op. 55; and solos for voice, pianoforte, and organ were also included. At one of the services in Commemoration Week all the trebles sang 'My heart ever faithful.' We have received a copy of the annual report, and note with interest that there are at present two hundred and four boys in the choral society, forty-two in the orchestra, and thirty-nine in the fife, drum, and bugle band. The programmes of the weekly recitals cover a wide range, from Bach to Berners. We have received also a specification of the new organ which Messrs. Harrison & Harrison are building for the School Chapel. It will be a four manual, with fifty-six speaking stops and twenty-one couplers.

At Haileybury the term wound up with a choral and orchestral concert—McCunn's 'Lord Ullin's Daughter,' Grainger's 'Mock Morris,' the 'Merry Wives of Windsor,' the *Allegro con Grazia* from the 'Pathetic' Symphony, Bizet's 'L'Arlésienne' Suite, and Quilter's 'Children's Overture.'

A capital programme was that at Bedford, on June 28: the 'Egmont' Overture; 'Song of Destiny'; Jarnefelt's 'Prælium'; 'Sailing at Dawn' and 'The Little Admiral,' from 'Songs of the Fleet' (soloist, Mr. G. H. Mawson); and the first movement of Brahms's Horn Trio in E flat (Mr. de Reyghere, Mr. Francis Bradley, and Dr. Harding). Part 2 of the programme consisted of an abbreviated version of 'Twelfth Night.'

The new organ in the School Hall at Eton was used for the first time at the Musical Society's Concert on July 5. An excellent programme included orchestral works by Haydn, Coleridge-Taylor, and Grainger, and choral items by Wagner, Parry, Grieg, Brahms, &c.

## London Concerts

DUSOLINA GIANNINI

A young American mezzo-soprano of Italian extraction, Miss Dusolina Giannini, gave two concerts at Queen's Hall. The most characteristic items on both programmes were Spanish and Italian folk-songs, which she sang with a truly personal zest. The more 'serious' matter consisted of exacting operatic arias, such as 'Pace, mio Dio' ('Forza del Destino') and 'Ritorna, vincitor.' At the second concert, Miss Giannini showed that she is at present innocent of a cultivated musical taste by bracketing along with two beautiful English classics some shoddy by Laforgue and S. Homer, which her advisers should have seen that she kept for her private amusement.

Her voice was by far the most beautiful of any of the new voices lately heard on the London platform. Although she sang soprano arias it is unlikely that she will make her name as a soprano. Her superb technics enabled her to sing in the high ranges, but there were indications, particularly at the second concert, that nature

meant her to keep lower. It was not that her soprano singing was not good, but her quasi-contralto singing was so much better. Her 'Divinités du Styx' was magnificent in style as in beauty. The sauciness of her folk-song singing seemed to point to her as a Carmen—for Miss Giannini is obviously bound for the operatic stage.

The pleasure we had in these concerts, and the immense success they scored, arose from the fact that the new-comer had learned to sing consummately before appearing in public. She is quite a young woman, but it is certain that she has devoted as much care to singing as people do to other serious careers. This is so unusual in this calling that Miss Giannini earned easy honours. She certainly has rare gifts, and she delighted our ears. But her success was enhanced by the amateurishness of so much of the singing which depresses the London concert-goer to the point of making him wonder sometimes if he is losing his interest in music and singing. The young woman who wants a doctor's degree works, but the average recitalist seeks to rely largely on a languorous eye, carmine on the lips, and an expensive dress. It does not do. The past concert season was strewn with wrecked hopes, and largely because the concert-givers had no justification for the giving of concerts. H. J. K.

### VERDI'S 'REQUIEM'

The jubilee celebration of Verdi's 'Requiem' seems to have come in upon a wave of appreciation. We no longer call the 'Requiem' tawdry, and proceed to condemn it; we call it 'a little theatrical, perhaps,' and proceed to praise it. In its sobbings, frownings, blenchings, and kneelings there lies good music, and nowadays we keep our ears open to the good and sincere, whether it comes in a clamant Italian Requiem or in a Mass by Vaughan Williams, a Plantation song or a Tudor Madrigal. The religious sincerity expressed in the emotional moods of the 'Requiem' is, of course, beyond question. The musically effective things—'Dies Irae,' the octave song of soprano and contralto, and so forth—are well known. The Handel Festival Choir, under Sir Henry Wood, put up a very good performance of the 'Requiem' at the Crystal Palace on June 21. A responsive, warm-toned choir this, and it is an excellent scheme to give it thus an occasional airing between Handel Festivals. The solo singing was safe in the hands of the competent. Miss Florence Austral, Miss Margaret Balfour, and Mr. Norman Allin, soprano, contralto, and bass, were large in style as in voice. Yet, strange to say, it was the small-voiced Mr. Tudor Davies, tenor, who won the greatest admiration, for he touched some chords in the imagination that the others missed. X.

## Opera in London

B. N. O. C. SEASON

'HUGH THE DROVER'

'Hugh the Drover' was in its way—quite a different way—as much of an event as last year's 'Perfect Fool,' and when, two years in succession, two such musical compositions take the operatic field, who can deny that English attempts at opera, though they may be the target of the wits, and ignored by the snobs, are doing good service to music?

By this time all readers will know the tale of 'Hugh'—of the brutal Butcher and the romantic Drover, of the prize-fight, the stocks, and the happy ending. Mr. Harold Child's libretto has not been passed unscathed by criticism. He set himself a hard task in making a new mixture of simplicity and naturalness, of lyricism and drama, of fresh personages, and old situations. Most of it was a very pretty job, and we were then all the sorrier when these Gloucestershire rustics accidentally dropped into operatims.

That is a detail. The essential is that Mr. Child gave to Dr. Vaughan Williams what the composer wanted; it must have been so, for the response was clearly made in a delighted frame of mind. The libretto asked for songs and choruses and concerted pages, none very long, but plenty of them; it asked for an animation that was not to be frenzied, and a tenderness not too gushing. It asked for country music, not pretentious or 'intense,' but not milk-and-watery either. It gave a chance for a village fair in Act I, and a



May-day dawn in the Cotswolds in Act 2. The composer wanted nothing more, and took all the proffered chances.

In the opening scene at the fair occur nearly all the actual folk-song quotations of the opera—which in some quarters appears to have been taken as a mere cento of folk-songs. In a gay scene we hear 'Young lambs to sell!' cried against 'Fine, fresh cockles—catch 'em alive.' A showman quickly obliges with a bold song, 'Cold blows the wind on Cotsall,' with a tune that we straightway make an old friend. No wonder the crowd joins in the chorus: we should like to, as well. Enter a ballad-seller with his sheaf of broadsheets, and he sings the traditional 'Tuesday morning'—a particularly lovely tune of a well-known type. It is this tune which, taken up from his quavering lips by her young voice, is our introduction to Mary, the village beauty. Her young man, a brawny butcher, together with the father, the maker of the distasteful match, comes in. There are tunes for everyone—a properly strong and angular one for the butcher—and all the while the whole score is eagerly alive, chirruping and busy.

A Morris tune is the climax, and to this strain the merry-makers troop out, to leave the music to simmer down into Aunt Jane's song of consolation to our poor unloving Mary. This song (like a certain amount else in the opera, for that matter) is not austere rural—it is early Vaughan Williams, and is a link with the Sullivan of the 'Yeomen of the Guard.'

Mary is not long unloving. For here is Hugh on the scene—a horse-dealer, but also a tenor and a troubadour, who within less than ten minutes has broken out with two fetching songs. Vaughan Williams has had a weak spot for his Drover, and has given him song after song, every one of them certain to be warbled by those who have found the early Vaughan Williams lyrics to their taste. Here is the beginning of the song with which the Drover fires Mary with a longing for the 'open road':

## Ex. 1.

*Allegro moderato.*

Horse-hoofs, horse-hoofs thunder down the val - leys.

*f*

Foam-ing manes and toss-ing tails

&c.

At the end of the stanza F minor gives place to the sudden brightness of E major. This music is allied to the 'Songs of Travel' of some twenty years ago, and in general the Drover is not given quite such racy accents as the other men. He has another charming little romance to sing just before the fight—the bare-fist fight which is to decide who shall have Mary.

All the working towards this crisis of the opera is extraordinarily apt and vivacious. It moves and it builds, and the animated ensemble as the ring is being prepared could not be better. The fight (three rounds) is accompanied by a sort of jig, thus:

## Ex. 2.

*Allegro vivace.*

*p* *f*

Before the Act is done Hugh has won his Mary, but has also been borne off to the stocks—a suspected spy. The acquiescence of the villagers in this act of spite on the part of the beaten suitor and Mary's father was a thought sudden. It did not matter. The Act had gone triumphantly. No one could complain of one dull moment.

If Act 2 was not carried along by quite such an impetus, there was, in compensation, music that was even dewier. Pure Vaughan Williams, the dawn music—with its chiming bells, its scraps of tavern song, and the brooding of the orchestral background—a little musical picture, sketched lightly enough, but consummate in effect. Mary, with stolen keys, comes and unlocks the prisoner thus:

Ex. 3. *Allegro moderato.*

*pp*

Turn, turn, sul - len

*pp dolce.*

key, And set my lov - er free, . . .

&c.

which goes on beautifully and warms into the 'grand' love duet.

The ending of the opera seemed to demand, without quite getting, some of the quick, breathless movement of Act 1. When the sergeant arrives to arrest the 'spy,' he recognises in him an old friend, and this is made a peg for the sergeant's song. It is the only song in the opera which seems dispensable, but at that moment we are not much interested in the sergeant's adventures, the tale of which, though quite short, delays the action.

At the British National Opera Company's performance an improvement was effected by excising Hugh's final harangue to the villagers, in which (as we heard it at the Royal College of Music) he flattered the wandering life, 'The road again, the blessed sun, and the rain,' at the expense of the custom of settled habitation. This had been unnecessary, and made us wish that authors who had gone on so well had been a little more certain when to stop.

But, however one may cavil, the thing had gone well—'toppingly.' It was sound and sweet. It proved fetching at the first try, and also left us sure that it would go on fetching us for a long time to come. There is body in this music. But it demands particularly nice performance. At the R.C.M. it was clearer, more finely drawn.

Mr. S. P. Waddington conducted. The orchestra sounded rather too substantial in relation to the students' voices. But again at the B.N.O.C. (with Dr. Malcolm Sargent conducting) there was a certain orchestral thickness.

The B.N.O.C. produced the opera towards the end of a prodigiously active season. They should in the future do much better with it—though we allow that on many points they made a capital beginning. Mr. Frederic Collier and Mr. William Anderson were the right men for the Butcher and the Constable. We were not quite so sure of Mr. Tudor Davies (Hugh). His 'serious' lyrical singing in his higher range was beautiful, but he seemed to be denied ease by recollections of established operatic proprieties. Yet you would have said that that fight was enough to take the starch out of any tenor. We could not approve of pretty Miss Mary Lewis's singing.

To judge the Company on that first performance, it would have been said that English singers found a straightforward, easy English piece the hardest to take to. But we are sure that many performances will be called for, and easefulness will come. C.

Sir Alexander Mackenzie's little piece, in one Act, the 'Eve of St. John,' which the B.N.O.C. had already sung in the provinces, was brought out at His Majesty's Theatre on the same evening as the revival of 'The Perfect Fool' of Holst. Sir Alexander's work had the friendly and respectful reception due to anything coming from a composer so venerable and so long esteemed. It was fully described in the *Musical Times* for May, 1924, on its first performance at Liverpool, so there is no need to discuss it here.

The performances of 'The Perfect Fool' had not been well rehearsed, and Mr. Julius Harrison, the conductor, was fighting against obvious difficulties. But once again this marvellous music—so extraordinarily vital, so full of brilliant fancy, so 'speaking'—captivated all who had ears to hear. Miss Sylvia Nelis was the Princess. She sang her delicate part with exactly the right purity and easy execution. But what a pity it is that she seems reluctant to give a spice of vivaciousness to her singing! She hardly troubles to shape her words, and this renders her singing sadly lackadaisical.

Precisely the same fault invalidated her performance in Rimsky-Korsakov's 'Golden Cockerel,' the revival of which, under Mr. Goossens, was one of the most popular events of the season. Mr. Radford and Mr. Norman Allin did capital in clownish parts, and the production had a gorgeous setting. Once again another week of preparation would have been all to the good.

The Wagner performances of the season included some of the B.N.O.C.'s best efforts, in particular 'The Mastersingers' and 'Parsifal.' The former was conducted both by Mr. Albert Coates and Sir Thomas Beecham. The orchestra seemed small, of course, to ears that had heard the rich band at another house in May, but there were a fineness, a measure, and a good judgment that showed up the English conductors favourably, compared with the much overpraised Bruno Walter. 'Parsifal' was sung by a magnificent cast—Messrs. Walter Hyde, Norman Allin, Frederic Collier, and Percy Heming, and Miss Gladys Ancrum—a band of which English music may be justly proud. Mr. Norman Allin's Gurnemanz is his best part, and from first to last he imparts to it rich artistic sense. Mr. Hyde in Act 3 gives a performance of ideal beauty—perfectly apt and satisfying in every gesture as in every tone. If as much cannot be said of his youthful Parsifal it is that no doubt there are insuperable difficulties in the way of a mature man representing a stripling. But still we do think that Mr. Hyde might improve in these two Acts on his unpleasant clothes (why white stockings?—surely Parsifal went about bare-kneed?), wig, and facial make-up.

'The Mastersingers' was thoroughly well done, although, of course, here as in 'Parsifal,' the just man was making allowances for the inconvenient smallness of the stage. A high authority has been telling us that 'allowances' are out of place in musical criticism; but this seems to me not only unpractical but also unfair in an imperfect world. Again a good cast. Mr. Walter Widdop, both here as Walther and again as Siegfried, excited the liveliest interest. He is

young and attractively eager. He shows his inexperience at various points, but he is never wooden. His singing has a free and natural grace, and he captivates anyone who has a care for the English language, for his English is singularly true and unaffected. Why will not singers, instead of striving in and out of season for what they imagine to be 'tone,' realise that purity of language is three parts of good singing? Mr. Mummery (David) on this evening spoilt our pleasure in him, though he has distinguished vocal gifts, by his forced, unnatural diction and his rigid jaw. The first Sachs was Mr. Robert Parker, who gets his words 'over,' and acts sympathetically. But his tone sometimes hurts. On the other hand, Mr. Andrew Shanks who sang the part at the Beecham performance was truly vocal, but appears to have too reserved a temperament to do justice to the genial Sachs. Miss Constance Willis was the Magdalena, and, for my part, I have seen no one more sympathetic. Her voice is charming; it flows with suavity and unhampered impetus. Only now and then she hatches out a typically 'contraltoish' false vowel—*oi* for *i*, for instance. Miss Willis was also an unusually acceptable Carmen.

There were two further Mozart revivals—'The Magic Flute,' in which Miss Noel Eadie made her mark as the Queen of Night, and 'Seraglio,' in which the rich buffo playing and singing of Mr. Robert Radford (Ossin) triumphed all along the line. One of the Company's best all-round feats of team work was 'La Bohème,' which went pretty well faultlessly, and altogether better than the more pretentious Italian performance at the other house. Mr. Heming was the Marcel. The return of this accomplished artist to the Company is an enrichment. A newcomer, Miss Mary Lewis, was the Musetta, and on a later day the Mimi. She was far better suited by the former part. She has a sprightly personality and was an ideal Musetta. The more cantabile music of Mimi showed up her considerable vocal deficiencies. Mr. Mummery was in his element as Rodolphe. He understands the singing of Italian music.

#### COVENT GARDEN

Covent Garden did not earn for itself much glory by its Italian season. There were few first-rate singers, and a few who should never have been admitted to leading parts in a house of those pretensions. A series of performances of the most hackneyed Italian works imaginable was spiced only by Ravel's 'L'Heure Espagnole.' It was a pleasure to hear Mr. Morgan Kingston's suave, lyrical tenor voice, though there is music which suits it better probably than the gross Pagliacci. Mr. Harold Williams, too, had a success as Silvio, but rarely, either in grand opera or on the pier, have we heard so displeasing a vocal utterance as that of the Nedda. H. J. K.

## Competition Festival Record

At EDINBURGH a very successful Festival lasted from June 9 to 17. The chief choral classes were held on the opening day, and the names of the winners appeared in our last issue. Several days were given up to solo singing and playing and the like—one of the classes being for trios of voice, violin, and pianoforte—and a feature was made of elocution, with Mr. John Masefield as adjudicator. On the final day forty school choirs came in, the chief prize being won by Grangemouth High School, conducted by Mr. Hugh McClement.—The TEESDALE Festival concluded at Barnard Castle on June 28 with a day of choral singing. Remark was made on the poor entry of village choirs—only two competing for a challenge shield that was offered only on condition that at least five choirs entered. The better of the two was the choir of Esk Winning, which also beat two Darlington choirs in the chief mixed-voice class. Shildon was the best male-voice choir.

The DEVON competitions, held at Tavistock, Barnstaple, and Exeter, on June 16, 17, and 18 respectively, drew music from village centres, and produced some singing that earned judicial praise in plenty. The choirs of 'senior girls' provided one of the features of the Festival with their singing of Holst's 'O England, my country' and Jones's



'Sweet Kate.' At Barnstaple, the winners were Edgehill College, Bideford; at Exeter, Crediton High School; in the final the two choirs were placed in this order. The best mark for sight-singing (ninety-nine out of a hundred) was given to Barnstaple Grammar School. Other choirs that did well were St. James, Exeter, Girls' Friendly Society; Budleigh Salterton Women's Institute; Uffculme Ladies' Choir; and Woodbury Village Choir.—A four days' Festival at CLEETHORPES (July 2-5) culminated in an excellent display of choral singing on the Saturday. The leading successes were those of the William Woolley Choral Society (Nottingham), Scunthorpe Male-Voice Choir, and Cleethorpes Ladies' Choir. In the mixed-voice contest, limited to Yorkshire and Lincolnshire, the best choir was Flottergate Choral Society, from Grimsby. Marshchapel swept the board in the village choral classes—male, female, and mixed.

In a number of classes of this year's Festival at LEAMINGTON, the test-pieces were the same as those set recently at other competitions in the district. This method certainly increases the number of entries, but it is questionable whether it is good for the musical health of the competition movement. It often means that one competitor carries off the prize at festival after festival, by the accident of excelling in the particular type of music set. This fault was almost entirely absent, however, in the children's section, and the standard attained in these classes is sufficient justification for the continuance of the Festival. The most beautiful choral singing came from the Malvern Wells Male-Voice Choir, conducted by Mr. J. H. L. Gauntlett. The singing of madrigals still causes the choirs some anxiety, but this branch of the choral art is improving every year, and that many of the choirs were fairly successful in Morley's difficult 'Ho, who comes here,' is greatly to their credit. G. W.

Choral conductors frequently ask us for advice as to the pronunciation of 'wind.' The following helpful answer, which appeared recently in a weekly paper, may be taken as authoritative, and should preserve us from further inquiries:

'PRONUNCIATION OF "WIND" IN MODERN POETRY.—Can you inform me if the pronunciation of "wind" as "wind" in poetry is now adhered to?—L. J. S., Bristol.

'A.—Modern poets have, for the most part, given up the old poetical pronunciation of "wind" as "wind."'

'At a musical festival:

'Dry tone and unsteady intonation told against the singing of the — Temperance Philharmonic.—*Provincial Paper.*

'We can understand the dry tone, but are a little surprised at the unsteady intonation.—*Punch.*'

## Music in the Provinces

ABERYSTWYTH.—The fifth Festival was held on June 21, 22, and 23. A novelty was a Children's Concert, conducted by Mr. Adrian C. Boulton, this being the first full performance of the Welsh Symphony Orchestra. The programme included the 'Clock' Symphony, Beethoven's Rondino in E flat for wind instruments, Mozart's 'Serenade' for strings, and Quilter's 'Children's Overture.' In the evening the orchestra played Brahms's 'Festival' Overture (the 'Gaudeamus' being sung), Stanford's 'Irish Rhapsody,' Bach's Violin Concerto in A minor (with Mr. Hubert Davies as soloist), Holst's 'Fugal Concerto,' and Beethoven's eighth Symphony. A choir of twenty-three voices sang 'Heraclitus,' Motets by Byrd, and two Elizabethan Madrigals. Sir Henry Wood was the conductor on the second day, when Franck's Symphony was played. The evening programme included a Suite in G (Bach), arranged by Sir Henry Wood, and Brahms's Violin Concerto in D, with Miss Sybil Eaton as soloist. Sir Walford Davies conducted a performance of Verdi's 'Requiem.' Another experiment was

a Hymn Festival with the help of the Welsh Symphony Orchestra, conducted by Sir Walford Davies. At the final concert Sir Edward Elgar conducted his 'Enigma' Variations and Violoncello Concerto, with Mr. Arthur Williams as soloist. Sir Walford Davies conducted the 'New World' Symphony, and the choral works, which included a Bach Chorale and Beethoven's 'Creation's Hymn.' A novelty was a song for baritone and orchestra, 'Admiral Death,' by Dr. J. R. Heath, sung by Mr. W. R. Allen.

BIRMINGHAM AND DISTRICT.—On July 8, Mr. Martin Harvey, jun., assisted by Miss Denne Parker, Miss Myrrha Bantock, and Miss Moureen Taylor, gave a recital, in which the dance as a means of musical expression was the principal feature. Miss Denne Parker sang songs by Prof. Bantock, and Mr. Martin Harvey and his colleagues interpreted them in movement. Mr. Martin Harvey possesses an easy technique, and a special feature of his performance was his excellent facial expression.—The scheme for the City Orchestra's eight Symphony Concerts next season includes the following Symphonies: Elgar No. 2, Brahms No. 1, Schumann No. 4, Bantock's 'Hebridean,' and Bliss's 'Colour.' The soloists so far engaged include Miss Beatrice Harrison and Miss Harriet Cohen.—Mr. Cunningham's weekly organ recitals at the Town Hall continue to draw large attendances. They are given at mid-day, and as the City Police Band, under Mr. Richard Wassell, has begun a series of mid-day concerts in the same building on Tuesdays, the resumption of Miss Marjorie Sotham's Thursday concerts in September will probably find Birmingham supplied with three mid-day concerts weekly.

BLACKPOOL.—The Blackpool Lyric Choir and the Amateur Symphony Orchestra gave a concert at the Winter Gardens on July 13 under Mr. Percy Dayman. MacDowell's 'Summer Winds' and Walford Davies's 'O England' were among the choral pieces performed, and the Orchestra played Mozart's Symphony in C (No. 36).—The list of vocalists to appear at the North Pier weekend concerts, under the direction of Mr. S. Speelman, includes many members of the B.N.O.C.

EDINBURGH.—At the annual meeting of guarantors of the Reid Orchestra, on June 16, it was decided that the members of the Orchestra should form themselves into a self-governing body on the lines of other symphony orchestras, and that they should give fortnightly concerts in Usher Hall during the winter.

HARLECH.—The chief event of the Festival held on June 26 was the performance of 'The Apostles,' conducted by Sir Edward Elgar. In the afternoon a local orchestra played a fantasy on Welsh airs, by Dr. Heath, who conducted this and the 'Figaro' Overture. The Welsh Symphony Orchestra played the 'Magic Flute' Overture, movements from Beethoven's eighth Symphony, and Elgar's arrangement of the Bach Fugue in C minor. The principal singers during the day were Miss Laura Evans-Williams, Miss Dilys Jones, Mr. Horace Stevens, Mr. T. Pickering, Mr. Allen, and Mr. Bryngwyn. Sir Walford Davies was conductor-in-chief.

HOLYHEAD.—At the Anglesey Musical Festival on July 2 massed choirs and mixed professional and amateur orchestras performed in a high wind during an afternoon concert. Mr. T. Hopkin Evans conducted, and the programme included Dr. Dan Prothero's 'Salm Gobaith' and the 'William Tell' Overture. In the evening it was decided to adjourn to the Hyfrydle Chapel, and Spohr's 'Last Judgment' was the chief work.

LIVERPOOL.—In the course of the British Music Society's Conference, an orchestral concert on June 26 was the largest public event. The first part was a demonstration of one of Messrs. Rushworth & Dreaper's lecture-concerts for children, with Miss E. Allen as lecturer. The second part included Vaughan Williams's 'Old King Cole' ballet, Elgar's 'Wand of Youth,' Herbert Howells's 'Puck's Minuet,' and works by Delius and Holst. Mr. Gordon Stutely conducted. A chamber concert given earlier in the same day consisted of works by the Liverpool Centre Composers'



Group, and included Douglas Miller's Pianoforte Concerto, Frederick Morrison's Pianoforte Trio, Ernest Lodge's Violin Sonata, and groups of songs by Norman Peterkin and Frederick Nicholls.—The closing event of the Conference was a concert given by amateurs on June 28 in the David Lewis Hostel. The Amateur Orchestra, conducted by Mr. Gordon E. Stutely, played 'The Master-singers' Overture, the Prelude to Act 3 of 'Lohengrin,' and the English ballet, 'Old King Cole,' by Vaughan Williams, the last-named in collaboration with the boys of Liverpool College.

**MANCHESTER AND DISTRICT.**—The annual meeting of the Hallé Society, presided over for the last time by Mr. Gustav Behrens, brought to light more interesting matters than are usual on such occasions. The increased number of string players had raised the strength of the Orchestra to eighty-six, and the past season had abundantly justified such an increase. The number of engagements secured by the Orchestra outside Manchester had grown to seventy. On October 28, and November 11 and 25, the Hallé band was to play in London at Queen's Hall, after an interval of many years. During the coming season at Manchester ten of the twenty Hallé concerts were to be broadcast, the Executive rightly judging that 'listeners-in' would soon want to hear the band at closer quarters, and so far from diminishing audiences it was highly probable that they would thereby be increased. The concert given by the Orchestra last December to thirty-two hundred school-children and their attendants had been such an outstanding success that arrangements for another were well in hand, the Orchestra again giving its services. Then six orchestral concerts—altogether outside the normal Manchester subscription series—were to be given next winter in Free Trade Hall under the ægis of the Manchester City Council, a proportion of seats being reserved for children. One of the large boxes in Free Trade Hall is to be reserved for blind musicians from the Manchester Blind Home at Old Trafford all through next season. The increased expenditure on the larger number of players and extra rehearsals had resulted in a net loss on the year of £258, reduced to a negligible sum by the amount brought forward from the season 1922-23. Long-service badges were now to be worn by players whose services with the band had exceeded twenty years' duration. No fewer than sixteen of the present band had services ranging from twenty to forty years to their credit. Not only are the artistic sides of this organization well thought out, but the humanitarian aspect is not lost sight of. Richter initiated the Orchestra Pension Fund. To-day it numbers seventy-two paying members, accumulated investments amount to £14,377, and twelve pensioners are drawing annually £300, or roughly 10s. per week each. In addition the Orchestra has a Sick Fund, contributed to and administered by its own members, and the Executive has voted this year £50 to the Fund. Beyond these, is the Hallé Sick and Benevolent Fund, formed by voluntary gifts, and administered by the Executive, intended to meet cases of emergency and distress on the part of players or their dependents; this Fund to-day stands at £463. The only public opportunity afforded to concert-goers for sharing in these schemes is in connection with the annual Pension Fund Concert, when all concerned in the performance give their services, the net proceeds going to swell the Pension Fund; the surplus on the concert in March last was £209. It is announced that Dr. Thomas Keighley will again lecture in advance of the concerts on any new music to be heard; and that the choral concerts will be Berlioz's 'Faust' (given 'according to the directions of the composer'), 'Gerontius,' 'The Messiah,' and Bach's B minor Mass, which is to become an annual performance. On this aspect of the Society's affairs, it may be remarked that the 'St. Matthew' Passion deserves at least as much attention as the Mass, which will be given next March for the fourth consecutive year. The main features of the orchestral scheme for next season are (a) four purely orchestral concerts; (b) the performance of all the Brahms Symphonies, of which Mr. Hamilton Harty has shown himself an uncommonly good interpreter. These come on October 16, December 4, January 29, and March 19. Elgar's A flat, César Franck's D minor, Tchaikovsky's No. 5, Schubert's C major, Dvorák's No. 4 in G, Beethoven's

Nos. 5 and 8, along with Harty's 'Irish,' complete the symphonic aspect of the season. Strauss's 'Zarathustra' and d'Indy's 'Istar' are the two most notable works outside the Symphonies, so far as the season's work has been disclosed. Among visiting soloists are Cortôt, Casals, Joan Manen, Suggia, Moiseiwitsch, Jelly d'Aranyi, and Murdoch, and three leaders of the Orchestra in Catterall, Twelvetrees, and Mortimer also figure as soloists. It was Mr. Gustav Behrens, the retiring chairman, who, along with the late E. J. Broadfield, shouldered the burden on Hallé's death in 1895. They were determined that Hallé's high ideals should be maintained, and that the Hallé Orchestra should not just pass over to an impresario. Some measure of their accomplishment under Cowen, Richter, Balling, Beecham, and Harty, may be gained from the earlier part of these notes. Mr. Behrens, in retiring from the chairmanship (in which he succeeded to Mr. Broadfield), continues his services on the Executive, and is followed by another of Manchester's leading merchants, Mr. E. W. Gromme.—The Catterall Quartet early next year makes its first Continental trip, visiting, amongst other cities, Cracow, Warsaw, Lodz, and Berlin. At one of the London Hallé Orchestra's concerts, Catterall is to play the Brahms Violin Concerto.—The Tuesday Mid-day Concerts have at last won through to a definite and assured position, consolidated artistically and financially. Naturally there is much satisfaction to be derived from such a harvest, wrung from a field so rough, untilled, and unpromising. The only drawback to its increasing usefulness is the absence of any fixed concert-hall—its peregrinations last winter causing confusion. This difficulty awaits solution.

**OXFORD.**—On June 15, at the choral singing on the staircase at Christ Church, the polyphonic period was represented by Weelkes's 'Gloria in excelsis,' Gibbons's 'Hosanna to the Son of David,' Byrd's 'Agnus Dei,' and Henry VIIIth's 'O Lord, the Maker of all thing,' and the line was continued with the two Wesleys ('Exultate Deo' and 'Thou wilt keep him in perfect peace') and Stanford ('O living will'). In two hymns ('O Strength and Stay' and 'Round me falls the night') chorales of the Reformation period were used with harmonies and descants, these being taken from the sets which Drs. Harris and Ley are editing.—On June 22 the Elizabethan Singers sang in the Playhouse, additions to their repertoire being 'Lure, falconers' (Benet), 'Oh, can ye sew cushions' (Bantock), 'When Allen-a-dale' (Pearsall), Byrd's 'Lullaby' and 'Cradle Song,' and Dr. Walker's cycle of five songs from 'England's Helicon.'—Ifley Choral Society, having received a number of singers from the city, appeared for the first time on June 25 as the Oxford Harmonic Society, and sang Holst's 'I vow to thee, my country,' Parry's 'Pied Piper of Hamelin,' Bantock's 'Oh, can ye sew cushions,' and Besly's arrangement of 'Shenandoah.' The orchestral works included Haydn's Symphony in C, Mozart's 'Eine kleine nacht-musik,' and Grainger's 'Mock Morris.'

## IRELAND

After a suspension of four years, the Limerick Choral Festival held a most successful meeting on June 29, when an appropriate sermon was preached by the Lord Bishop of Cashel. The choirs were conducted by the veteran organist of Limerick Cathedral, Mr. Frank Muspratt, who is now in his fortieth year of office.

On July 8, an Irish branch of the Gervase Elwes Fund for Musicians was formed to help cases of sickness or poverty, to assist individuals to equip themselves for a musical career, and in general to co-operate in any movement that will further the cause of music.

Dr. Annie W. Patterson has been appointed Lecturer in Irish Music in University College, Cork, an appointment that has given great satisfaction.

The first public performance of the Irish Army Band (No. 1), conducted by Col. Fritz Brase, at Phoenix Park, Dublin, on July 13, was much appreciated by an enormous concourse of people.



## Musical Notes from Abroad

### VIENNA

#### BITTNER'S 'DAS ROSENGÄRTLEIN'

An operatic première at the Staatsoper exactly three days prior to the closing of the house for the summer! Such was the unprecedented fate which fell to Julius Bittner's romantic opera 'Das Rosengärtlein.' Bittner's position is unique among the operatic composers of Austria and Germany. Public valuation of his work ranges from utter condemnation to the enthusiastic approval of those who see in him the coming re-creator of the romantic opera which has all but disappeared since the days of Weber, Marschner, and Lortzing. Indeed, Bittner seems to dream of a renaissance of 'popular opera,' or 'Volksoper,' in the best sense of the term, and his operas (in which he acts as his own very poetic and ingenious librettist) have much in the way of popular appeal. The book of 'Das Rosengärtlein' is based upon an old Austrian legend of the Aggstein, a hill near Vienna. Unhappily Bittner defeats his purpose of providing an example of 'Volksoper.' He weights his simple story with an unnecessary psychological ballast; and his music, convincing and beautiful as it is in the lyric and lighter passages, becomes in its dramatic situations only a reproduction of Wagnerian Musikdrama. Bittner's melodies are sincere and pleasing where he relies on his own resources, but too frequently they pay homage to heterogeneous Italian *cantabile* in the more passionate and exalted utterances. The orchestral and harmonic treatment is simple and direct, sometimes too much so when the instrumental background is provided solely by sequences and by rather obvious triplets in the wind instruments. A certain monotony prompted by the rather simple rhythmical structure of the score is relieved by the rich colouring of the music given to Fatime, the Arabian courtesan. The composer introduces some ancient Church hymns to suggest the purity of Hroswitha, the heroine. The performance, under Karl Alwin, was very creditable, though never brilliant.

#### SCHÖNBERG'S NEW WORK

The first performance of Arnold Schönberg's 'Serenade' took place in the house of Dr. Norbert Schwarzmann, a local Mæcenas, before an audience which, although numbering over two hundred people, included almost solely leaders of Vienna's intellectual life—musicians, artists, and scientists. Those who, like the writer, were privileged to attend this performance and a few of the rehearsals, gained an insight into the workings of Schönberg's very idealistic mind, whose creative faculties sought to explore new and, for the composer, unusual ends. The slogan of 'unsentimentalism' so long given out—not by Schönberg himself, perhaps, but by his authorized followers and disciples—is apparently a thing of the past. Indeed, the new 'Serenade,' in parts at least, contains some beautiful and melodic music. Some 'atonalism' remains, but it is 'tonality' applied in a free and masterly manner. The striking feature of this new work of Schönberg's is the return to 'form' which had been foreshadowed in his recent pianoforte compositions. The 'Serenade' is in seven movements—March, Minuet with Trio, Variations, Sonnet (after Petrarca) for a bass voice, Dance Scene, Song without Words, and *Finale*—and is scored for violin, viola, violoncello, clarinet, bass clarinet, mandolin, and guitar. The manner in which Schönberg treats the last two instruments, so unusual in a chamber music ensemble, is ingenious: they are frequently employed so as to replace the percussion, and lend a fascinating colour to the piece throughout. The 'Song without Words,' with its note of unrestrained and freely-flowing sentiment, is one of the great surprises of the work. Another unusual feature is a new element of humour which speaks from the Dance Scene with its charming *Ländler* rhythm—indeed, a spirit of humour and optimism permeates the entire 'Serenade.'

#### INTERESTING SOLOISTS

The unprecedented feat of filling Vienna's largest halls six times within three weeks in the midst of the hot season was achieved by Bronislaw Huberman, whose vogue at

Vienna is supreme since the days when he, then a child prodigy, was 'discovered' here. (This season's output of musical child prodigies has again been unusually large.) The pianists of the season have included Alfred Cortôt, Frederic Lamond, Wilhelm Backhaus, and E. Robert Schmitz, a French-American. In the vocal field, Pasquale Amato, the famous Italian baritone, impressed more by his emotional intensity than by his already impaired vocal powers; Helen and Blanche Hodnett, American singers, displayed very good vocal balance in their duet singing; and Frieda Klink, a recitalist from overseas, showed a beautiful contralto voice.

Dr. Ernst Kunwald, a Viennese conductor for many years prominent in American musical affairs, returned to his native city for an authoritative performance of Schumann's E flat Symphony. Dirk Foch, a Dutch conductor, made an auspicious début, which resulted in his appointment as permanent conductor of the Konzertverein series (an honour never before bestowed upon a foreigner) in succession to Ferdinand Löwe. Hugo Knepler, Vienna's most prominent concert-manager, acquitted himself with great credit as conductor of Schubert's 'Unfinished' Symphony.

#### CZECH OPERA IN THE VERNACULAR

The summer season brought Vienna her first experience of Czech opera in the vernacular, through the performances of the Olmütz Opera Company. The high standard of these productions, musically, histrionically, and scenically, furnished evidence of the deserved esteem in which Czech opera is held in its native country, and was all the more surprising in view of the fact that Olmütz, where the Company has its permanent home, is a small Moravian city of less than thirty thousand inhabitants. Yet this little community maintains an operatic Company which held its own even before the critical metropolitan public of Vienna, and large audiences assembled to hear the performances. These comprised a complete cycle of Smetana's operas, Dvorák's romantic opera 'Rusalka' and 'The Devil and Kate,' besides 'The Dogheaders' ('Psohlavci'), a patriotic and distinctly anti-Austrian opera by Karel Kovarovic, which nevertheless was played before enthusiastic Viennese audiences.

#### THE MUNICIPAL MUSIC FESTIVAL

Great preparations are now being made for the four weeks' Municipal Music Festival which will open on September 20. The schedule of the Festival includes a large number of premières, such as the first production of Schönberg's music-drama 'Die glückliche Hand'; his new Quintet for wind instruments; chamber music; novelties by Anton Webern, Alban Berg, Paul A. Pisk, Egon Wellesz, and other young Viennese composers; Erich W. Korngold's new Pianoforte Concerto, composed for and to be played by Paul Wittgenstein, the one-armed pianist; the first performance of Gustav Mahler's posthumous Symphony No. 10, and other important works. The Staatsoper will contribute Bittner's 'Das Rosengärtlein,' a complete and newly-staged Mozart cycle; the first production anywhere of 'The Ruins of Athens,' a ballet based on Beethoven melodies, for which Richard Strauss has written the connecting music, after a book by Hofmannsthal; a performance of Molière's 'Le Bourgeois Gentilhomme' with Richard Strauss's music (the original version of 'Ariadne auf Naxos'), and Hugo Wolf's 'Der Corregidor.'

PAUL BECHERT.

## Obituary

We regret to record the following deaths:

FREDERICK NIECKS, at Edinburgh, on June 24. He was born on February 3, 1845, at Düsseldorf, where his father was Kapellmeister. He began his career as a violinist, playing a concerto in public when thirteen years old. Ill-health, however, compelled him to abandon concert work a few years later. In 1868 he responded to an invitation from Mr. (now Sir) Alexander Mackenzie, and

came to Scotland, where he held an organistship (Dumfries) and worked as a teacher and chamber music player. A strong literary bent, and a good command of English, soon led him to musical journalism, and he became a frequent and valued contributor to the *Musical Times* and *Monthly Musical Record*. In 1891 he was elected to the Reid Chair of Music at Edinburgh University. Here he organized a comprehensive scheme of musical education, obtained the admission of women students, and arranged for an elaborate scheme of chamber music concerts. His long and valuable occupancy of the Reid Chair ended in 1914, when he retired. His most recent literary work consisted of a series of articles in the *Monthly Musical Record* on Schumann, concerned mainly with the biographical side, and containing a great amount of information not hitherto accessible to the general reader. His 'Life of Chopin' has long been a standard work, and his 'Programme Music' was probably the first systematic and comprehensive treatment of the subject, and will always be valued for its matter, even by those who cannot accept the author's conclusions in general.

FRANÇOIS CLÉMENT THÉODORE DUBOIS, at Paris, on June 11. He was born at Rosney on August 24, 1837, and at the age of sixteen entered the Paris Conservatory, where he gained, among many awards, the Grand Prix de Rome. In 1866 he was appointed Maître de Chapelle at St. Clotilde. Later he held a similar post at the Madeleine, where he succeeded Saint-Saëns as organist in 1877. Dubois was professor of harmony and composition at the Conservatoire for many years, and followed Ambroise Thomas as director in 1896. Although he was a prolific composer in many departments, English familiarity with his work is almost confined to his organ music. Much of this had—and, indeed, still has—a wide vogue, thanks to its attractive character and sound musicianship.

JAMES DAVID WHEELER, at the age of sixty-eight. He was organist of St. Luke's, Old Street, E.C., for nearly forty years, and followed Dr. C. W. Pearce, the successor of Henry Smart; honorary organist for a considerable period of the Barnet and District Church Choral Union; and one of the founders of the Northwood Choral Society.

WEBSTER MILLAR, on June 22. He was born in 1874, at Manchester, and received his early training at the Royal Manchester College of Music. After further study with Maurel, he made his first important appearance under Richter in the B minor Mass. He took a prominent part in the Beecham Opera Company's performances, and was a popular figure on the concert platform, the stage, and at Festivals.

## Answers to Correspondents

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.*

S. W. G. T. asks whether, in chanting the Psalms, the final 'ed' is usually sung as a separate syllable.

A.—There is no rule on the subject, but our own view is in favour of such a treatment, on the ground of fitness and dignity. On referring to the Preface of the 'New Cathedral Psalter' we find it stated that 'the Musical Editors share the feelings of the Literary Editors that, as far as possible, it should be treated as a separate syllable.' We do not know which practice is the more usual. Our impression is that the present-day feeling is more and more in favour of the N.C.P. method, though singers of the last generation took the opposite line.

R. W. D.—It is impossible to recommend songs on the slight guidance your letter contains. We know nothing of

your voice and capabilities, beyond the fact that you are a young tenor and 'cannot sing sentimental songs' (which is almost a contradiction in terms). Consult our review columns and advertisement pages; go to a good music-seller and explain your needs; and when next in London call at the principal music publishers and browse around.

S. E.—Try Kappey's 'Tutor for Trombone.' Kappey is also, we believe, author of similar works for other brass instruments. Messrs. Boosey are the publishers.

A. W. W.—Play the E flat on the second beat of the bar, as printed.

GUIDA.—(1.) In the example from the Bach Gavotte, your interpretation of the trill is in accordance with the foot-note of the edition. (2.) It will be correct to raise the hands between the chords in the Schumann example.

ARGUMENT.—The letters 'G. P.' in the example you send are the initials of 'General Pause,' and signify a silence, or hold-up, of the whole orchestra at that point.

G. K. B.—(1.) Send the violin to Messrs. W. E. Hill & Sons, 140, New Bond Street, W.1. (2.) For strings for use on board ship in the East, where damp heat is a difficulty, try wire or silk for the E (preferably wire); for the other strings you cannot do better than use the best gut.

GRADUS.—(1.) We cannot spare space in which to tell you 'how to teach and explain breathing to a pupil who knows nothing about it.' Moreover, a little demonstration is worth a column of print. (2.) A comma does not necessarily signify a break. Its effect is to throw a slight emphasis on the accented syllable last met with. But a comma provides a convenient spot at which a breath may be taken if necessary. We do not know the pace of the example you quote, but if it is fairly fast (as it appears to be), we should stop at neither of the four commas.

F. D. M.—For study of the higher positions take Sevcik's 'Violin Method for Beginners,' Op. 6, parts 6 and 7; for more advanced, Op. 7, part 2; for advanced, Op. 1, parts 2 and 3.

X. Y. Z.—(1.) A 'mute' violin can be used with advantage, especially in regard to work for the left hand, but be sure that the 'mute' one is exactly the same size as your regular fiddle. If you want to have the advantages of a 'mute' instrument without going to the expense of one, stuff a handkerchief in the 'f' holes of your violin. It will be practically silent. (2.) For orchestral drumming take Kappey's 'Tutor' (Boosey, 4s.).

W. A. S.—Mozart's Pianoforte Concertos, Liszt's Hungarian Fantasia, and Chopin's Polish Fantasia can all be obtained from Novello.

W. J. G., 'Mesmer,' X. B., and others write, all asking pretty much the same questions. All have composed something—a waltz, song, or what-not; how do they copyright the bantling, and what will the operation cost? Can we tell them of a *reliable* publisher? (their italics); would it be safe to send the precious manuscript to a publisher before it is copyrighted? and so on.

A.—First, there is no mystery about the matter. You simply send your manuscript to the publisher who deals with that particular kind of work, and await the result. If he declines it, send it to another publisher, and so on, till you have gone through the list. If the work is still on your hands, you may reasonably begin to doubt whether it is as good as you thought it was. The copyright and other rights (mechanical reproduction, &c.) remain yours until you dispose of them. Prior to the Copyright Act of 1911 copyright was effected by the act of publication. To-day, the moment you have created a work it is at once copyrighted automatically, so to speak. You need not be afraid to send your manuscript to a publisher. He is more likely to be an honest man than a rogue, and if he were the latter, he would find something better worth stealing than the ideas of unknown composers. The only warning we think necessary is this: have nothing to do with a publisher who offers to bring out your work and give you a stock of copies, if you pay him to do so. The fairest



system, and the one usually adopted, is that in which the composer receives a royalty, either on all copies, or on all copies after an agreed number have been sold. If the work fails, both parties share the loss: the composer loses his labour, the publisher his cost of production. If it is a success, both go on sharing the results.

Many correspondents kindly write to say that the title of the song opening 'Let thy gold be cast in the furnace' is 'Cleansing Fires.' The words are by Adelaide Anne Procter, the music by Virginia Gabriel. The song was published by Hutchings & Romer. A later setting has been made by Cowen, for female voice duet.

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## SECOND SET.

- |  |   |
|--|---|
| 1. O Mistress Mine ... .. <i>Shakespeare</i>               | 3. No longer mourn for me ... .. <i>Shakespeare</i>       |
| 2. Take, O take those lips away ... .. <i>Shakespeare</i>  | 4. Blow, blow, thou winter wind ... .. <i>Shakespeare</i> |
| 5. When icicles hang by the wall ... .. <i>Shakespeare</i> |   |

## THIRD SET.

- |   |  |
|---|--|
| 1. *To Lucasta, on going to the wars ... .. <i>Lovelace</i> | 4. *Why so pale and wan ... .. <i>Suckling</i>         |
| 2. If thou would'st ease thine heart ... .. <i>Beddoes</i>  | 5. Through the ivory gate ... .. <i>Julian Sturgis</i> |
| 3. *To Althea, from prison ... .. <i>Lovelace</i>           | 6. Of all the torments ... .. <i>William Walsh</i>     |

## FOURTH SET.

- |   |  |
|---|--|
| 1. *Thine eyes still shined for me ... .. <i>Emerson</i>        | 4. Weep you no more ... .. <i>Anon.</i>                    |
| 2. *When lovers meet again ... .. <i>Langdon Elwyn Mitchell</i> | 5. There be none of beauty's daughters ... .. <i>Byron</i> |
| 3. *When we two parted ... .. <i>Byron</i>                      | 6. Bright star ... .. <i>Keats</i>                         |

## FIFTH SET.

- |  |   |
|--|---|
| 1. *A stray nymph of Dian ... .. <i>Julian Sturgis</i> | 4. Lay a garland on my hearse ... .. <i>Beaumont &amp; Fletcher</i> |
| 2. *Proud Maisie ... .. <i>Scott</i>                   | 5. Love and laughter ... .. <i>Arthur Buller</i>                    |
| 3. *Crabbed age and youth ... .. <i>Shakespeare</i>    | 6. A girl to her glass ... .. <i>Julian Sturgis</i>                 |
| 7. A Lullaby ... .. <i>E. O. Jones</i>                 |   |

## SIXTH SET.

- |   |   |
|---|---|
| 1. *When comes my Gwen ... .. <i>E. O. Jones</i>      | 4. *A lover's garland ... .. <i>Alfred P. Graves</i>            |
| 2. *And yet I love her till I die ... .. <i>Anon.</i> | 5. At the hour the long day ends ... .. <i>Alfred P. Graves</i> |
| 3. *Love is a bable ... .. <i>Anon.</i>               | 6. Under the greenwood tree ... .. <i>Shakespeare</i>           |

## SEVENTH SET.

- |   |  |
|---|--|
| 1. On a time the amorous Silvy ... .. <i>Anon.</i>                | 4. O never say that I was false of heart ... .. <i>Shakespeare</i> |
| 2. Follow a shadow ... .. <i>Ben Jonson</i>                       | 5. Julia ... .. <i>Herrick</i>                                     |
| 3. Ye little birds that sit and sing ... .. <i>Thomas Heywood</i> | 6. *Sleep ... .. <i>Julian Sturgis</i>                             |

## EIGHTH SET.

- |   |  |
|---|--|
| 1. Whence ... .. <i>Julian Sturgis</i>                      | 4. Dirge in woods ... .. <i>George Meredith</i>  |
| 2. Nightfall in winter ... .. <i>Langdon Elwyn Mitchell</i> | 5. Looking backward ... .. <i>Julian Sturgis</i> |
| 3. Marian ... .. <i>George Meredith</i>                     | 6. Grapes ... .. <i>Julian Sturgis</i>           |

## NINTH SET.

- |  |  |
|--|--|
| 1. Three aspects ... .. <i>Mary E. Coleridge</i>               | 4. Whether I live ... .. <i>Mary E. Coleridge</i>  |
| 2. A fairy town (St. Andrew's) ... .. <i>Mary E. Coleridge</i> | 5. Armida's garden ... .. <i>Mary E. Coleridge</i> |
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| 7. There ... .. <i>Mary E. Coleridge</i>                       |  |

## TENTH SET.

- |   |  |
|---|--|
| 1. My heart is like a singing bird ... .. <i>Christina Rossetti</i> | 4. The child and the twilight ... .. <i>Langdon Elwyn Mitchell</i> |
| 2. Gone were but the winter cold ... .. <i>Allan Cunningham</i>     | 5. From a city window ... .. <i>Langdon Elwyn Mitchell</i>         |
| 3. A moment of farewell ... .. <i>Julian Sturgis</i>                | 6. One silent night of late ... .. <i>Herrick</i>                  |

## ELEVENTH SET.

- |  |   |
|--|---|
| 1. One golden thread ... .. <i>Julia Chatterton</i>              | 5. The faithful lover ... .. <i>Alfred Perceval Graves</i>          |
| 2. The spirit of the Spring ... .. <i>Alfred Perceval Graves</i> | 6. If I might ride on puissant wing ... .. <i>Julian Sturgis</i>    |
| 3. What part of dread eternity ... .. <i>Author unknown</i>      | 7. Why art thou slow ... .. <i>Massinger</i>                        |
| 4. The blackbird ... .. <i>Alfred Perceval Graves</i>            | 8. She is my love beyond all thought ... .. <i>Alfred P. Graves</i> |

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- |   |   |
|---|---|
| 1. When the dew is falling ... .. <i>Julia Chatterton</i>   | 4. When the sun's great orb ... .. <i>H. Warner</i> |
| 2. To Blossoms ... .. <i>Herrick</i>                        | 5. Dream pedlary ... .. <i>Beddoes</i>              |
| 3. Rosaline ... .. <i>Lodge</i>                             | 6. O World, O Life, O Time ... .. <i>Shelley</i>    |
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### THE TIMES

The ballet music . . . is the most brilliant thing in a work glittering with brilliant moments. . . . There is one delicious musical moment, an almost Purcellian "round" for three voices. . . . and it is not an isolated moment.

### THE DAILY TELEGRAPH

It is a safe and a proud thing to say that in the whole history of opera no composer has produced a more perfectly fitting score and libretto than Gustav Holst has produced in this opera. . . . In very truth this is a perfect little opera, a veritable masterpiece after its kind, of wit and humour. . . . Brilliantly clever and amusing.

### THE MORNING POST

*The Perfect Joke* would be a better title for Mr. Holst's opera. . . . Mr. Holst shows the rare and precious ability to make a musical joke that everyone can see—or hear. . . . The whole thing is something entirely fresh, and follows a well-defined line of its own. . . . Actually there is not a weak page in the score, and though story and music differ from the expected, the way they are handled with originality and power constitute the opera a little masterpiece.

### THE DAILY MAIL

*The Perfect Fool* . . . ought to have a sweeping success if musical people can command enough sense of humour and if people of humour have ears open to the splendour of the music. . . . Splendid music, and playfully mocking, allusive, fantastic libretto. . . . And there are numbers of first-rate tunes—for Holst is a prime melodist.

### DAILY NEWS

It will appeal strongly to musicians all over the world who are familiar with operatic literature.

### DAILY EXPRESS

His rhythmical capacity serves him extremely well in the ballet music, which is, indeed, some of the best that has been written in opera for a long time.

### REFEREE

A ballet of such originality and interest, accompanied by such masterly music, that interest was excited and admiration aroused. . . . Musically this ballet is the finest portion of the work. . . . The instrumentation is a marvel of suggestion and humour.

### PALL MALL GAZETTE

Holst has provided excellent entertainment in company with some remarkably good music. The latter is rich in the two essentials of tune and rhythm. . . . There are many tunes—the Wizard's "Wooing Song," for example—which are so simple and accessible that one is unconsciously whistling them after a single hearing. . . . There are many gems. The ballet-music, of course, is fairly well known by now, but the "Round" of the three girls fetching water was a charming moment, and the unaccompanied chorus towards the end a piece of real virtuosity.

### DAILY CHRONICLE

A brilliant little fantasy. . . . The ballet music is most effective, particularly the exquisite Dance of the Spirit of Water.

### BIRMINGHAM POST

Highly diverting in a vein entirely its own. . . . Plain, pure, unbending Holst from beginning to end, the writing masterly in its directness, and the scoring amazingly pointed and suggestive.

### WESTERN DAILY PRESS

We may reasonably hope that Mr. Holst's all too short opera will take its place permanently in that small but brilliant constellation of comic-operas on the grand scale of which *The Mastersingers* and *The Marriage of Figaro* are the bright particular stars.

### MUSICAL NEWS AND HERALD

*The Perfect Fool* is the finest piece of real musical humour that has appeared for a long time.

### THE MUSICAL STANDARD

*The Perfect Fool* is the best thing Holst has given us. . . . Themes of quite extraordinary beauty, arresting to the ear, and haunting the memory even after a first hearing.

### SUNDAY TIMES

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No.			No.		
1.	Andante ... ..	Alfred H. Allen	11.	Allegro. Op. 21...	Gustav Merkel
2.	Spring Song ... ..	W. H. Bell	12.	Andante. Op. 162 ...	Gustav Merkel
3.	Andante con Moto ... ..	G. J. Bennett	13.	Introductory Voluntary on the Russian Hymn	J. T. Pye
4.	Song of Thanksgiving ... ..	Josiah Booth	14.	Prelude No. 2 ... ..	A. Redhead
5.	Church Preludes No. 5 ... ..	R. E. Bryson	15.	Larghetto and Allegro ... ..	J. Varley Roberts
6.	Postlude ... ..	H. Elliot Button	16.	Allegretto Pastorale ... ..	C. Steggall
7.	Postlude ... ..	G. Calkin	17.	Contemplation ... ..	John E. West
8.	Prelude ... ..	Percy E. Fletcher	18.	Postlude ... ..	John E. West
9.	Andante ... ..	J. W. Gritton	19.	Moderato Maestoso ... ..	Kate Westrop
10.	Allegro Moderato ... ..	Kate Loder	20.	Andante Pastorale ... ..	W. G. Wood

## SET II.

No.			No.		
1.	Allegretto Grazioso ... ..	G. J. Bennett	11.	Andante quasi Allegretto ...	Gustav Merkel
2.	Church Prelude ... ..	R. E. Bryson	12.	Cavatina in G ... ..	Ernest Newton
3.	Andante Tranquillo ... ..	George Calkin	13.	Epilogue ... ..	J. Rheinberger
4.	For Holy Communion ... ..	J. Baptiste Calkin	14.	Andante in A ... ..	J. Varley Roberts
5.	Postlude ... ..	Percy E. Fletcher	15.	Andante in G ... ..	C. Steggall
6.	Largo ... ..	G. F. Handel	16.	March in G ... ..	Henry Smart
7.	Berceuse ... ..	Oliver King	17.	Andante Doloroso ("Marcia Funèbre")	John E. West
8.	Adagio, from Sonatina No. 2 ... ..	Kuhlau	18.	Pastoral Melody ... ..	John E. West
9.	Allegretto... ..	Kate Loder	19.	Andante ... ..	Kate Westrop
10.	Andante in G ... ..	G. F. Wesley Martin	20.	Allegretto Grazioso ... ..	W. G. Wood

## SET III.

No.			No.		
1.	Melody ... ..	A. Herbert Brewer	11.	Cavatina ... ..	Joachim Raff
2.	Maestoso ... ..	George Calkin	12.	Monologue No. 5 ... ..	J. Rheinberger
3.	Ave Maria ... ..	Edward T. Chipp	13.	Melody in F ... ..	Anton Rubinstein
4.	Interlude ... ..	Percy E. Fletcher	14.	Dreaming ... ..	R. Schumann
5.	Intermezzo ... ..	Alan Gray	15.	The Poet Speaks... ..	R. Schumann
6.	Postlude ... ..	Alex. Guilment	16.	Soft Voluntary ... ..	B. Luard-Selby
7.	Sursum Corda ... ..	John Ireland	17.	Menuetto ... ..	Berthold Tours
8.	Lieder Ohne Worte No. 22	F. Mendelssohn-Bartholdy	18.	Aspiration ... ..	John E. West
9.	Andante ... ..	Gustav Merkel	19.	Sketch in C minor ... ..	John E. West
10.	Duetto in G ... ..	Ernest Newton	20.	Andante con Moto ... ..	W. G. Wood

## SET IV.

No.			No.		
1.	Romance ... ..	W. H. Bell	11.	Lieder Ohne Worte No. 44	F. Mendelssohn-Bartholdy
2.	Minuet and Trio (Symphony in G minor) ... ..	W. Sterndale Bennett	12.	Trio ... ..	J. Rheinberger
3.	Canzonetta ... ..	César Cui	13.	Short Postlude ... ..	B. Luard-Selby
4.	Interlude ... ..	Th. Dubois	14.	Andante Maestoso ... ..	B. Luard-Selby
5.	Elegy ... ..	Edward Elgar	15.	Prelude ... ..	Henry Smart
6.	Allegretto ... ..	Niels W. Gade	16.	Fughetta ... ..	Henry Smart
7.	Judex ("Mors et Vita")... ..	Ch. Gounod	17.	Choral Song ... ..	S. S. Wesley
8.	Intermezzo No. 3... ..	Alan Gray	18.	Lamentation ... ..	John E. West
9.	Chanson de Joie ... ..	R. G. Hailing	19.	Allegretto Pastorale ... ..	John E. West
10.	Hymnus ... ..	A. C. Mackenzie	20.	Andante ... ..	W. G. Wood

## SET V.

No.			No.		
1.	Chorale Prelude—Erbarm' Dich mein, O Herre Gott ... ..	J. S. Bach	10.	Prelude ... ..	J. Rheinberger
2.	Allegro Maestoso e Vivace ... ..	W. T. Best	11.	Monologue No. 9 ... ..	J. Rheinberger
3.	Meditation ... ..	Hugh Blair	12.	Chanson Orientale ... ..	Schumann
4.	Canitène Religieuse ... ..	Th. Dubois	13.	Four Sketches, No. 1 ... ..	Schumann
5.	Intermezzo No. 1 ... ..	Alan Gray	14.	Larghetto from Sonata in D ... ..	B. Luard-Selby
6.	Then round about the Starry Throne ("Samson") ... ..	G. F. Handel	15.	Andante ... ..	E. Silas
7.	Lieder Ohne Worte, No. 4	F. Mendelssohn-Bartholdy	16.	Six Short and Easy Pieces, No. 6	Henry Smart
8.	Moderato ... ..	Gustav Merkel	17.	Intermezzo founded on an Irish Air	C. V. Stanford
9.	Ave Verum ... ..	Mozart	18.	Andante in G ... ..	S. S. Wesley
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# The Musical Times

AND SINGING-CLASS CIRCULAR

SEPTEMBER I 1924

(FOR LIST OF CONTENTS SEE PAGE 848.)

## CONDUCTORS AND CONDUCTING

BY WILLIAM WALLACE

(Continued from August number, page 692)

### III.—THE CONDUCTOR IN THE MAKING

The conductor is not born: he is not made: he makes himself. He does not spring suddenly to the platform without having undergone a long process of training by the assimilation of all the orchestral music that ever he heard, and by watching with vigilant eye the movements of different conductors and the methods by which they obtain their effects. It is necessary that he should be endowed with that mysterious quality, an inherent predisposition for music, but we need not quarrel with the biologists who ask us to explain the expression. Let it suffice that we admit the existence of the predisposition.

It is not every musician who devotes himself purely to conducting from the outset; the opportunities are too few: but from the very nature of his musical disposition he is sensitive to rhythm, and in memorising in silence some familiar movement, he may find himself mentally performing the actions of the conductor.

There is no difficulty nowadays in the way of a student acquiring almost automatically a knowledge of the orchestral *répertoire*. He is present when concertos are rehearsed at the orchestral practices of his music school, and whether the performances are good or indifferent, he at least hears the development of theme and sequence of motives, and these take root in his mind. His opportunities for listening to orchestral music are unlimited. The publication of miniature scores, which has been of immense educational value to the amateur as well, enables the student to refresh his mind before a performance, if he has not already marked his own readings, and to insert fresh points that have struck him in the interpretations of different conductors.

Even though some orchestral scores and pianoforte arrangements may be out of reach or beyond his purse, he will be surprised to find how much 'comes back' to him on a second performance. This, too, can happen in the case of works which have not attracted him, but which he has been compelled to listen to in a programme while waiting for the composition that he has specially wished to hear.

Often indeed it is the banal theme that intrudes itself when he is trying to remember the ampler, nobler moments. This unconscious memory is an

important part of the musician's equipment, but it is of paramount importance to the performer, whether he be instrumentalist, singer, or conductor. Education in music never comes to a standstill so long as sound is audible, and an alert memory is to the conductor as indispensable as an acute ear.

In a case in which the student has never actually conducted a work in the orchestral *répertoire*, and may be quite a stranger to the score, his recollection of the orchestral 'points,' *tempi*, and working out, will give him confidence, and his interpretation may reflect new lights.

On its psychological side the character of music is such that it will enter and fix itself in the mind whether we wish it or not, and the musician who finds himself called upon to conduct works in the *répertoire* will possess the advantage of having already learnt them by heart, and thus have all the more time for studying their interpretation, if, indeed, he has not already decided upon his own individual readings.

The instrumentalist who ultimately arrives at the conductor's desk has one great advantage in that during his routine work in the orchestra he has come directly under the beat of a number of conductors, all widely diverse in their aims and methods, but it is singular how very little an orchestral player retains of the general effect of the music which he performs. He is so much occupied with his part that the concentration demanded does not permit his attention to wander, or to arrive at a critical estimate of the work as a whole. What he does gain, however, is some insight into the principles which guide different conductors as interpreters, and he becomes tempered to the discipline observed at rehearsals.

These are conditions which affect every musician, whether he aims at wielding the baton or following a less conspicuous department in his art.

The only way to learn conducting is through practical experience, and this branch of musical education is being developed on lines which show great breadth of mind in those who have originated it. It has come about that the conductor's seat is far from being the sacred preserve of a few, as it had been in the past, and that the student who aspires to it is no longer to be judged guilty of trespass. To put it plainly, conducting is accepted as part of the musician's training. Whether he will ever have a chance of using the stick outside his school is another matter: if the opportunity arrives, he will be able to point to his apprenticeship.

But there is one part of the training which is by no means the least essential, though it does not appear to have been taken into account; it has slipped unobtrusively into the general scheme. It is this: the student is enabled to hear *what the orchestra sounds like at the conductor's desk*—a very different affair from the sound that reaches him as one of the audience. In the days of the old St. James's Hall, a seat on the orchestra was an invaluable 'observation post' for studying orchestration, taking into account the difference in

the dynamics of sound between that which was heard behind the orchestra and that which reached the listener facing the orchestra. In this connection it may be pointed out that in one hall in England the *forte* of the trombones appears to be less than a *mezzo-forte* at the conductor's desk, and in another hall the oboe is all but inaudible. In these cases the conductor will rely upon the orchestra to explain local idiosyncrasies of acoustics.

But the novice has to know something more than the score which he is studying: he will learn his first lesson from pain, as we shall see when we come to consider the Physical Aspect of the Beat. He will have to gain control of his arms: they must move in obedience to the rhythm of his mind. The gesture can be cultivated by practice, or it may be present as a natural endowment. In any event it is the outward sign of the consciousness of rhythm.

Rhythm to the musician is so vital, so elemental a content of his work that he can never escape it. He cannot think in terms of music without feeling its power. It may not be his 'strongest sense,' but its absence is inconceivable.

Let us examine this. The mental equipment of the musician consists of a series of endowments or gifts, one of which, memory, has been mentioned. But striking individual differences are to be found. It is singular that the feeling for and appreciation of rhythm are almost as variable as the sense of pitch or the perception of tonality. The presence of these qualities is not to be found in all musicians in equal strength, but they are of primary importance in conducting. Unless he masters such weaknesses—scarcely grave enough to be called defects—the conductor in the making starts at a disadvantage. And the disadvantage is so great that unless he overcomes it, and that speedily, he will find himself a conductor in the unmaking, in the undoing.

It will not be disputed that rhythm in music is passing through a phase due to some extent to the non-rhythmic sounds which are less a protest against, than a denial of, an article of musical faith. Anything so orthodox as four-in-the-bar, is consigned to outer darkness. A score of to-day, or even of to-morrow, looks as if built up on some adaptation of the Morse code, the S.O.S. of which appears in the *Scherzo* of the C minor. (At the beginning, the four bars after the second pause, the second group of three crotchets for the horn being changed into a dotted minim—and these bars repeated until help arrives!)

No doubt in time we shall become inured to vagaries of rhythm just as we have not succumbed to the hurricanes of orchestration. No! Rhythm is now restless, whimsical, but no more eccentric than that adopted by Rossi in his broken *tempi* mentioned earlier (see *Musical Times*, p. 20 of this year).

It may be a question how far a novice should be entrusted with a score chiefly remarkable for its disregard of steadiness of rhythm before he has 'played himself in' with less hazardous experiments

—leaping out at syntax before he has had some elementary practice. If he is wise he will save himself much mortification in presence of the orchestra by confining himself at first to the répertoire, not courting disaster with little-known and complex works.

In music in which the rhythm and time-signature change frequently, it is well for the conductor in the making so to steep himself in it that while he is directing each moment of sound, his mind is anticipating the bars that are about to be played, and the arm, trained by silent practice, responds automatically. This is somewhat analogous to the work of an instrumentalist, who, when reading at sight, is mentally recording the technique required for two or three bars ahead of that which he is playing.

As has already been pointed out, the restlessness in modern music is no new thing. Three examples of frequent time alterations of time-signatures have been given, one of the 17th century, and two of the middle period of the 19th. There is piquancy in a scene in 'Les Fêtes de Thalie', the first performance of which was given on August 14, 1714, in Paris. Thalia intrudes upon what Melpomene considers her domain, and characteristically the quarrel has sixteen changes of time-signature in forty-four bars. In the sequel, given on October 9 in the same year, Thalia asks her rival, 'Du moderne Amphion qui régna dans ces lieux, Vous donnoisiez les lyriques merveilles? Consultez-les à vos concerts nouveaux, Elles reprochent cent défauts, Capables d'allarmer les sçavantes oreilles.' Polymnia retorts, 'Les enfants d'Appollon ont, méprisé vos Vers.' Thalia answers back, 'Les Elèves d'Orphée ont déchiré vos Aïrs.' So they were already at it in 1714, and two hundred and ten years later there are pupils of Apollo who also 'rend melodies.'

It is true that Beethoven, in his *ritmo de due, tre, and quattro battute* did not dispense with the bars, but this is not quite the same as changing the time-signature. In Op. 127 the introduction of six bars in  $\frac{2}{4}$  is repeated twice in the course of the extended movement in  $\frac{3}{4}$ , and the same work contains a similar example. Again, in Op. 130 there are momentary episodes which, however, do not interrupt the continuity to any extent. Is there any conclusion to be derived from the fact that these works have high *opus* numbers?

Changes of time-signature in our own day have, so to speak, become legitimized, and call for more 'action' on the part of the conductor than 'the placid measures of a bygone day.' Berlioz, in the Incantation Music in 'The Childhood of Christ,' has the movement in  $\frac{7}{4}$ , but barred  $\frac{3}{4}$  plus  $\text{C}$  throughout. In 'Tristan,' in the last Act, Wagner has one bar of  $\frac{3}{2}$ , then three of  $\frac{2}{2}$ , one of  $\frac{3}{2}$ , two of  $\frac{2}{2}$ , then three of  $\frac{3}{2}$ . Later on he has one bar of  $\frac{3}{4}$ , one of  $\frac{4}{4}$ , two of  $\frac{3}{4}$ , one of  $\frac{4}{4}$ , one of  $\frac{3}{4}$ , with five further changes in the next eight bars, when the  $\frac{3}{4}$  is established. When he uses the time-signature of  $\frac{5}{4}$ , he seems to have apprehensions about its safety, for he dissects it into  $\frac{3}{4}$  and  $\frac{2}{4}$  with a dotted bar-line. Vincent d'Indy does the same



in his second Symphony, the rhythm remaining constant for the most part, with rare interruptions by  $\frac{4}{4}$ ,  $\frac{3}{4}$ , and  $\frac{2}{4}$ .

One other example is worth quoting. In a certain work a short movement is barred thus—four bars of  $\frac{12}{8}$ , two of  $\frac{9}{8}$ , four of  $\frac{12}{8}$ , one of  $\frac{9}{8}$ , seven of  $\frac{12}{8}$ , two of  $\frac{9}{8}$ , two of  $\frac{12}{8}$ , two of  $\frac{9}{8}$ , four of  $\frac{12}{8}$ , one of  $\frac{9}{8}$ , and six of  $\frac{12}{8}$ . Then the composer has a glorious splash among sharps and flats. In one fairly short movement he has the signatures C flat, D, C flat, D, B, C flat, E, B flat, C flat, E, D flat, E, D flat, C flat, the logical sequence of which is not quite so obscure as the changes would suggest. The work was a Sonata, and the casehardened composer was the modest and retiring Sterndale-Bennett!!! Talk of *exempla priorum*!

As regards works in the modern repertoire and in the libraries of orchestral societies, the aspirant has the opportunity for hearing over and over again performances which, on every repetition, disclose new things to him. What looked at first a piece of barefaced padding may possess an unsuspected but important 'inwardness,' and justify its existence. There is always something to be learnt, even at the dullest and most pedestrian rehearsal. *K + to then B*

The routine of a school orchestra should never be set down as uninteresting. A student may give a reading of a concerto too remote for serious consideration. But the listener, from his very disapproval of the reading, is storing up in his mind the continuity of the composer's thought, so that when he attempts to reconstruct the work in silence he makes a note of points which, had he the baton, he would make prominent. The conductor who shapes himself towards his great goal, even though he never may reach it, is absorbing and assimilating thoughts, and these, if fortune smiles upon him, will lead him forward.

(To be continued.)

## THE TENOR AND HIS SONGS:

### A COMPLAINT

BY ERIK BREWERTON

The tenor is regarded as having a rather enviable lot, for he is one of a small number and it is the fortune of minorities to be respected—when they are not ignored. As an opera singer the tenor receives the respect due to one who is in great demand: off the stage, unless he is content to adopt the flutings of a drawing-room style, he feels that he is in danger of exchanging honour for obscurity—for the tenor, the 'spoilt darling' of opera, is often the scorn of the devotees of the 'art song.' He is supposed to care for nothing but high notes and sickly sentiment, and when we think of him, we think instinctively of Tosti and Balfe, of Frederic Clay and Stephen Adams. The French even have a phrase *bête comme un ténor*.

However, a little consideration will show that if we leave aside opera and confine our attention to songs, the tenor is to be compassionated rather than condemned, being 'more sinned against than sinning.' The normal male voice is the baritone; the tenor voice is comparatively rare. The baritone, therefore, receives consideration where the tenor is neglected. In other words, he has most of the best songs written for him, while to the tenor have been dedicated most of the worst. The great song-writers of the last century—Schubert, Loewe, Schumann, Franz, Brahms, Grieg—have all written principally for the medium voice. Of these composers Schubert has been the most indulgent to the tenor, perhaps because Vogl, a tenor singer, was one of his intimate friends. That the baritone is the favoured voice of the two is shown not only by the example of these composers, but by the fact that when their songs are transposed they are almost invariably transposed down. We buy Schumann and Schubert in the original or in the transposed edition, and with few exceptions the new keys are a tone or a minor third lower than the original. Many of their best-known songs have never been published in keys to suit a pure tenor. 'Whither' ('Wohin') of Schubert was written in G, which will suit the soprano, and is often sung in F to suit a lower voice, but it has never been published in A flat, which is the one key in which a tenor can sing it satisfactorily. The baritone, as against the tenor, has it both ways. He can sing nearly all the high songs in other keys, transposed a tone or a minor third down, and in addition he has dozens of songs written expressly for him. He can sing the 'Erl King' of Schubert in F or in E. The tenor has to sing it in G, its original key, which even so, especially with the lower pitch of recent years, is not perfectly suitable to his voice; there are too many low D's in it to make him feel happy.

Loewe is an excellent example of a kindness to baritones which they do not fully appreciate. He had a high baritone voice, and wrote for it. The tenor sees plenty of top F's and G's in the score, and his heart rejoices, but when he sees important phrases finishing on low B flats and declamatory passages round the E flat a fourth above, his heart is doubly depressed. Out of the two volumes published by Peters, containing a selection of twenty-six songs, there are only two, 'The Fisherman' and 'The Goldsmith's Daughter,' which a tenor could sing, and even then he would have to face several low B's. Further, to drag these songs up into a tenor compass would mean such a violent transposition—a major third or even a fourth—that the whole colour of them would be lost. Lowering them a tone, however, does not damage them nearly to the same extent, and thus the obliging publishers accommodate the bass and the baritone with editions in lower keys. Once more the tenor is left out in the cold.

So meticulous a musician as Franz objected to his songs being transposed, and he favours a compass from low B flat to F or G flat. Now the

'line' of his song, so to speak, will run through middle B flat. The line of a tenor song should run through C or C sharp, and sometimes even D. B flat is not a tenor's master-note; below C his voice gradually and inevitably weakens. A song need not go high to suit a tenor voice: it is a question of the average note, or of the 'line.'

Mendelssohn's 'On wings of song' can be sung quite well by a tenor in its original key of A flat. Its compass is E flat to F, but the curve of the melody lies between C and the upper F, where a tenor's middle notes lie, and he should be able to obtain such a good tone within that fourth as to obviate the necessity for singing the song in B flat, which is the key in which it is to be found in the 'Tenor Album' published by Boosey.

The later song-writers such as Wolf, Strauss, and Rachmaninov have not favoured the high voice so much as extended the compass of the song at both ends. As a rule the modern song-writer cannot express himself within a tenth, ninth, or even within an octave as Schubert or Schumann could. 'Cecily,' of Strauss, for example, soars up to top B, but it also touches the B two octaves lower. Many of Rachmaninov's songs reach B flat: the comforting words 'for tenor' may appear on the copy, but what is the use of this temporary burst of fine weather if we sink afterwards into a depressing atmosphere of low C's and D's? It is the phrase that counts. A single note here and there may be excused; it may be circumvented or even changed, but a whole phrase is irreconcilable. It stares at us defiantly and is crass. Some modern songs, it is no exaggeration to say, need two singers, one for the phrases at the top, the other for the phrases nearly two octaves below. Too often there are these extremes; there is no middle. To inscribe 'for high voice' over a song simply because there is a high A flat or B flat in it, is a misnomer. An occasional high note does not make a song, though it may spoil it. To write for a voice, it is not enough to know its extreme limits; the composer should know its norm, its average. To train the tenor voice needs perseverance; to write for it needs sympathy. Mozart and Handel had this sympathy, and so also had Beethoven, when he wrote 'Adelaide.'

The tenor will be disappointed with Wolf for two reasons; first, the subjects of his songs are more suited to a woman than to a man, and second, that the musical phrase is too often on low notes. The tenor anxiously looks for notes between low B flat and the E flat above. When he sees several, a dozen top A's will not charm him, and he throws the song aside. This may be considered rather a crude method of procedure, but the tenor voice, like the pianoforte, is an instrument of a certain compass—although not quite like the pianoforte, because its extreme notes at the top and the bottom can only occasionally be used. A modern composer might write excellent music for the pianoforte in a compass of nine

octaves, but as the compass of the instrument is at present only seven octaves and three notes, nobody would be sorry for him if pianists neglected his compositions. The tenor's working compass is from F to A, the tenth above; only very occasionally should he be called upon to sing above the A or below the F.

In short, the tenor has a real grievance, inasmuch as he has little or no share in the great amount of songs that have been written in recent years. His voice, the envy of the public, is neglected or misunderstood by musicians. Song after song he sees appropriated by the soprano or the baritone, but his repertoire dwindles, and he is considered unenterprising—but through no fault of his own. He may raise the pitch of his pianoforte the fraction of a tone and transpose a few songs into higher keys, but in far too many cases he has to leave beautiful songs alone or sing them admitting that they do not quite suit his voice. No wonder he falls back on operatic airs and royalty ballads, the composers of which at any rate know their craft; and if Roger Quilter is a favourite of his it is partly because he has written in several cases expressly and sympathetically for the tenor voice.

What is needed is a greater discrimination. A good song-writer should know whether his song is to be written for the female or for the male voice, and then decide which of the different varieties of each voice it is to suit. The idea that the soprano voice is identical with the tenor except for an unimportant difference of an octave in pitch is crude. Handel wrote the florid 'Every valley shall be exalted' specifically for tenor, and the florid 'Rejoice greatly' specifically for soprano. To interchange the parts would be essentially wrong. Similarly a serenade should be sung by a man, and if that of Strauss sounds better sung by a soprano than by a tenor, then there is a serious fault in style which mars the music, however delightful it may be in detail. Beethoven's 'Adelaide' is eminently for a tenor, and should be left in its original key of B flat and not tampered with by ladies and transposed into A flat or G.

At present the tenor who is a tenor and not a misguided and discontented baritone, is, as regards serious songs, doomed to a comparatively disappointing time. He will querulously complain that the soprano and the baritone have all the best tunes. Modern composers are urgently required by him, for though they would be writing for a minority it would be for such a neglected and famished minority that they might acquire a popularity such as they would never obtain from the hundreds of baritones who do not know how well off they already are. But as things stand at present, one is inclined to prophesy that with the decline of oratorio the tenor of the concert platform, who is not *bête*, who takes his music seriously, will soon find himself confronted with only two possible courses: either to go into opera or into liquidation.



# GEORGE III., HANDEL, AND MAINWARING

By WILLIAM C. SMITH

(Assistant in charge of Printed Music, British Museum)

Research in connection with Newman Flower's recent biography of Handel has brought to light an extremely interesting copy of Mainwaring's 'Memoirs of the life of the late George Frederic Handel,' published anonymously in 1760.

This copy, one of five possessed by the British Museum, belongs to the royal collection of books formerly owned by George III. and acquired by the British nation from George IV., in 1823. The volume is worth special notice on account of the many manuscript notes that it contains. Apparently, these notes were all written by the same hand, and there is some reason for thinking that George III. may have written them himself. If not, they must have been added by someone in close touch with the king and Court, and who for some reason recorded the expressed opinions of George III. as the latter read, discussed, and criticized the first published life of the Master musician of the time.

Although the writer of the present article, who discovered the notes, is unable to come to a definite conclusion on the question of authorship, he is inclined to the opinion that George III. was personally interested. There are some obvious objections to the theory that they were written by the king himself, although the handwriting has in places a remarkable similarity to that of a contemporary concert bill written by George III.

Before examining the notes and presenting internal evidence, it may be as well to point out the keen interest that the king took in Handel and performances of his works.

The great Handel Commemorations of 1784 and later years were warmly supported by the monarch, and amongst the royal autographs in the British Museum there exists the original of the following letter from George III. to the Marquis of Carmarthen, Chamberlain of the Queen's Household:

Queen's House, Feby. 27th, 1790.

I have just received the Duke of Leed's note enclosing the Letter addressed to Him by his brother Director of the Ancient Concert on the Subject of resuming the Festival at Westminster Abbey; its having subsided for the two last Year's was not at my instigation but from the trial of W<sup>m</sup>. Hastings in Westminster Hall. If the Duke of Leeds can find means of securing certain Days for the Musical Performances in Westminster Abbey I shall most willingly attend them, and considering how thoroughly the Public as well as the House of Peers seem tired of the Attendance in Westminster Hall I should not think this difficult to be effected.

G. R.

Samuel Arnold dedicated his famous edition of Handel's works to George III., and in the dedication pays the following tribute to the king:

Capital as the works of this great Master have ever been considered, they must however, according to the fluctuations of taste, have been in great measure

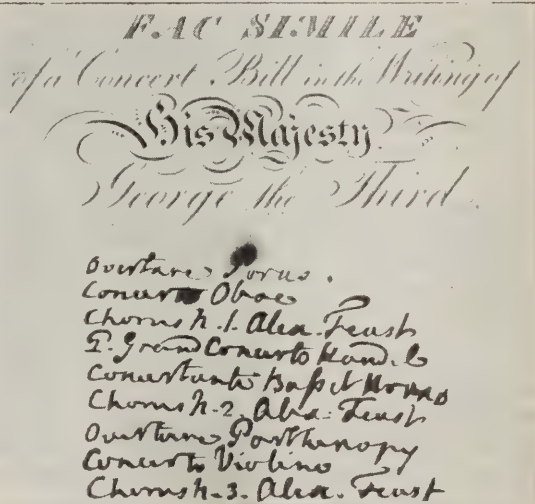
confined to the Closets and Studies of the curious had not your Majesty's Judgement and Munificence kept them alive, and by your support and approbation taught the world to feel their force and energy.

In the diary of Fanny Burney (Madame d'Arbly) is recorded an unexpected meeting which that writer had with King George III. in Kew Gardens in 1789, and the appended extract is further evidence of the high opinion which the king had of Handel:

He [the King] next talked to me a great deal of my dear father [Dr. Burney], and made a thousand inquiries concerning his History of Music. This brought him to his favourite theme, Handel; and he told me innumerable anecdotes of him, and particularly that celebrated tale of Handel's saying of himself, when a boy, 'While that boy lives, my music will never want a protector.' And this he said I might relate to my father.

Then he ran over most of his oratorios, attempting to sing the subjects of several airs and choruses, but so dreadfully hoarse that the sound was terrible.

In view of these facts, it would not be surprising to find comments on the composer and his contemporaries written by the king in a work formerly in the royal possession.



CONCERT BILL IN THE HANDWRITING OF  
GEORGE III.

Reference has been made to a concert bill. A reproduction of this taken from *The Quarterly Musical Magazine and Review*, vol. i., 1818, is given here, and the reader can compare it with the handwriting of the selected extracts reproduced from the Mainwaring volume.

The following transcriptions of the notes are not quite complete. It has been impossible to decipher some portions, and the German script used at times has presented special difficulties. Some of the less interesting passages are omitted. The notes occur as a rule at the bottom of the page, with indication marks in the printed text showing the connection. In this article the page of the Mainwaring volume is given, and sufficient of the text or subject-matter to make the manuscript additions

intelligible. Illegible passages omitted are indicated by . . . and uncertain words are queried. Passages underlined in the original notes are similarly underlined in the transcriptions.

*First title-page, preceding portrait, following the words 'George Frederic Handel,' is the addition:*

By Mainwaring, Fellow of St. John's College, Cambridge.

*Page 53.*—In the printed foot-note referring to the use of 'French Horns' and other wind instruments in the production of 'Agrippina' at Venice, the French horns are identified with forest or hunting horns (in a manuscript addition), and a note has been added:

N.B. *Forest Horns* is the true Appellation of that excellent Instrument; the French call them *Hunting Horns*; and only the Land of Fools calls them French Horns. There is not a player on that or any other Wind Instrument but Bohemians, Saxons, or Hannoverians. The English are too fond of vice and discord to have any turn for musick.

*Page 59* contains considerable manuscript matter, some of which is indecipherable, and subject to several alterations. The references are of particular interest, and a complete understanding of them would probably answer the question of authorship. At the end of the printed foot-note which speaks of the very high esteem in which Alessandro Scarlatti's Cantatas were held by 'judges of music,' there is a reference mark followed by:

N.B. Mr Kelway by far the finest player both on the Organ or Harpsichord I ever heard and Master of the very worthy Dr Aylward Organist of St. George's Chappel Windsor, who owes his Election there entirely to his good Morals and being in my opinion the best musician in the Kingdom, and . . . very straight in his Honour and manner.

The first portion of this manuscript note, from 'N.B.' to 'very worthy,' has been deleted. The note continues on the left-hand margin of the page:

none of the Cannons dared vote against Him. My Friend Fisher voted from opinion, this Dean from gratitude to his only Patron. Majendie because he found He must as also Wilson, Pastor Fido kept away because He could not carry this agt [against?] G's [?] wish, a private good character and His Sovereign's desire of having this . . . man as well as a good Christian for organist. Dean of Bristol [?] by Eliza's [?] orders supports His King . . . and never

shall find favour [?] at least to His, and it is below . . . to anyone, while [?] she is true to Her George. When the Election was over the King received the account from Fisher; and coolly replied He was happy His Dean and Eleven Canons protected Him.

On the Sunday when all went to the Cathedral He commanded the Chapter if they had on the building [?] the person publick reports supposed; the Dean reply'd yes; G. III. went into His private closet with his . . . and Aylward whom He never had seen in his life performed on the organ with the greatest propriety but some degree of fear, Fisher having told him He would not have succeeded had He not been allowed to owne that G. III. said all ye other Candidates were unworthy of . . . in the Organ loft.

In the right hand margin of the same page (59) there is a further reference to the words 'judges of music' already mentioned, which is as follows:

N.B. Mr. Kelway the person I placed as Director and Conductor of my Private Concert and as Harpsichord Master to Queen Sophia . . .

Joseph Kelway (1702?-82) was appointed Instructor on the Harpsichord to Queen Charlotte (Sophia) in 1761. The reference quoted here is very suggestive of the royal hand in these comments.

Pages 83 & 84 record the success of 'Rinaldo' and criticisms of the opera by some unnamed musicians. One of the critics

referred to in the printed text by Mainwaring as 'This great man' (page 84, l. 4) is further described in a manuscript note as:

that wretched little crooked ill natured insignificant writer Player and musician the late Dr. Green Organist and Composer to King George II. who forbad his composing the Anthems at his Coronation Oct. 22<sup>d</sup> 1727, and ordered that G. F. Handel should not only have that great honour but except the 1<sup>st</sup> choose his own words. He had but four Weeks for doing this wonderful work which seems scarcely credible as to the first it is perhaps the most perfect if possible [?] of all His superb Compositions.

Maurice Greene (1695?-1755) is generally credited with having had a strong admiration for Handel, whom he allowed to perform on the organ at St. Paul's Cathedral, where Greene was organist from 1718 to 1727. He was connected with the Academy of Ancient Music, but withdrew from that institution when Bononcini was expelled for fraud. This event may have prompted the reference to Greene as crooked and ill-natured.

a personage, he promised to return, the moment he could obtain permission from the Prince, in whose service he was retained.

*Handwritten note in left margin of page 84:*  
 + that wretched little crooked ill natured insignificant writer  
 Player and musician the late Dr. Green Organist and  
 Composer to King George II. who forbad his composing  
 the Anthems at his Coronation Oct. 22<sup>d</sup> 1727, and  
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 four Weeks for doing this wonderful work which seems scarcely  
 credible as to the first it is perhaps the most perfect if possible  
 of all His superb Compositions.

MANUSCRIPT NOTE FROM PAGE 84 OF THE MAINWARING VOLUME



*Page 85, Mainwaring text :*

Soon after his [Handel's] return to Hanover [1711] he made twelve chamber Duettos for the practice of the late Queen, then electoral Princess.

The following manuscript note, referring to one of the Duets, 'Se tu, non lasci amore' (German Handel Society's Edition, vol. xxxii.), has been added :

The fine Duet in the Messiah is one of them, O Death where is thy Sting, O Grave where is thy Victory.

*Page 88.*—Mainwaring has a reference to the works composed by Handel for the Thanksgiving after the Peace of Utrecht in 1713, and to the following sentence: 'But let the grand Te Deum and Jubilate speak for themselves,' a manuscript foot-note has been added :

George III. agrees with Handel that the Dettingen Te Deum is far superior; it has more effect from the subject being treated with a degree of force approaching to Inspiration, and exceeds even the Hallelujah Chorus in the Messiah and if possible Worthy is the Lamb, and the unexpected Amen at the close.

*Page 90.*—The well-known but apocryphal story of the Water Music and Handel's restoration to royal favour has been dealt with in Newman Flower's biography of Handel, and elsewhere. Mainwaring's account has the following humorous addition :

This is admired by all the world except Zink but He shall Play it every day on the French Horn or Trumpet on board the Royal Yacht till He knows every Note by heart and G. Griesbach soll beystehen und als erster Geige den Tackt schlagen. [... and Griesbach shall be present, and as first violin shall beat time.]

Little is known of Zink, whose poor opinion of the 'Water Music' caused this outburst. The name occurs amongst the players of the bassoon and also of the tromboni or sackbuts in Burney's account of the Handel Festival performances in Westminster Abbey.

G. Griesbach was one of a well-known family of musicians, of whom further particulars are given below in the notes which refer to pages 96-98 of the Mainwaring volume.

*Page 92.*—George I. granted a pension of £200 to Handel, and the Mainwaring reference to the king has the following manuscript foot-note :

Georg Ludewig und Georg Friedrich feÿren die Handelsche Musik mit gleichem Geschmack wie auch das Liebe Vatterland und treue Hannöversche Landskindern wie der [?] G. Griesbach wird niemals überschlagen. [Georg Ludewig and Georg Friedrich are both admirers of Handel's music and the beloved Fatherland, and the true Hanoverians like [?] G. Griesbach will never topple over.]

*Pages 93-95* deal with Pope's failure to appreciate Handel's musical genius, and the poet's confession

that his ears were of that untoward make, and reprobate cast, as to receive his [Handel's] music, which he was persuaded was the best that could be, with as much indifference as the airs of a common ballad.

Continuing the subject, Mainwaring states on page 95 that

The greatest talents are often accompanied with the greatest weaknesses,

and at this point a note has been added :

I cannot with patience hear so wretched a remark from a little rimer take up the attention of M<sup>r</sup>. Manwaring; with G. III. it has not more weight than that of D<sup>r</sup>. Green, both deserve pity, or contempt, but no warmth from those who love either harmony or melody, the former is one of the attributes of Heaven.

*Pages 96-98* describe Handel's residence at Cannons, and the establishment of the Royal Academy of Music for the performance of Italian Operas (1720-28). The passage has a note on the question of the royal patronage of music :

Esther, Acis and Galatea, As pants the Hart, and at least five more Anthems were composed there; neither Science nor any other useful pursuit that is not disgraced by being the object of gain, can be advanced but by the purses of the Great, what would have been the fate of a Deserter in 1756, from the Hanoverian Foot Guards whilst in England, to have played at the Octagon Chappel at Bath, had not G. III. at the expence of His private purse made him a Sternkucker [astronomer] if G. Griesbach does not understand the word F. Griesbach or M<sup>r</sup>. Fischer the Hautbois can explain it.

The deserter referred to was Sir William Herschel (1738-1822), who had a varied career before achieving fame as an astronomer. Born in Hanover and brought up as a musician, he entered the Hanoverian Guards as oboist. He also performed on the violin. After the defeat of Hastenbeck, July 26, 1757, according to one account, his parents privily shipped him off to Dover. The penalties of desertion were thus incurred, but he was pardoned by George III. at his first interview in 1782. In 1766 he was organist at the Octagon Chapel at Bath, and conducted concerts and oratorios. He had at least five nephews of the name of Griesbach, who formed the principal members of the King's Band. George (the eldest) was violinist and leader, Frederick was oboist, and pupil of the famous J. C. Fischer. 'Grove' says :

He [Herschel] came to England with the regiment about 1757, and was stationed at Durham. He soon became organist of Halifax Parish Church, and continued so until 1766, when he was appointed organist of the Octagon Chapel, Bath.

It may be interesting at this point to quote a fairly early reference to the Queen's Band, with which the Griesbach family was closely associated. It is taken from an article on the 'Royal Patronage of Music,' published in the *Quarterly Musical Magazine and Review*, London, 1818 :

The band which has constantly enjoyed the honour of performing to their Majesties and the Royal Family in private, began to be assembled as early as the year 1777, and was at first composed of only eight persons. It was designated 'The Queen's Band.' The original intention was to have made it wholly military, but the King understanding that several of the persons selected played well on stringed besides wind instruments, and perceiving considerable indications of talent among them, his Majesty placed them under masters of eminence at his own expence, and the result was such

as to gratify his expectations. The family of Griesbach formed the greater number of this small party. George, the eldest, was put under the senior Cramer for the violin, and Abel for the study of composition. He made a rapid proficiency, and was appointed the leader; Henry, the second, became under Crodill, a sound and excellent player on the violoncello. M<sup>r</sup> H. G. has not the hand of Lindley nor does he play in the ornate style of that super-eminent master, but in tone, and steadiness in the orchestra, he is not surpassed. Frederick Griesbach and Kellner were for three years under Fischer, the celebrated Oboe player and the former is now without a rival.

Further information about the members of the Griesbach family can be found in 'Grove' and other standard dictionaries of music.

Page 100, dealing with the subject of Radamisto, and the rival merits of Senesino the singer and Handel the composer: Mainwaring says:

To the ladies especially, the merits of Senesino would be much more obvious than those of Handel.

This the writer of the foot-note queries:

dass ist nicht sehr wahrscheinlich, Handel war sehr wohl gebaut und fehlt nicht an männlichen aussehen der andere war ein Hammel. [ . . . that is not very likely; Handel was a fine man, and not lacking in manliness, but the other was a calf.]

It is hardly necessary to repeat here any of the well-known stories of the various male singers who strutted across the Handelian stage. It has long been customary to depict Handel himself as a rather boorish, ill-mannered person, who made little claim on the admiration of the fair sex. A truer estimate of his physical appearance, and less insistence on his supposed love of over-eating, give us a personality anything but unattractive, as readers of Newman Flower's biography will admit.

Page 101, still on the subject of Radamisto and the famous song, 'Ombra cara.' A foot-note adds:

this Song is beautiful but Affani del Pensier, A mio Cor, Falsa imagine, all wrote for Cuzzoni, are finer. Her voice in 1750, when she was an Old Woman, was

equal to that of the angelic Miss [sic] Linley in Her best days, even when the latter sang Come Goddess ever sage and Holy in the Penseroso.

'Affani del pensier' is from 'Otho,' 'A mio cor' from 'Alcina,' 'Falsa imagine' from 'Otho.' Cuzzoni, born about 1700, made her first appearance in England in 1722, and her last London appearance at a benefit concert in 1750, when she was 'old, poor, and almost voiceless.'

Page 105 deals with 'Muzio Scevola,' a pasticcio produced in 1721 under the auspices of the Royal Academy of Music. The three composers to the Academy, Attilio Ariosti, Bononcini, and Handel, were each supposed to have written one Act and an overture. Bononcini provided the second Act, and Handel the third. Ariosti's claim as composer of the first Act has been disputed by some writers, mainly on the evidence of existing J. C. Smith copies of the work, one in the British Museum, and one formerly in the possession of Dr. Cummings. In these copies, the first Act bears the name of

'Sig<sup>r</sup>. Pipo,' identified as Filippo Mattei, a violoncellist in the orchestra of the Royal Academy, and who was also known as Pipo or Pippo. Chrysander accepts the statement that Pipo and not Ariosti was the composer of the first Act, but the evidence in favour of the claim is not perfectly clear. The contemporary edition of the 'Songs in the Opera of Muzio Scaevola' (1721) states that the work was 'Compos'd by Three Famous Masters,' and Pipo can hardly be considered to come within the description. Very little is known about him, and there is not much to his credit as a composer.

The manuscript note from the Mainwaring volume strongly supports the opinion that Ariosti was the composer of the first Act, and not Mattei, but the writer may have been merely accepting the current opinion, and not in a position to dispute the statement of Mainwaring. Further references to the question are to be found in Streatfeild's and Chrysander's biographies of Handel.

The manuscript note on page 105 is as follows:

M<sup>r</sup> Mainwaring writes for those who have Eyes not Ears; for if any can hear that overture without Extasy He has no Musick in his Soul; a fine sentiment of Shakespear in the Tragedy of Othello; Hendel was as superior to flimsy Bononcini as was Scipio Affricanus to G. C-y. My dear honoured friend as well as Sub Governor Andrew Stone Esq<sup>r</sup> who nearly loved Hendel's Musick as much as every man of delicate feelings Religion, and Virtue must or ought told me the Attilio was so bad a composer that He was accused of not having written the good [?] Act which fell to his share it was so superior to any of his own Operas that He was accus'd of having stolen it when in Italy and murdered the real Composer least the Theft should have been discovered, I believe this true because my ever revered friend was a good man a Christian and bred up at Ch. Chur. Oxon. but I know a dead march He compos'd not equal to that in Saul; but far superior to that of any other Composer but the Herculean G. F. Handel.

The Dead March referred to is probably the march (reproduced opposite) from Ariosti's 'Coriolanus,' and the vexed question as to the rival claims of Ariosti and Mattei must be left at this point until further evidence is forthcoming.

G. C—y and Andrew Stone, both referred to on page 105, need further comment.

The former, identified as G[eneral] Henry Seymour Conway, politician and soldier (1721-95), was dismissed from his offices and employments for opposing George III.'s arbitrary measures, 1764, and later became Governor of Jersey. If the notes under consideration express the king's opinions, it is not surprising to find that the dismissed General was rated no higher than 'flimsy Bononcini.'

Andrew Stone (1703-73), whose record is fairly well known, was appointed Sub-Governor to George III. when the latter's household was reconstructed in 1751 on the death of Frederick Prince of Wales, his father. The reference in the manuscript note to Stone as 'My dear honoured friend as well as Sub Governor' seems almost conclusive proof that this note at least was



written by the royal hand. In the known career of Stone there appears to be no other appointment to which this passage could be taken to refer. Moreover, it is known that George III. had a great admiration for Stone, an opinion strongly endorsed here.

*Pages 106, 7, Mainwaring text:*

The perfect authority which Handel maintained over the singers and the band, or rather the total subjection in which he held them, was of more consequence than can well be imagined. . . . Senesino, who, from his first appearance had taken deep root, and had long been growing in the affections of those whose right to dominion the most Civilized nations have ever acknowledged, began to feel his strength and importance.

whose life are well known. 'Moses Gordon' refers to Lord George Gordon (1751-93), the agitator, who embraced the Jewish faith. He was convicted of libel against the Government and Marie Antoinette, and imprisoned in Newgate from 1788 until his death.

*Page 108* deals with the collapse of the Academy in 1728, the quarrels between Handel and Senesino and between Faustina and Cuzzoni. The added manuscript note is as follows:

G. F. Handel was ever honest, nay excessively polite but like all men of sense would talk all, and hear none and scorned the advice of any but the Woman He loved, but his Amours were rather of short duration, always with [in] the pale of his own profession, but



MARCH FROM ARIOSTI'S 'CORIOLANUS'

Referring to this passage is the following manuscript note:

This Position is very false for though Pope's wit against Handel retorts on himself alone, yet the Creature of [?] Religion (though not very tolerant, yet not less so than that of the Dissenters or Jews, for no one can call either Dr. Priestly of Birmingham or Moses [?] Gordon of Newgate [?] though both originally Presbyterians, Christians) and He beautifully owned Women have no characters, therefore they ought obey men, not govern them.

'Dr. Priestly' (Joseph Priestley, 1733-1804), was the theologian and scientist, the details of

He knew that without Harmony of souls neither love nor the creation could have been created and Discord ends here as certainly as the last Trumpet will call us from our various Pleasures [?] to the all merciful seat of a merciful but at the same time Righteous Judge whether as God the Father or as Our Blessed Redeemer.

This note is one of the very few references to Handel in his relations with women. It is somewhat surprising that, in an age when there was much scandal, a public person like Handel did not figure more frequently in the Court and society gossip of the time than is recorded. The overwhelming demands which his art made upon him,

and the satisfaction which he found in the exercise of it, may explain his apparent indifference to many things attractive to the more ordinary person.

Page 109, l. 10, Mainwaring text :

The late Laureat.

Manuscript foot-note :

Colley Cibber.

Cibber died in 1757.

Page 110 contains a reference to Colley Cibber's remarks on the personal discords of the Academy Singers, and his suggestion that some King of Morocco would have known how to bring them to order. Mainwaring continues :

But, had he [Colley Cibber] known anything of the true spirit of Handel, he would not have wished them under better government.

The underlined passage has the following note in the margin :

A false position, but it is Oxford not St. John's Cambridge that deals in syllogisms instead of solid mathematics; the first is the amusement of Fools,

the latter good to attain a certain point, viz., the obtaining the habit of coolly searching for truth; there is indeed another absurd pursuit not much countenanced by men of Principle at Cambridge viz Metaphysics which tends only to unbinge every good principle, and to make man presumptuous and absurd [?].

† Having one day some words with Cuzzoni on her refusing to sing *Falsa imagine* in OTTONE; Oh! Madame, (said he) je sçais bien que Vous êtes une véritable Diablesse: mais je Vous ferai sçavoir, moi, que je suis Beelzebub le *Chéf* des Diables. With this he took her up by the waist, and, if she made any more

\* Handel was a man of consummate Sense and forcible Judgement ever knew that to form a good constitution it matters little who makes the Laws provided but few are made; but the Execution of them must be entrusted to one alone with Courage or Authority sufficient to save His Country at the hour of Peril.

MANUSCRIPT NOTE FROM PAGE 110 OF THE MAINWARING VOLUME

Page 110 continues the same subject as the previous reference and has a printed foot-note containing the popular story of Handel's threat to fling Cuzzoni out of the window because she refused to sing 'Falsa imagine' in 'Ottone.'

A manuscript addition is as follows :

Handel as a man of consummate Sense and forcible Judgement ever knew that to form a good constitution it matters little who makes the Laws provided but few are made; but the Execution of them must be entrusted to one alone with Courage or Authority sufficient to save His Country at the hour of Peril.

These sentiments are certainly not in conflict with the opinions of kingship and constitutional government ascribed to George III.

Page 111 continues the subject of Mainwaring's criticism of Colley Cibber, referred to in a previous paragraph in connection with page 110. A manuscript foot-note is added to the passage :

It is true they mutinied, and rebelled at last But the slaves of Asiatic and of African Monarchs have often done as much :

N.B. Dr. Mainwarings Wit or rather impertinence frequently overruns the bounds of Common Sense and gets into the land of Folly. Slaves must be rogues for they have nothing to lose; and Despots void of the feelings of humanity; J : B : W, Sp—r. and . . . must tremble but not suffer; for 'Mercy is an Attribute to God himself; and Earthly power doth then show likest God's when Mercy Seasons Justice.'

The personal references have not been identified.

Page 113.—Referring to Handel's visit to Italy (1729), Mainwaring says :

After a short stay in Italy, he returned with Strada, Bernachi, Fabri, Bertoldi and others.

Two manuscript notes have been added. The first refers to Strada :

She was a very Capital Singer, the Songs He wrote for Her prove it sufficiently.

The second refers to Antonio Bernacchi, who had made an earlier appearance in London in 'Rinaldo,' 1717 :

Bernachi was a good Singer, far superior to any we now hear at the Haymarket Theatre, but not equal to

either Senesino or Farinelli; had party, and fashion not made all mad at that time Handel's Operas must have been full, yet solid and good sense cannot always hold its proper place though folly and extravagance for a time may prevail.

Successive biographers of Handel have found difficulty in adequately explaining the

sets made against him from time to time. In all probability there were no real reasons other than those mentioned here—'Party and Fashion.' Apart from the professional jealousies talent like his was bound to provoke, he was made the storm-centre about which whirled and raged the private quarrels of society.

Page 116, Mainwaring text :

He [Handel] now removed to Covent-garden, and entered into a partnership with Rich, the master of that house. Hasse and Porpora were the Composers at the Hay-market. When the former was invited over, it is remarkable that the first question he asked, was whether Handel was dead.

A manuscript note has been added to 'Hasse' :

N.B. With German good sense, but interest that Enemy of Virtue and every honorable or Dignified feeling at length tempted Hasse to come over.

Page 118.—Mainwaring laments the fact that Handel, in contrast to his rivals (particularly the Italian composers, who were more remarkable for



their melody than harmony) allowed himself to give

too much close and particular attachment to harmony, which sometimes led him to neglect the melody, even where it ought most to be regarded, I mean in Vocal Music.

A manuscript note has been added referring to the terms 'harmony' and 'melody':

The Author had better shew where G. F. Hendel shews a want of Melody; but did the Priest understand Musick He would know that Modulation that is true Harmony is the Soul of that science, and the creator of variety, and that Melody is only . . .

Page 134, Mainwaring text:

Indeed in the year 1743, he had some return of his paralytic disorder: and the year after fell under the heavy displeasure of a certain fashionable lady.

Manuscript note:

Lady Brown wife of Sir Thomas Brown.

Streatfeild states that:

Lady Brown belonged to the Cecil family. Her husband, Sir Robert, had at one time been Resident at Venice, where his wife acquired a taste for Italian music. On their return to London she posed as a patroness of foreign singers, and was one of the first London hostesses to give regular musical parties. Horace Walpole, writing to Mann in 1743, mentions the Sunday evening concerts that she was in the habit of giving, according to Burney, 'at the risk of her windows,' for the London mob in those days was nothing if not Sabbatarian.

Lady Brown is also mentioned in Martinelli's correspondence as a leading London hostess ('Martinelli Lettere familiari').

The reference to Lady Brown is the last manuscript addition to the Mainwaring volume.

It is admitted that the publication of these notes may add little to the main facts of the known life of Handel, but as an interesting 18th-century record of persons and events, not otherwise available to the general reader, they have been deemed worthy of reproduction. Moreover, in spite of the excellent work already done by biographers of Handel, there are still many gaps in the story of his life waiting to be filled in by the historian, and many events with which he was connected about which very little is known.

## RAG-TIME

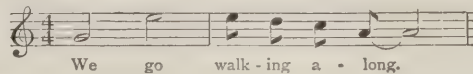
BY HARRY FARJEON

I am not one of those who naturally delight in Rag-time. But this for myself I can say: I am coming to be able (sometimes) not to be unduly conscious of it. In the first blush of its youth . . . but no! Rag-time never blushed. It was I that blushed, that memorable evening in Massachusetts, when first burst upon my scholastic ear those distortions which have spiced syncopation out of its original purity. (O thou Fourth Species, was it for such end thou wert designed and destined?) That music should have come to this! But music alone would not have come to this. It is verbal

accentuation thrust willy-nilly into an opposing musical scheme that gives rag-time its true atmosphere; or, more precisely, it is an incorrect relation between the pronunciation and the time-signature. In Massachusetts this consoling reflection did not present itself, but the analyst in me has since been freed from that momentary paralysis.

To offer an example:

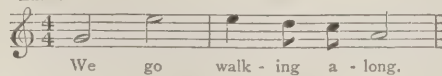
Ex. 1.



Were the above phrase instrumental there would be no suspicion of a triplet. The quaver C in bar two would bear a slightly stronger accent than would the quaver D. But the first three syllables of the words 'walking along' fall naturally into triplet rhythm, the syllable 'long' demanding an accent. And thus the negro would sing it, obtaining a triplet effect lasting not (as is usual) one beat, but a beat and a half, and following this by a strong-accent note which really occurs on the second half of the second beat. He does justice to the words by imposing their sway upon the notes regardless of the time-signature. The relationship between the two thus enforced produces an effect not only new in folk-song, but different from the syncopations which have hitherto obtained in any form of music.

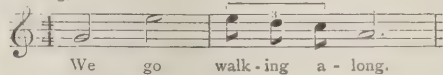
Now, it must not be thought that Sambo, in his academic enslavement by metrical purity, has found the only way out of the difficulty. He might have chanted of his peregrinations thus:

Ex. 2.



or thus:

Ex. 3.



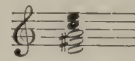
The third version would, indeed, indulge his idiosyncrasy to a limited extent, for a mild syncopation exists in the dotted minim. But how savourless this compared with the quaver tied to the minim boasted by Ex. 1! And how humdrum this triplet, fitted to its appointed place, beside that other, sprawling over a beat and a half! It is such subtle distinctions as those between the first and third versions that make the true character of rag-time and embody its one claim to be a contributor to art. And, naturally, the innovation thus initiated has spread from vocal to instrumental music, and one can now perceive the *raison d'être* of similar effects which have never been wedded to words.

A few sentences back I referred to folk-song. It is as the most prominent modern example of this ancient method of expression that rag-time chiefly merits critical attention. What is there in folk-song besides rhythm? Melody, and the suggestion of harmony. I say 'the suggestion,'

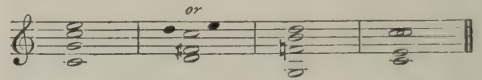
because such songs exist as independent tunes; there is no folk-song that does not bear being given without accompaniment. Now, the popular music of our hoary past sprang into being in the times when harmonic understanding was either non-existent, rudimentary, or limited; but the feeling for harmony has for some centuries been so dominant in the European that we may take it that there have survived only those tunes which conform to the harmonic schemes latterly in vogue. In other words, those airs which can be naturally harmonized by our major or minor scale, or by such forms of the old modes as are used in Church, remain appreciated as tunes; while those whose appeal was merely melodic became, as the harmonic instinct developed, meaningless jargon, and so passed into oblivion. I have in my possession Serbian and Indian melodies transcribed by personal friends. In Serbia the peasants play and sing in parts, and their melodies are full of harmonic implication; they would not be tolerated else. The Indian tunes, on the other hand, stand or fall by their melodic quality alone, for the Indians have neither understanding of harmony nor any desire for it. Among these traditional airs a few, however, are in our major scale, which is merely one of the seventy-two modes used in Southern India. Should musical development in the East in the course of time follow normally the same order as it has with us (a most unlikely contingency), it is certain that such of this inheritance as did not comply with the needs of the new education would be discarded as 'queer,' and, unless noted down in time, would be lost. The major tunes would remain, just as have with us those major, minor, or Church-modal.

Now, the negro is a modernized savage. As a primitive he is under the necessity of finding his own melody; as a man of to-day he has a whole ready-made system of harmony at his command. What does he do? How many harmonies does he add to those suggested by the ordinary European folk-tune? One. It is true that he will decorate it with all sorts of modern frills: augmented triads, consecutive fifths and sevenths, and so on—but these are exuberance and excrescence only, in many cases being due to the irrepressibility of that *enfant terrible*, the saxophone. They are not essential to the comprehension of the tune itself. For such comprehension, however, one new chord must be bred in the ear. And the exciting fact about this chord is that it is the very one it scientifically should be. The three-root system underlying chromatic harmony, as advanced by Day and Macfarren, is subjected to fashionable bombardment nowadays; but this is because of its inadequacy to deal with the modern situation, not for its lack of success in solving the problems of classical times. It is attacked as are other 19th century ideals: Capitalism, Church Religion, National Patriotism. Whatever its shortcomings, it does provide an efficient explanation of the growth of the chromatic tree, the first coloured

foliage of which is what we name the Supertonic Chromatic chord. In the key of C:



\* This supertonic chromatic is precisely the first chord to be borrowed, *for the purposes of its melody*, by modern folk-song. Just as this coloured growth arose in the classical forest, so it arises in the popular cottage garden. Negro tunes are not based on augmented or Neapolitan sixths: such vegetation is too tropical for ready understanding. But with the appreciation of hues other than plain diatonic green and brown induced by excursions into our classical and now well-varied forest, has come the desire for similar effects nearer home, and instinctively the negro has selected the first of them—the most natural. And, in love with his discovery, he works it to death. Rag-tune after rag-tune is based on just this harmonic scheme and little else:



(The 'walking-along' example begins in this way.)

To write a real rag-time you need to do three things: borrow the harmony; concoct the melody; invent the rhythm. You may as well, while you are about it, borrow the above harmony. It is common property. To use it is not dishonest, though neither is it clever. Upon the frame-work thus provided, you concoct your tune. The invention comes along with the rhythm, and it is originality in this that gives to some rag-times (such as 'Stumbling') their spice of value. It is a good plan, indeed, to invent the rhythm first. That achieved, the creative part of the work is done, and it is by simple stages that you reach the position of sitting in an arm-chair and scooping in the royalties.

This, of course, is a conscious process with an explainable technique. As such it becomes, to a degree however small, art-form rather than folk-form—art-form built upon folk-form, as is the natural chronology. The Negro 'Spirituals' and the earlier examples of the dance-rags are the true popular expression, which has been taken as the basis of to-day's slightly more sophisticated ball-room fox-trot. How different a development from that desired by Dvorák when he wrote the 'New World' Symphony and the 'Nigger' Quartet to point the way for American composers! The Old World sent the New World one of its famous men, to act as father to a childhood eager for self-expression. And this eastern sage said, wisely and well: Your strength lies in the simple forms of native art. Let great trees spring from the seeds of your own song. You are British, French, Dutch; the folk-lore of these races has grown to art among your European ancestors. You are also Negro, and as such have a vegetation not



yet cultivated and one we have not touched. Cultivate it.

And, skilful gardener that he was, he showed them the way. He entered into the spirit of the Negro tunes, gathered from that spirit what was beautiful, and wrote the 'New World' Symphony and a couple of works for strings. Then he vanished into the dim East and left the spell to work.

And the spell did not work. The wise man may detect the key that will unlock the future: he cannot ordain what is to be found on the other side of the door.

The New World, in course of time, sent its first-fruits to the Old World. And the Old World thronged to the mart and eagerly tasted. Wry indeed were the faces made by those who were kith and kin to our Eastern sage; and joyous the chuckles, amazing the capers of those equally eastern but less sagacious!

And perhaps the wise were right. Still, rag-time was a growth from the seed selected by Dvorák: the 'New World' Symphony is a sample of what might have come if all forms of growth followed the same model. But each form of seed will find its own form of growth, if it is to thrive at all, for all the sighing of those who would wish every parsnip to be a peach.

## Ad Libitum

By 'FESTE'

The *Etude* for August contains a symposium on jazz—rather late in the day, perhaps, for there are signs that jazz is losing its power of attraction. (Before going further I had better point out that what is said below is the result of a pretty thorough acquaintance with jazz, based on stacks of gramophone records and frequent hearings of the Savoy Orpheans—the latter heard *via* wireless, I hasten to add.) The amusing thing is that so many people are talking as if jazz were a novelty. Does its fancied newness lie in its rhythm? Hardly, for I doubt if there is an effect in modern dance syncopation that cannot be traced to music written generations ago. Even plainsong contains plenty of hints. Rhythmically, the most rabid of jazz is merely conventional syncopation carried to extremes. Does the novelty lie in the scoring? Only to a limited extent. What is a toy symphony but a kind of jazz, so far as the scoring is concerned? The nigger troupe of our young days, with its tambourines, bones, and banjos, was a simple form of jazz band. One of the *Etude* writers, Mr. Henry T. Finck, pooh-poohs the idea of jazz being a novelty. He says:

Musical pandemonium . . . is dear above all things to lovers of jazz. But it is far from being a new thing under the sun. Savages, barbarians, ancient civilized nations, in their orgies, had it. So, perhaps, the scholarly Carl Engel, chief of the music division of the Library of Congress, has bestowed too much honour on Philippe Musard in calling him 'the grand-papa of jazz.' Musard lived in Paris, 1793-1859. His

orchestra of seventy at the Bals de l'Opéra included fourteen cornets and twelve trombones. 'At some phrenetic climax of a quadrille the tonal volume of these instruments would be increased with the racket produced by the breaking of chairs or the firing of pistol shots. The dancing multitude howled.'

Some of the self-styled 'progressive' musicians on both sides of the Atlantic are very busy and amusing just now in the fuss they are making about jazz. They claim that it is a new force that will revitalise the poor old jaded art of music. So they write and lecture on it without, however, telling us exactly in what way jazz is going to contribute to the art. What has it to offer? Nothing in rhythm, for its rhythmic peculiarities are merely developments of something music had already, as is said above. It has nothing in melody or harmony. Melody was never its strong side, and of late it has become so poverty-stricken that its 'composers' are more and more drawing phrases—sometimes whole melodies—from the despised classics, folk-song, or other familiar sources. It has a few instrumental effects that are fresh, but which, from their nature, tend to become stale very quickly. And some of the most frequently used are not even new. Muted brass had become an irritating mannerism with serious composers long before the jazz boom started. True, the saxophone is made to utter unwonted sounds; it moans, laughs, howls, and comes very near to speech at times. But these effects can be used only sparingly, since they have practically no value or interest beyond their unusualness. As for that favourite effect, the trombone *glissando*, it is almost as old as the jazzers themselves. Mr. Finck points out that it is employed by Ravel in his 'Rhapsodie Espagnole.' I don't know the date of that work, but I do know that I heard the effect in a London music-hall about twenty years ago. (I thought it funny the first time, but after a few repetitions it seemed a poor sort of joke.)

One thing that strikes the reader of this symposium, and of the articles and lectures on the subject, is that practically all the stress is laid on the new effects provided by such orchestras as Paul Whiteman's. I heard and saw Paul's band when it was in London, and I am prepared to be as enthusiastic as anybody about its 'slickness' (there is no musical term that quite meets the case). In other respects I thought the band was very much overrated. Sheep-like Londoners went and admired what they were told they would find admirable, but some of the strongest points were just those of any good orchestra. For example, a writer in an evening journal was ecstatic over the fact that the players were able to play *pianissimo*, could grade their power very subtly, alternate swiftly between *fff* and *ppp*, and so forth. Every one of the feats over which he slopped for half a column could have been heard at Queen's Hall applied to good music by ordinary English orchestral players. But it was clear that he knew little or nothing of the possibilities of a modern orchestra. The

Whiteman band had come from America with a flourish of press trumpets; it provided material for a 'write-up' that would appeal to the man in the 6.15: and written up it was. Whiteman proved to be, like Sousa, a good showman as well as a brilliant manager of his performers, but so far as musical interest and variety were concerned, I found the exhibition far less attractive than that of the Southern Syncopated Orchestra, under Will Marion Crook, at Philharmonic Hall, in 1919. True, the latter had the advantage of vocal items, solo and choral. Without these the programme would probably have become as monotonous as that of Whiteman's.

This brings us to the real weakness of jazz—its almost entire absence of *musical* interest. All the writers in the *Etude* emphasise the novelty and piquancy of its instrumental effects. There can be no disputing these, though it would be easy to prove that as a whole they are less novel than their admirers fancy. The effect of novelty is partly due to so many being served up at one helping, so to speak. Heard singly, most of them would rouse no more comment than would any one of the striking touches in orchestration with which modern music abounds. We expect such novel touches in these days, when hundreds of students not yet out of their 'teens could give Berlioz lessons in orchestration.

If a composer wished to astonish us by the novelty of his scoring, he could hardly do so save by writing a work in which the whole bag of new tricks could be loosed on us in a lurid ten minutes. But if he is a musician first and an orchestrator afterwards, he doesn't do so, because he knows that a work must have a great deal beyond novel scoring if it is to be more than a nine days' wonder. Jazz compounders, on the other hand, having as a rule nothing to hand out in the way of thematic invention or development, are forced to depend on startling effects. Hence we read of such feats as those of the cornet player who 'when he put his tomato can on the end of his instrument produced music with strange, quivering pulsations, that seemed to come from another world'; and of a trombonist who plays his instrument through a megaphone, when it 'sounds more like a magnificent baritone voice than anything else,' and so forth. Take away these stunts, and the admittedly better, and, in some cases, really artistic tonal devices of such bands as Whiteman's, and what is left? The jazz writers make no pretence at thematic originality. Isham Jones, for example, says:

It is now quite generally admitted that practically every popular hit of the day is based upon some music of the past, some work of a famous composer, or, in many instances, old folk-songs. This is not always deliberate, but, instead, is often quite accidental. I have known of some popular songs with parts of the melody almost identical with certain parts of an old classic, and yet the composer had never heard that particular classic. This imitation is almost certain,

when it is considered that there are actually only twelve different tones in the scale as it is played on the pianoforte. The old masters had a virgin field when they were composing. The popular composer to-day uses only parts of those twelve tones, and yet it is immediately duplication. It only takes two notes to make a tune, and some of the most popular songs in recent years have been based on a two-note combination. And I also know as a fact that the composer was unconscious of the fact that the same combination was used by the great composers.

True; but Isham forgets that the great composers produced some of their finest music from unoriginal themes. And when the jazz writers show that they have sufficient musicianship and resource to do the same thing we shall be ready to forgive them their lack of invention.

As for their 'ragging' of the works of standard composers, hear the feeble excuse of Paul Whiteman:

When I played the famous jazz arrangement of Rimsky-Korsakov's 'Song of India,' I was maligned by many for lowering a great masterpiece. I have rather a sneaking idea that Rimsky-Korsakov himself would have been delighted with some of the tonal effects, and that he would have been amazed to find the whole American public whistling a tune that he could hardly have intended for more than a comparatively few grand opera devotees. The theft of tunes without credit to the composer is unpardonable; but if jazz will put a great masterpiece into currency, all honour to jazz.

But why debase it before putting it into currency? This particular piece of music had already reached a far-wider field than 'a comparatively few grand opera devotees.' It had been played and sung all round the world, like other operatic airs that have become 'famous jazz arrangements.' They were taken up and 'ragged' just because they were already 'put into currency' by their attractiveness.

Even more futile is the plea of Vincent Lopez:

America is learning classical music through the jazz versions played by the dance orchestras. There is something in the rhythm of jazz which makes you remember it without effort. Only musically educated persons can hum a representative number of famous compositions. And yet every one hums the jazz tunes almost unconsciously.

The self-styled 'progressives' who claim that jazz is going to rejuvenate music make much of the fact that Stravinsky and some of the French 'Six' have taken it under their wing, though they do not give us details of any successful results.

Percy Grainger is another who is alleged to have done great things with it. Mr. Finck says:

Highbrow jazz, in the widest and most flattering meaning of the word, reaches its pinnacle in such works as his 'In a Nutshell,' in which he introduces new percussion instruments like the Deagen steel marimba, the bass marimba xylophone, and the Swiss staff bells. His example opens limitless vistas of novel sound effects. Conductors of jazz bands will learn much to their advantage by looking over Grainger's compositions.

The cold, hard truth must be told: 'In a Nutshell' was played at Queen's Hall a few years ago under Sir Henry Wood, and after rousing a good



deal of preliminary curiosity (thanks to somewhat sensational preliminary 'pars,' and the popularity of the composer) fell very flat indeed. Rarely has a work that called for so much paraphernalia produced so little result, and given such a miserable ha'porth of effect.

There is a good deal of pretence and humbug hanging round the jazz industry, but the cream of it is perhaps found in the attitude of the above-mentioned 'progressives,' who take a few of the meagre number of good examples and call on us to admire them as a new and vital form of art. They say nothing of the hundreds of failures that have to be set against one such success as 'The Kitten on the Keys.' And the fuss they make about their liking for jazz is ludicrous. Interviewers find displayed on their pianoforte (quite by accident, of course) a copy of the latest fox-trot—clear evidence of the interviewee's breadth of mind and up-to-dateness. They profess to see in 'The Kitten' something that could not have been achieved by the despised 'flat-footed, academic' Brahms, the 'sentimental, moonstruck' Schumann, or any other of the turgid Teutons. Of course it couldn't, any more than 'Die Mainacht' or 'Le Carnaval' could have been written by Irving Berlin (though, as a matter of fact, it is extremely likely that had Brahms or Schumann turned their minds that way they could have beaten Irving at his own game, just as Debussy wrote one of the best of cake-walks. But he seems to have been content with one). Perhaps this sudden priggish patronage of jazz is due to the complete collapse of the ultra-modern bubble, so far as this country is concerned. Who would have thought, five years ago, that the vogue of the later Stravinsky, the 'Six,' and their disciples, ushered in as it was by such a fanfare, would have fizzled out in so short a time? The public is now bored by, or at best only mildly interested in, continual dissonance, and as the advance-guard must have something to boost they find jazz a convenient way of saving their face. Some day these tired old-young men will 'discover' Beethoven, Brahms, and Schumann, and then heaven help those composers!

One or two more quotations from the symposium. Here is an advertisement quoted by Mr. Finck:

#### PIANO JAZZ

By note or ear. With or without music. Short course. Adult beginners taught by mail. No teacher required. Self-instruction course for advanced pianists. Learn 67 styles of bass, 180 syncopated effects, blue harmony, Oriental, chimes, movie and cafe Jazz, trick endings, clever breaks, space fillers, saxophone slurs, triple bass, tricked harmony, blue obbligato, and 247 other subjects, including ear-playing and musical invention. One hundred and ten pages of REAL jazz. 25,000 words. A postal brings our FREE Special Offer.

Mr. Finck adds:

If that isn't American—as American as Barnum—I'd like to know what is. Yes, ladies and gentlemen, we have given the world a bran' new branch of music. You bet! Hooraa!

John Alden Carpenter says:

I am convinced that our contemporary popular music (please note that I avoid labelling it 'jazz') is by far the most spontaneous, the most personal, the most characteristic, and, by virtue of these qualities, the most important musical expression that America has achieved. I am strongly inclined to believe that the musical historian of the year two thousand will find the birthday of American music and that of Irving Berlin to have been the same.

This is distinctly hard on America, but as it is said by one of their leading musicians, it is not for mere Europeans to contradict. We can only express our sincere sympathy, and hope that American music will have another birthday soon, and make a better choice of parents.

On the origin and meaning of the word 'jazz':

The word 'jazz' is African in origin. It is common on the Gold Coast and in the hinterland of Cape Coast Castle. In his studies of the Creole patois and idioms in New Orleans, Lafcadio Hearn reported that the word 'jazz,' meaning to speed things up, to make excitement, was common among the blacks of the South. . . . In the old plantations . . . when the fun languished, some West Coast African would cry out; 'Jazz her up!' and this would be the cue for fast and furious fun.—*New York Sun*, quoted by Henry T. Finck.

Vincent Lopez gives a more subtle and less convincing derivation:

I have been for a long time making a study both of the word 'jazz' and of the kind of music which it represents. The origin of the colloquial word jazz is shrouded in mystery. The story of its beginning that is most frequently told and most generally believed among musicians has to do with a corruption of the name 'Charles.' In Vicksburg, Miss., during the period when rag-time was at the height of its popularity, and 'blues' were gaining favour, there was a coloured drummer of rather unique ability named 'Chas. Washington.' As is a very common custom in certain parts of the South, he was called 'Chaz.' 'Chaz.' could not read music, but he had a gift for 'faking' and a marvellous sense of syncopated rhythm. It was a practice to repeat the trio or chorus of popular numbers, and because of the catchiness of 'Chaz.'s' drumming he was called on to do his best on the repeats. At the end of the first chorus the leader would say: 'Now, Chaz!' From this small beginning it soon became a widespread habit to distinguish any form of exaggerated syncopation as 'Chaz.'

Paul Whiteman says that he knows of no better definition than that of Sousa, who derives the word from 'jazzbo,' the term used in the old-fashioned minstrel-show when the performers cut loose and improvised upon or 'jazzboed' the tune. And as a similar difference of opinion is expressed by various writers as to the nature of the thing itself, we may take our choice.

A few of the contributors (blind to the risk of being called pedants, old fogies, and the like) attack jazz roundly. I quote a bit from the article by Will Earhart, Director of Music at Pittsburgh (Pa.). Mr. Earhart is very much in earnest—in itself a crime to-day—but there is a good deal of horse-sense in his homily:

I do not approve of 'jazz' because it represents, in its convulsive, twitching, hiccupping rhythms, the abdication of control by the central nervous system—

the brain. This 'letting ourselves go' is always a more or less enticing act. Formerly we indulged it in going on an alcoholic spree; but now we indulge it by going (through 'jazz') on a neural spree. Just now, the world does not know where to look for some stable principles to cling to, has lost its confidence in the value of ends that it formerly believed in. . . . Restlessness, indecision, and excitement are characteristic of the interim before we again find compelling aims. 'Jazz' is symptomatic of this state. Since it is a symptom, I am not very much worried about it. It will disappear like all things that are not sound and fundamental always have disappeared, and always will. It is a little irritating—when it is not amusing—to hear it justified because it is dynamic, forceful, energetic. A man in an epileptic fit certainly loosens a large amount of energy; but it is ludicrously foggy thinking to appraise such energy as strength. Energy or force has no value except as it is well controlled and purposefully directed. 'Jazz' certainly proves that Americans possess nervous energy. It does not prove that they are safe with it. We have made the mistake before of assuming that fussy, uncontrolled energy meant strength, and we are making it again now. 'Jazz' is defended sometimes because, in its later manifestations, well-trained musicians have put some real interest of musical thought and design into it. Such bright spots of the kind that I have noticed are merely intermittent. They usually appear as oases with a desert of drivel before and another following. Their effect, to me, is that of a voo-doo dancer suddenly shouting out some witty epigram and then relapsing to his primitive nature.

He winds up with a mildly crushing coda :

Perhaps everything must be judged by the company it keeps—and attracts. Bach fugues, Beethoven symphonies, works by Debussy and Ravel are heard in certain places and received by a certain clientele gathered there. They seem to be appropriate to the places in which they are heard, and to the people who gather to hear them. So does 'Jazz.'

This seems to be justified by the admission of Mr. Lopez:

Because there seems to be something animal-like in the emotional effects of 'jazz,' we have turned to animal movements to get a name for it. We have had the 'turkey trot,' the 'elephant glide,' the 'camel walk,' and countless other designations; but at last, and apparently accepted permanently, the 'fox trot.' Perfection of lithesome, graceful bodily action in faultless rhythm can hardly be better pictured than by the harmonious movement of a fox as he trots. The name fits both the dance and the music.

And this is what America has chosen as a basis for the the 'national' school of composers for which she has been crying out! I don't believe it. On the contrary, I believe that there are some young hundred-per-cent. Americans who will eventually express in music the restless energy of America, and her magnificent aspects of Nature, just as practically every great composer has expressed something at least of the scenery and spirit of his country; and they will do it without calling in the aid of West African idioms. These American composers are no doubt young, as I have said—so young that (in the American tongue) they are probably running around in short pants or perhaps still in the cradle. But they are there, and when they get to work they will produce, not noises that are 'animal-like' in their effects, or derived from the orgies of semi-savages, but an art worthy of a great country.

Mr. F. W. Massi-Hardman's letter on critics, which appears on page 837, makes use of an argument as old as the hills. He asks:

Can the critics sing, play, conduct, compose, better than those they criticise? If not, their criticism is a mere pretentious humbug to make a living—a casting the beam out of another's eye before they cast the mote from their own.

(Mr. Massi-Hardman should verify his references. He spoils the simile by transposing the beam and mote.) If we adopt this principle we should throw over our right to complain in a hundred instances that occur in everyday life. When Mr. Massi-Hardman finds his tailor spoiling the cut of a coat, or his cook sending up an uneatable dish, does he maintain an indulgent silence on the ground that he could not do better himself? He does not. And if the culprit turned on him with the above argument, and asked if he could do the job better himself, he would of course point out that it was not his job, but the tailor's or cook's. Similarly, the critic's business is not to sing, play, conduct, or compose (though there have been, and are, critics able to make a fair show at one or more of these accomplishments); his office is to produce a readable judgment on the performance of others. And just as Mr. Massi-Hardman is (presumably) an excellent judge of a dinner, and able to point out the defects in one that falls short of perfection, though (again presumably) but a poor hand at cooking himself, so a reasonably well-educated all-round musician, though no performer, can be trusted to appraise the merits of a player or singer.

The thing is summed up in a figure so well worn that I hesitate before repeating it: One of our best-known critics, when judging some brass performances at a competitive festival, having given a decision unpalatable to some of the audience, was saluted by a voice, 'What do *you* know about it? Can *you* play a brass instrument?' and promptly replied, 'No! Nor can I lay an egg, but I know the difference between a good one and a bad one!' The analogy is not perfect, of course, because the faults in an egg are not, I believe, connected with the laying thereof. All eggs are good when laid; the decline in merit comes only when they are kept over-long. Still, the figure is near enough, and it has a homely smack that makes it get home to an audience's heart, as festival judges have found many a time and oft when judging classes that seem to call for special technical knowledge of a type that they are conscious of not possessing. If everybody thought as Mr. Massi-Hardman thinks, there would be no more competitive festivals, no reviewing of new books or music, and no more examinations of any kind. It is a notorious fact that some of the best musical examiners are men who, through pressure of work (and in some cases owing to the passage of years), are unable to keep their technique up to the mark. They must inevitably decline to



pass many aspirants whose actual technical skill is superior to their own. Yet the longer they go on examining, and the worse their own performing powers become, the more unerringly can they lay their finger on the weak spot of the examinees. This goes to show that the ability to size up a performance is largely a matter of training, and, therefore, a musical critic who year after year listens with a keen and experienced ear (though with eyes deceptively closed and an air of boredom) can be relied on to give a good estimate of a performance. Ask anybody who has tried his hand at this sort of thing what he felt like at his first attempt. Hitherto he had been merely listening like the rest of the audience, ready enough to discuss the performance orally; faced with the responsibility of committing himself to a judgment on paper that will be read by thousands next day, he has felt a good deal less light-hearted about the task. For one thing, he found that judging a picture or a book is easy in comparison, because he could look at the picture again and again, or go over bits of the book as often as he liked. Even a play is fairly easy game, because it is a long, slow-moving affair compared with a musical performance; moreover, many plays are published as well as acted. But a musical performance unrolls itself (often very swiftly), and there is no turning back to revise your impressions. (All this is painfully obvious, of course, but the Massi-Hardmans have to be reminded of it.) And when the critic has done this bit of skilled listening he has to use skill of another sort in putting his hardly-won impressions on paper in a small space and in a manner that shall be clear and attractive to the average reader. Seeing how well our critics as a body perform this double task of listening and writing I think they receive a good deal less than their due. Mr. Massi-Hardman shows himself inclined to criticise the critics. They may well turn his own feeble arguments on him, and ask him if he could do better himself. Anyway, he may be reminded that musical criticism has been a recognised craft for some generations now, and it will continue because it provides something demanded by the majority of musicians, and, above all, by those who have something to criticise, whether as performers or composers. Those who, like Mr. Massi-Hardman, have no use for it, can easily avoid it.

Mr. Massi-Hardman quotes the Russian parable of the donkey that tried, by braying, to show the nightingale how to sing. A good critic does this sort of thing much better. He shows people how to perform by pointing out merits and defects in such a way that the criticised, given gumption and a teachable nature, can learn a lot. If he tried to show them by actual performance he would be less convincing—probably even ridiculous. So he wisely sticks to his last, whereas Mr. Massi-Hardman's donkey, by lifting up his untunable voice in competition with the nightingale, merely gave himself away with both hooves, thus showing that he was not merely an ass, but a silly ass.

## NEW LIGHT ON LATE TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

## II.—JOHN SHEPHERD

John Shepherd was born about the year 1511, and was educated in St. Paul's Cathedral, London, under Thomas Mulliner. The first reference I have met with regarding him is in August, 1536, when he was given the reversion of the Mastership of St. John's Hospital, Armestown, Northampton, diocese of Lincoln, on the next vacancy. In 1542, he was appointed Instructor of the Choristers at Magdalen College, Oxford, and, in 1549, was Fellow, a post which he held till 1551.

The late W. H. Husk, in the second edition of Grove's 'Dictionary of Music and Musicians,' gives no hint as to Shepherd having been a Gentleman of the Chapel Royal. More curious still, G. E. P. Arkwright, in his admirable Catalogue of Manuscript Music in Christ Church Library, Oxford (1915), states that though Shepherd is called 'of the Chappelle,' in 1554, yet, he adds, it is 'an appointment not recorded elsewhere.' However, it is certain that Shepherd was a Gentleman of the King's Chapel in 1551, and was continued as such under Queen Mary in 1553.

While at Magdalen College he was admonished three times for offences 'contra formam statuti'—one of the offences being the surreptitious 'impressing of a chorister from Malmesbury without the King's licence for so doing.'

Shepherd's fame is immortalised in Morley's 'Introduction' (1597), in which work he is included among 'famous English composers,' while six years earlier, in 1591, John Baldwin, in recounting the principal composers of the day, writes:

I will begin with White, *Shepherd*, Tye, and Tallis, Parsons, Giles, Mundy, th'oulde: one of the Queen's Pallis.

Ample proof that Shepherd was one of the Gentlemen of the Chapel under Edward VI. is evidenced from the official List of Musicians, with their fees, from the Establishment book for 1552—implying that he had then been at least six months in office. This book, with Shepherd's acknowledgement of payment, will be found in the British Museum among the Stowe MSS. 571, folio 36.

For those who have any doubt that Shepherd was continued in office under Queen Mary, the best proof is that his name appears in the list of thirty-one Ministers of the Chapel for whom livery was ordered on September 17, 1553, and was, presumably, worn at the Queen's Coronation on October 1 (Exchequer Rolls, 437, 5-10). Henry Davey, in his 'History of English Music' (second ed., 1921), states that among the 'Gentlemen' in 1552, under Edward VI., Emery Tuckfield was the oldest, but he apparently was unaware that Tuckfield was one of the priests. As a fact, the name of Shepherd appears after that of Robert Stone, who lived to be ninety-seven, his death not occurring till July 2, 1613.

The next reference to Shepherd is in April, 1554, when he supplicated for the degree of Mus.Doc., 'having studied music twenty years,' but it is not known if he was granted it. Mr. Davey writes: 'In 1555 he was complained against, and very sharply reprov'd by the vice-president, after which nothing is known of him.' This latter statement is inaccurate, as I find reference to him on New Year's Day, 1557, among the donors of gifts to

Philip and Mary. The entry is as follows: 1557. January 1. 'Shepherd of the Chapel gives three rolls of songs.'

Shepherd was still alive at the death of Queen Mary, in November, 1558, and was probably continued in office under Queen Elizabeth. The Master of the Children of the Chapel Royal, Richard Bowyer, died on July 26, 1561 (Rimbault's date of 1563, in 'The Old Cheque Book of the Chapel Royal,' is erroneous), and was succeeded by Richard Edwards, who had been appointed during Bowyer's serious illness, the patent being dated May 27, 1561.\*

It is certain that Shepherd remained a steadfast member of the Roman Catholic faith till his death, although the inclusion of two English anthems by him in John Day's 'Morning and Evening Prayer,' in 1560, and of a 'Prayer' in Day's 'Whole Psalmes in Foure Parts,' in 1563, has been quoted by some recent writers as a proof that he temporised under Elizabeth. This, however, was not the case, nor did he live five years after Elizabeth's Coronation. The exact date of his death has not been recorded, but he was dead in March, 1563. Even if he did compose a few English Services, it was—just as in Byrd's case—merely in an 'official' way.

Fortunately, sufficient of Shepherd's compositions have survived to prove that he was a noteworthy composer. His 'Esurientes,' printed by Burney, is regarded by Dr. Ernest Walker as 'a good specimen of his solid, straightforward, if rather dull, music.'

His five Masses—'Western Wynde,' 'French Masse,' 'Be not afraid,' 'Playn Song Mass for a Mene,' and 'Cantata Mass'—will be found in the British Museum among the Addit. MSS. 17,802-5, and in the Forest-Heyther collection. The 'Western Wynde' Mass is peculiarly interesting by reason of the fact that Taverner and Tye also wrote settings on the melody in the same MS. H. B. Collins, in his scholarly 'Latin Church Music' (1912-13), writes thus: 'Shepherd's Mass is much more concise than Taverner's, the melody being repeated twenty-three times as against Taverner's thirty-four . . . the counterpoint is freer and more vigorous as well as more ingenious than Taverner's. The "Agnus Dei" reaches a high level of expressive beauty, and the *Finales* in triple time are admirable.'

Shepherd's 'French Masse' is written throughout in perfect time (with the greater prolation), and is in good counterpoint. Mr. Collins considers it, on the whole, 'the best and most practicable of Shepherd's four-part Masses.' His 'Playn Song' Mass is also in good counterpoint, while his 'Be not afraid'—probably founded on a folk-melody—is remarkable for the free use of discords on the strong accents of the bar. Nor must we forget his glorious four-part 'Magnificat'—far superior to his five-part 'Magnificat,' from which Burney quoted the verse 'Esurientes.'

He must have been a prolific composer, judging by what has survived, and he essayed instrumental as well as vocal forms. The anthem, 'Haste Thee, O God, to deliver me,' ascribed to Shepherd by Barnard, is probably by a later composer of the same name. Forty Latin Motets by him are preserved at Christ Church, Oxford, for five, six, seven, and eight voices. Of these there are two settings of 'Cor vestrum,' 'Hic nempe mundi,' 'Sabbatum Maria,' 'Salva Nos,' and 'Te celorum.'

We are safe in dating his creative period as from 1536-60. His music is sound and vigorous. Mr. Collins says that he 'holds an important place among English composers of the period owing to his share in the development of the technique of composition.'

## MUSIC AS A LIVING LANGUAGE

BY MRS. FRANK LIEBICH

The present interest displayed in music by people of all sorts and conditions is a peculiar sign of the times. Previous to the five cataclysmal years of war we were inclined to distinguish two categories of persons: those who were musical and those who were not. But though these lines of demarcation still hold good in many cases, they are becoming less hard and fast. For of all the healing processes that came into requisition for the maimed minds and hearts of those who have survived those devastating years, music has proved the finest tonic and consoler. The large, new public—that has completely ousted the various lesser ones, numbering many music-lovers who were trying to keep abreast of the modern developments of music—has created a demand for what is best in the past of the art. Wireless and a plethora of concerts meet the desire. Concerts, however, often remain, owing to the caprice of the public, a risk and a gamble. But in all kinds of unexpected ways we come across people for whom music has become a real need. And they are sometimes anxious to substantiate their reasons for the faith that is in them. Often they have neither time nor inclination to take up music as a serious study. But they want to supplement their gramophone or wireless set or concert-going with as much knowledge, historical and biographical or theoretical, of music and musicians, as they can, and books that give a synthetic idea of the history and development of the art meet their requirements. Such a one is Maurice Emmanuel's 'Histoire de la Langue Musicale,'\* giving a detailed account of the successive stages of the evolution of music from the 7th century B.C. to comparatively recent times. The work is in two volumes. It is based on the qualitative continuity of the interpenetrative phases of the single note. Unlike many dry-as-dust treatises, the author brings the imagination of his readers into play along with their intelligence. It is the story, almost the romance, of the unending life and power of musical sound.

The history of the language of words bears testimony to the difference between the speech of Chaucer's time and that of Elizabeth's, as well as to the further changes that have been brought about between the Stuart period and Queen Anne, and again between the advent of the Hanoverians and the present time. The vitality of language is enriched and strengthened by the disuse of obsolete words and terms, and the introduction of new ones. The gradual development of the language of music, of harmonic sound, can also be traced across the successive epochs of the world's history. The evolutionary course of its progress can be likened to a melody in its continuity and indivisibility. Its history is a record of vibratory influences and of the evolutionary adaptation of man's hearing to the qualitative changes of the harmonic forces contained in the single note. M. Emmanuel's work is a synthetical exposé of facts and events, a linking of the present

\* For an account of Edwards, see the Memoir by the present writer in 'Early Tudor Composers,' *Musical Times*, March, 1924, p. 223.

\* H. Laurens, 6, Rue de Tournon, Paris (VI<sup>e</sup>).

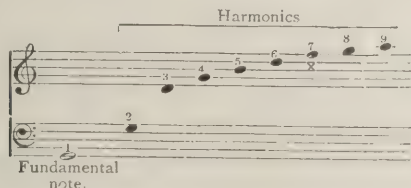


and past history of music. He warns his readers in his preface that he has written an historical essay in which neither artists nor their works figure in the foreground, but that consecutive periods are placed in the limelight and taken severally in the abstract, and it is by them that the various divisions of the work are classified. Though acceptable to scholars in the main, it is not written for them so much as for amateurs who desire to enjoy their favourite art intellectually as well as pleasurably—for nearly every one plays sonatas or listens to symphonies or operas.

As a slight preliminary to the study of his work the author would like his readers to possess an elementary knowledge of solfège, to be able to read the C and F clefs, and to be acquainted with the generic construction of the different major and minor scales. At the outset he defines the empirical principles of resonance, esteeming that all that preceded and all that followed the period from Bach to Wagner is thus elucidated.

The work is divided into two sections: Ancient and Modern Art, and six periods with subdivisions—Antiquity (7th century B.C. to 5th century A.D.), Middle Ages I. (5th to 12th centuries), Middle Ages II. (13th, 14th, and 15th centuries), Renaissance (16th century), Modern Period (1600-1860), and Present Time.

The first and introductory chapter on 'Resonance' treats of the continuous natural phenomena from which all sonorities are evolved. The pure, single note is non-existent, any given fundamental note being surrounded by a cortège of satellites. Theoretically their number is illimitable. Practically the perception of them—as when a low note on the pianoforte is sounded, a violin or harp string set vibrating, or a bell struck—is somewhat restricted.



If G, taken as a fundamental note, is sounded on a pianoforte its partial tones or harmonics, 2, 3, 4, 5 (G D G B) will vibrate in response, and can be discerned by a sensitive ear: the higher harmonics, 6, 7, 8, 9 (D F G A), will be perceived by those of ultra-sensitive hearing. The creative art of music has developed and, so to speak, kept pace with the natural, interpenetrative, resonant succession of these several harmonics.

Rameau called them 'the invisible guide of the musician.' Rutland Boughton has felicitously named them 'spirit notes.' First, he says\*

... they caused the faint quality of the perfect musical note to become sensible to our grosser hearing; then we were led by them to build up the simple forms of chord architecture; and chords, be it well noted, sound loud or soft less in dynamic than in some yet undiscovered harmonic relationship. . . . But much more has been effected by the spirit notes: our very speech depends upon them, for Helmholtz has shown how the vowel-sounds are nothing but combinations of notes of harmonic relationship.

If the second harmonic G and its octave (4) are eliminated, out of the five first harmonics only three will remain, 1, 3, and 5 (G D B). These three notes constitute the common chord. Of its extended form 1, 3, 5, 6—which M. Emmanuel calls 'l'accord général'—he says:

All the different chords in use in classic times were evolved from this unique formula, G B D F A, or chord of the major ninth, and from it the founders of modern harmony have derived those which they have employed.

The author's book on Greek dancing is well-known in this country. It was the subject of the thesis which won him his degree of *docteur es lettres*, equivalent in France to the English M.A. Consequently, following on his study of Greek art, a third of the first volume of his History is devoted to a penetrating scrutiny of the traces of Greek music that are to be found in the music of the earlier Modern periods. Later he deals with their survival in the liturgical chants of the Church and in the songs of the Troubadours.

In each of the six sections of these volumes, intervals, scales, harmony, notation, and rhythm are treated separately and in detail. The chapters devoted to the modes and varied rhythm of the Greeks are among the most interesting. The Greeks, he says, would have looked upon our scales and rhythm as puerile. The theory of the 'accented beat' would only have seemed justifiable to those boon companions of the Kômos who, their libations over, celebrated the praise of the divine Bacchus and endeavoured, often in vain, to move their feet along the ground at equal and equidistant intervals! In contradistinction to much of our regular monotonous rhythm the Greeks delighted to substitute equivalences and symmetries in which our unities of time are considered inartistic and unnecessary. The combined poet-musician-dancer of Hellas was a past-master of rhythm. The mobility of human thought and emotion was reproduced by the Greeks in their sensitive rhythms.

In the third chapter (Middle Ages I.), the gradual merging of the Greek ideals into the Christian liturgy, and even into the polyphonic chorus of the Renaissance, is depicted. The author is specially qualified to write on Gregorian music, having been choir-master for a time at the Church of St. Clothilde, at Paris. Later, in the 16th century, the further absorption of modality into tonality takes place; the rise of polyphony, and the connection of the motet with the primitive organum, is described. Also the different intervals, the vivid interplay of thirds in the polyphony of the day—thirds that were next in succession to the fifths and fourths of the phenomenon of resonance. It is the period of the rise and subsequent domination of tonality and consequent elimination of the modes. The tonal major (Mode of Ut) became despotic. It, so to speak, gave the word of command to its vassals, the neighbouring tonalities. It completely subordinated the hybrid minor scale, situated a minor third below, under the pretext that in its descending form (pseudo-hypodoristi) its component parts were similar to its own, thus establishing a close bond between the two tonalities—the one major, the other minor. A whole gamut of scales became relative one to another, but the radical consequences of tonality were only fully realised towards the commencement of the 18th century. An exhaustive study of Form

\* *The Musical Quarterly*, October, 1915, New York and London.

(1600-1860) in a subsequent chapter brings all the power of tonality into strong relief.

Yet much of the modal tradition was prolonged by several composers into the 17th century. Some of the organists previous to Bach were among the last vindicators of modality. In establishing the pure 'classic' tonality, Bach had to destroy the more or less modal tonality which was still extant in his day. Thus the varied music of the Renaissance, tonal and modal at one and the same time, numbered as many schools (Flemish, Walloon, French, Italian, Spanish, German, English) as the schools of painting.

The 17th-century composers were the founders of the *régime* of modern harmony. The word 'harmony' at this period takes for the historian a new and more precise meaning. And it manifests that the applied principles of resonance were becoming more extended. The chords of the dominant seventh and dominant ninth, with rectifications, were thus considered to be a product of the natural harmonics.

In Part 6 (Modern Period, 1600-1860), the author discusses still further the problem of Harmony and Tonality and the complete disappearance of the Modes. The evolution of rhythm shows symmetrical time and the bar-line linked to one another. Common-time created the necessity for the accented beat. Between them they abolished all that the Renaissance had rediscovered of the free rhythm of antiquity. At the time when polyphony was at its height a revival of dancing was taking place in many parts of Europe. Dance music was then modelled on the airs and rhythms of the folk-music. But when the bar-line became the indicator of rhythmic stress the progress that had been made in rhythm in the 16th century was compromised. The bar-line and symmetrical common-time were erected as dogmas. In an interesting chapter on Form (Modern Period), special stress is laid on the work of J. S. Bach, whose activities were exercised at the confines of various dual stages of the evolution of music: Modality and Tonality, Monody and Polyphony, Melody and Harmony.

The last hundred pages of the history are divided between the Present Day Period and an Epilogue on the Continuity of the Language of Music. The author warns his readers that the near future reserves many a surprise for the musical pilgrim. (The work was written in 1911.) But in spite of evolutionary methods, the art still remains to some extent conservative. In the present crisis it is not so much its speech that is changing as the relations of the parts of speech to each other. For lovers of the old modes there is satisfaction in seeing their present requisition. Folk-music and its current vogue has restored them to us. The author questions the possibility of a synthesis of homophony and polyphony. For in all the arts it seems as if artists had exhausted their scope. Revolutions imply recommencements.

This closely-reasoned work of six hundred and seventy-nine pages can merely be glanced at in a short essay, and such a cursory survey can only be likened to the vain endeavour of trying to get an idea of the beauty and varied aspects of a fine tract of country—our English Lake District, for example—from an aeroplane. It is a story without an end of melodic affinities and of the gradual expansion of tone and harmony. It is devoid of the characterisation of musical genius. But through all its chapters the spirits of those who used this sonorous language

for the expression of their thoughts and emotions and artistic sense of tonal beauty are felt on almost every page. As we follow the evolution of what was their artistic medium we realise that their efforts were, and are, as much prolonged and blended into one another from antiquity to modern times as any note of any given harmonic series. Their activities, the romance of their working lives, their successes, even their occasional failures, are all bound up with the multiple unity of these 'invisible guides,' these vivifying 'spirit notes.'

## MYSTICISM IN MUSIC

By J. A. WESTRUP

Music suffers, perhaps in a greater degree than other arts, from loose thinking. It is an art in some ways so peculiarly distinct and remote from others that its very remoteness from the more material forms of human experience and objective realities is an inducement to vague generalisation and unscientific application of unmeaning attributes. We may say that a picture is true to life, that it is what Plato would have called an accurate mimesis, or similarly that a poem represents tolerably well some phase of human passion or emotion, because both painting and poetry are able to provide in their own mediums a copy of that emotion or passion. But when we try to apply the analogy to music we are met at once by a considerable difficulty. It is manifest that music is not the mere representation of an experience, but an experience itself, not the objective realisation of an idea, but an idea itself. We may take a concrete and obvious example first. A man in a state of heat may be represented in painting as sweating or otherwise exhibiting natural signs of his condition, or in dramatic poetry by the words 'I am hot,' or some similar expression, and in narrative by a description. But we cannot represent a hot man in music. On the other hand music can under certain conditions express heat or cold, or beauty or ugliness, but not a beautiful or an ugly thing. It is a well-known fact that programme music fails in its intention when it attempts to represent the concrete, and falls further from its ideal the more it tries to abandon the abstract. We see this pathetic fact very clearly in the work of Richard Strauss. The Death Music in 'Tod und Verklärung' is not a picture of a dying man, which would be impossible. It is the agony of death itself. On the other hand the 'Rocks' theme in the 'Alpine' Symphony no more suggests rocks than cockchafers, simply and solely because music is not by nature and cannot be a mimetic art, that is to say, it does not represent but expresses. It is when it expresses virtually nothing that we term it unsatisfactory, shallow, mean, or uninteresting. Music is only absolute by virtue of expressing something absolute, and any concrete representation introduced into music, if regarded as concrete, becomes at once a foreign and disturbing element. The cuckoo, nightingale, and quail in the 'Pastoral' Symphony cease to be music so long as we are merely conscious that they represent the notes of birds. It is only when they have taken their proper place in the musical scheme that the whole can be regarded as pure music. The idea may suggest concrete objects, just as when we think of beauty we immediately conceive the image of some beautiful object, but to



force music definitely to represent concrete things would be absurd.

It is in this light that we must determine the nature of mysticism in music. The term, like many others, as I have suggested, is often wrongly applied to anything which bears the mark of deep religious emotion. But mysticism in its true sense implies the communion of the human mind with the divine essence, the attempted realisation of the ultimate, which is obviously a very high and inaccessible ideal. For while music, being an idea, may commune with the essence of beauty unalloyed in a way which is denied to painting and poetry, the communion with the divine essence is a very different thing. Of course it is difficult to refute any author who sees mysticism in any particular work of any composer. For example, when a writer says that the 'Incarnatus' of the Mass in D is a supreme example of musical mysticism, the proof or refutation depends solely on the ability of the philosopher to visualise such communion as is said to be here expressed. Clearly music is far more able to express this idea than poetry or painting is able to represent it, though we must guard carefully against the error of supposing that any music which has a mystical subject is itself mystical. This would be almost as fatal as the vulgar assumption that all Church music is good because it is written for and performed in churches. Such works as the early Italian oratorios or the 'Passions' of the more serious German composers before Bach must be subjected to a more acute criticism than the hasty diagnosis which is sometimes accorded them. We must often be on our guard against this fallacy even in dealing with the works of Bach, and refuse to be seduced by the contemplative piety of the words into a false view of the music. I suppose that the only way by which we can know whether the music of any particular composer is mystical is by realising the impression which it produces on us. Some composers are obviously not mystical—Handel, for example, and Schumann and Parry. In others we perceive traces, especially in Bach, Beethoven, and Brahms. It will be seen that we are led to the conclusion that all the highest manifestations of musical genius are mystical. Mysticism itself is communion with the divine, and the highest form of inspiration has clearly a divine origin by virtue of being the highest, or, to put it in non-theistic terms, the highest inspiration is directly drawn from the imagination or partial conception of the ultimate, and music being, in the words of Schopenhauer, an 'immediate objectivation of Will as a whole,' that music which is produced by the highest inspiration is the most supremely mystical. Nor is the conclusion proved fallacious by history or experience. I have purposely omitted to mention the great polyphonic composers, for any true estimation or appreciation of their work seems to necessitate a frame of mind both historical and æsthetic beyond the reach of any but the specialist. But within the scope of modern music, that is to say, from Bach onwards, there is abundant evidence to support such a contention, provided that we do not follow Max Nordau either in his definition of mysticism or in his wild and uncompromising theory that all mystics are mad. For though it is true that epileptic and delirious persons are apt to be mystical, he would be a bold man who would assume the converse to be true.

Though it is always invidious to analyse the inspiration and mental processes of living composers,

it is clearly the proper function of anyone who would discover the influence of mysticism on music in our own age. While we might all agree in general as to which were the most mystical moments in Bach, Beethoven, and Brahms—I suppose one would refer to the B minor Mass, the Mass in D, and the German 'Requiem'—there would probably be some disagreement in the case of composers like Elgar, Vaughan Williams, and Holst. Of course there is danger in the inquiry; for if we hold that any particular work is deeply mystical, by our conclusion we are compelled to regard it *ipso facto* as a work of supreme genius. Yet the investigation is not unprofitable. If we hesitate to follow blindly those who are led by the more obvious and sensuous elements in 'Gerontius' to declare that it is rather a highly-coloured and imaginative picture than the real and true manifestation of spiritual experience, we shall of ourselves easily discover where there is a definite vein of mysticism. We shall in all probability find the task easier, on account of the smaller number of distractions, in 'The Apostles.' We shall see very clearly how mysticism seems to depend on vocal expression; how the mere manipulation of artificial instruments, however delicately manufactured or however beautifully played, seems insufficient for the full expression of real and ultimate truths. So we have Vaughan Williams's 'Mystical Songs,' and Holst also has recourse to female voices for 'Neptune the Mystic,' but no one ever wrote a Mystical Symphony or even a Mystical String Quartet, though the string quartet is the most perfect combination of instruments. Nor is it possible to recall any purely instrumental work which does express true mysticism, even among the works of Franck.\*

The student of mysticism in modern music might well begin by examining the works which I have mentioned. Of course, the Vaughan Williams song cycle possesses the advantage of definitely mystical words, which are liable, as I have said, to make the hearer uncritical, especially if he is at all susceptible to the influence of mystical poetry. But if this difficulty is once overcome, it is not likely to recur again in the consideration of other works of a similar kind. It would be dogmatic in the highest degree for any individual to lay down that such and such a passage of such and such a work did express mysticism. It is sufficient to indicate the general lines on which such criticism should and can most profitably be based. I have little doubt that the earnest student will find that we have not in this 20th century utterly lost sight of the ultimate and inevitable truths which were the inspiration of the greatest masters of our art.

\* I am quite aware that this statement will be contested. To intending combatants I make a present of the instrumental portions of 'Parsifal' and Vaughan Williams's String Quartet. No concession is implied by this offer.

## Occasional Notes

The average novelist either ignores music or talks nonsense about it. Musical journals rightly pillory bad examples of the latter, so justice demands that when an opportunity for handing a bouquet occurs they should not miss it. Mr. E. F. Benson's 'David of King's' contains a good deal of musical interest, and the art is written about in a knowledgeable manner. We enjoyed very much the description of

the close of a service at King's College Chapel, and above all, the account of Dr. Mann's doings with the voluntary :

Dr. Mann paused a moment before he gave out the subject of a Bach Fugue. It was really a Fugue from the 'Well-Tempered Clavier,' but the wizard who presided over those banks of stops and triple key-board had designed the painting of it with all the orchestral colour of the organ. [Triple key-board? Surely the organ at King's is a four-manual?] It was well-known to David, for his sister in school-room days had been set to learn it, and to enliven her task she and David had created absurd words for it which fitted the subject . . .

thus following the irreverent example of Prout and others. We wonder how many readers can 'spot' the Fugue by means of the jingle?

'Why, it's Margery's,' he said, and made a fluting noise that followed the rhythm of it.

'John Sebastian Back

Sat down on a tack,

Sat do-own on a tack, and said, "Wow"!'.

'Now he's going to sit down again: he keeps sitting down on a tack; there's a tack for him everywhere. Isn't it ripping?'

There follows a capital description of the working-out, and the author considerably provides a clue by telling us that the close was a chord of C major. So we see that the Fugue was No. 2 in Book 1. Learn the jingle, and test it next time you feel moved to sing in your bath: you will find that the third line is not a perfect fit, though near enough to serve.

'O lord, what fun!' said David. 'Worth while sitting down on a tack if it makes you sing like that. I must learn music. I must be a composer. How do you set about a fugue?'

There is much to be said for this light-hearted way of taking a good proportion of Bach. Indeed, a prime difference between Beethoven and Bach lies in the fact that one has to take Beethoven seriously nearly all the time, whereas one cannot play (say) the Clavier Suites and 'Forty-eight' without very often feeling inclined to say with David, 'What fun!'

Mr. Benson's book contains also some excellent fooling in regard to a glee party—none the worse for being on the farcical side—and is in other respects one of the best and most amusing of recent novels.

In our August 'Occasional Notes' we drew attention to the curious facts that in Sir Dan Godfrey's 'Memories and Music' the list of works played at Bournemouth under Sir Dan's direction contains nothing by Bach, and that the composer's name does not even appear in the general index. We expressed the opinion—which was also a hope—that there had been a slip somewhere, and we are glad to find that our surmise was correct. Sir Dan writes and tells us that somehow the Bach works were left out. He promises to send us a complete list, which we hope to insert in our next issue.

The mention of Bournemouth's music reminds us of the excellent work being done in this way at the neighbouring resort of Weymouth. One of our readers who recently spent a holiday there sends us a batch of programmes given by the Weymouth Municipal Orchestra, and becomes quite dithyrambic in regard to the performance. Certainly the programmes are excellent in quality. Here is one

chosen at random: Overture to 'Phèdre,' Massenet; Beethoven's fifth Symphony; Liszt's 'Hungarian Rhapsody'; Borodin's 'On the Steppes of Central Asia'; and a Strathspey from Ansell's Ballet, 'The Shoe.' This music was played one morning at 11.15—a time of day when most people would expect nothing but the most trivial music, if any at all. We note that other programmes have included Haydn's 'Oxford' Symphony; Saint-Saëns's 'Phaeton'; Grainger's 'Handel in the Strand' and 'Shepherd's Hey'; Rimsky-Korsakov's 'Capriccio Espagnole'; Berlioz's 'Le Carnaval Romain'; Roger Quilter's 'Children's Overture'; Dvorák's 'Capriccio Italien' and 'Marche Slave'; Dukas's 'L'Apprenti Sorcier'; Franck's Prelude, Fugue, and Variation; the 'Unfinished' Symphony; Borodin's String Quartet in D, &c. The conductor is Mr. Eldridge Newman, who helps his audience by neatly-phrased and well-delivered comments, illustrated by the playing of various themes from the music about to be performed. We are glad to hear that the public shows its appreciation of this excellent work in the most convincing manner by crowding the hall—one more proof that a sea-side audience is as prompt as any other to enjoy good music provided it be of a readily attractive kind. (The mistake too often made is that of trying to gain converts by playing good music that reveals its attractiveness only after repeated hearings.) So many of our readers have recently discussed the problem of the small orchestra that they may be interested to hear that the Weymouth band is thus constituted: four violins, viola, 'cello, bass, flute and piccolo, clarinet, trumpet, trombone, timpani, pianoforte, Mustel organ, celeste, and bells.

The reader who gives us this information, and whose judgment we may rely on, tells us that this small band plays such works as the '1812' Overture, and such complex scores as that of Dukas's 'L'Apprenti Sorcier' with extraordinarily good effect. As not unimportant details, we add that the surprising sum of threepence is charged for a seat, and that the hall holds fifteen hundred.

Professional musicians who paint are not common, and those who manage to find a niche at the Royal Academy Exhibition may be described as rare. We therefore record with pleasure the fact that Dr. Louis A. Hamand, the organist of Malvern Priory, has a couple of water-colours in this year's exhibition. They will be found in the South Room: No. 712, 'Braunton, Devon,' and No. 734, 'The Tithe Barn, Powick.'

More than any art, music appears to suffer from the inability of some of its devotees to express themselves without highfalutin gush. Some time ago we received from a New York Literary Exchange an interview with Rabindranath Tagore on Kreisler. The Exchange said that it took 'great pride and pleasure' in offering us 'this historic interview of paramount artistic importance for free publication.' We saw so little of historic or artistic importance in the matter that we laid it aside. It has turned up again, however, and, after all, we feel that some of its choicest flowers ought to be handed on to our readers. The interviewer, Mr. Basanta Koomar Roy, found Tagore 'seated at his desk in a corner':

A little lamp was burning on his little desk, and he sat as quiet as Buddha in meditation. Without disturbing him, I sat myself on a chair and was watching the master poet write. Suddenly he began to hum a tune,



his head was swaying rhythmically, and he kept on writing. After a while Tagore looked back, and found me in the room. 'When did you come in?' he asked quite surprised. 'I did not know that you were here.'

Mr. Koomar Roy really must remember to knock, or to cultivate, for use while waiting, a cough of quiet but telling timbre.

The conversation turned on music, and eventually settled on Kreisler.

What did Tagore think of him?

'I like Kreisler's music very much,' said Tagore, as his magnetic eyes were electrified and his face was lit up with a reverent smile. 'I like it more than words can tell,' continued the poet. 'I shall never forget his music. It has moved me deeply. It has shaken me profoundly. It so simply carries us to the very beginning of things. I have heard many musicians, but no music has moved me so fundamentally as Kreisler's playing on the behala (violin). It is something more than marvellous execution, it is something more than exquisite tone, it is something more than perfect music—it is, in fact, a cosmic cry of the Soul from the realm of the External. I do not know how to express it adequately in ordinary words. Psychic language is necessary to express such feelings. How soulfully he plays! He just mercilessly lances one right through the heart with the inexplicable somethingness of his music. It is simply superb.'

Later Mr. Koomar Roy spoke of the fortitude shown by Kreisler during the war, making a comparison that we prefer not to quote:

'Yes, I understand,' said Tagore pensively, as he shook his unique head and opened wide his wonderful eyes as if to seek a glimpse of something that eyes cannot see. 'Yes, from the quality and message of Kreisler's music I can readily understand what you mean. It is the same thing—it is the same principle. Kreisler plays a cosmic music. His music is a positive spiritual affirmation. He must think in terms of the Infinite. He ponders over the varied expression of the Universal in sound and colour. He is enveloped in his heavenly music; so nothing can affect him.'

The interview wound up with another comparison, again far-fetched, but this time quotable:

'Do you realise,' continued Tagore with fervent eloquence, as he wove his tapering fingers in the air, 'how strong a fish is when it is under water? It is powerful in its own strength. Even man with all his power, intelligence, and inventive genius, has to devise so many ways and means, has to wait long, long hours, and struggle exceedingly hard to catch a fish. And when caught, how hard it is for man to take it out of water. But once out of its own element it is utterly helpless. Even the touch of a straw hurts it. So Kreisler is plunged into the pool of music. Music has clothed him with immortality, and the radiant truth of his art shields him from the unreal. When truth fails, man falls. Kreisler rests on the lap of the Eternal, and this makes him invincible.'

We have struggled hard over this bit of fervent eloquence (even going so far as to weave our own tapering fingers into what is left of our hair), but we cannot be convinced that, apart from his music, Kreisler is so much like a fish out of water as Tagore seems to think. All the signs go to show that he is an excellent man of business—as, indeed, every musician ought to be. He gives his public what he is sure it will like, and, on the whole, probably does no more on behalf of music than does the average prima donna. Of course we all make the most of our opportunities of hearing him play on his behala (violin), but only an Oriental mystic can see in the melodious trifles that occupy a large part of his

programmes a cosmic cry of the Soul from the realm of the External, or feel himself lanced right through the heart with the inexplicable somethingness of his music.

But if we may judge from a recent article in the *Daily Express*, Kreisler himself is somewhat given to extravagant expressions. Thus:

Whether I play in public in the midst of thousands, or in the privacy of my room, I forget everything except my music. Whenever I play I am lifted out of the material plane, and in touch with another, a holier world. It is as if some hand other than mine were directing the bow over the strings. And it is at such times as these that the artist gets in touch with the supernatural.

Of course every great performer, whether singer, player, actor, or even speaker, feels something of this. But in general, the more they feel the less they talk about it. And we take leave to doubt whether any performer is ever so carried away as to forget everything except the music, still less to be lifted out of the material plane. A performance of (say) a concerto by a player who was so completely rapt would give conductor and orchestra some anxious moments.

Speaking of composers, Kreisler said:

Yet our work is secondary to that of the composer; we are, as it were, a second flame. What, then, must be the mind of the composer? It must be a mystical whirlpool of emotions so terrific as to be beyond a layman's comprehension. He must look for divine guidance and be ready to chronicle its slightest movements.

That is how the public likes to picture the composer, but in reality he and his methods are much less picturesque. In the production of fine music that mystical whirlpool of emotions is far less fruitful than a capacity for hard, grinding work. Nobody can study his Bach and Beethoven, for example, without coming across abundant proof that page after page of fine stuff was beaten out by sheer cerebration, working on material that in itself was often insignificant. Composition, like fine fiddling or singing, is possible only when there is good brain and will-power at work at the back of it. The notorious under-estimation of the mental capacity of musicians (especially composers) apart from their art is largely due to the floods of loose talk about inspiration, terrific whirlpools of mystic emotion, and so forth. Yet the men capable of writing such things as (say) the 'Forty-eight,' the 'Rasoumovsky' Quartets, or the 'Ring,' clearly had a mental force and a driving-power at least equal to that possessed by many a writer whose fame is secured by the titles of a few books that are now as dead as the 'Forty-eight,' the Quartets, and the 'Ring' are alive.

The one bit of real commonsense in the Kreisler article comes at the end:

I have often thought that we artists, above all others, should be grateful for the fact that we are able to make profit out of what is our greatest pleasure. Some men are inherent gamblers or drunkards, some are born vicious. If they indulged their natural tendencies they would proceed downhill to their ruin. I feel a great sorrow for those so handicapped at birth. Yet we artists find our greatest joy in expressing our desires in music. And yet while doing so we reap a monetary reward.

Without a doubt! And nobody grudges them a penny of it. Bach lived at too early a date in the

history of music-publishing to be able to derive much benefit from his works, but with few exceptions composers ever since have been pretty good hands at taking their goods to market, though on the whole their return is small compared with that of those who perform their music. Indeed, Beethoven, the composer above all others be-legended in this matter of terrific emotional whirlpools, was so good a bargainer that he tried to take his Mass in D to four markets at once; and generally he showed himself well able to hold his own in a business transaction. The public likes to think of music-publishers as harpies, and of composers as rapt innocents with their heads in the clouds—a picture to which composers themselves have not been above contributing a few strokes. Yet there have been idealists among the publishers hardly less than among the composers. During the past two centuries music has probably owed to the publisher a debt second only to that due to the composer. But this and other not unimportant questions concerning the material side of music will never be grasped by the lay mind so long as the art is clouded about by sentimental gush. In all the recent talk about widening the public interest in good music nobody seems to have suggested a ban on misty verbiage and art-y jargon. Yet the point is an important one. It ought to be almost, if not quite, as easy to talk and write plain English and sound commonsense about music as about anything else, and when the fact is grasped by all programme annotators, lecturers, and writers on music, they will gain the ear of thousands of average people to whom at present the art is merely an exotic affair for more or less eccentric specialists.

Since the above was written we have come across a racy little passage in *Musical America* dealing with the question as an artist sees it. The speaker is Mr. Edward Johnson, a tenor of the Metropolitan Opera:

I think the successful artist of to-day has a good deal of business sense. The dreamer type is out of style; a misfit in this keen, active age. One will often hear the comment, 'He doesn't look like a singer (or an actor or painter) does he?' Whatever may be accepted as the old-fashioned standard of how he should look, I am quite sure 'he,' whoever he is, is glad he doesn't look that way. Little by little artists are proving to the world that they are regular fellows, selling their goods like business men. The only difference is that when you send out your goods, if you are a business man, your job is done. We have to be there with our goods when they are delivered. The agents peddle us around. We are, so to speak, the 'cheese.' In Anglo-Saxon countries there is a bit of leniency. In Latin countries the goods have to be as per ordered or there is a whistle which means 'watch out, something heavy is coming your way.'

We hope the professional reader, bearing in mind that he is the cheese, will prove himself to be a regular fellow.

We seem to be out of luck in our attempts to report the Leeds Choral Union concert at Paris. In an 'Occasional Note' last month we said that 'a French tenor' sang 'Cujus animam.' We now find that this 'French tenor' was Mr. Tudor Davies, who will, we hope, forgive us. However, we trip in good company, for we observe that *Le Courrier Musical*, in its account of the concert, disguised an old friend by speaking of it as 'Une ode de Melton: "Blert Pair of Sirius," mise en musique par M. Parry.'

From a recent *Musical Times*:

'I find it difficult to master my liking for a tune,' says Mr. James Agate. We hope he will find it impossible. So long as the fact remains that every composer who has ever mattered very much was a tune-writer, Mr. Agate may shamelessly indulge his liking.

From a twenty-line article on 'Tunes,' by Giulio di Conti, in the *Etude* for August:

'I find it difficult to master my liking for tune,' writes James Agate. Most people find it impossible. . . . In spite of our friends of 'Modernism' the stubborn fact remains that every composer who has moved the world has been a writer of tunes. . . . My dear Mr. Agate, do go right on, happy in the enjoyment of your tunes.

When Giulio and ourselves *do* agree, our unanimity is so wonderful as to extend almost to *ipsissima verba*.

## NOTATION OF THE HORN: SOME ALTERED MEANINGS

By TOM S. WOTTON

One need not be a philologist to realise that in every language, while certain words drop out of common usage the meaning of others is modified or altered. The process may be abrupt or gradual, but if all are agreed as to the changed significance, no difficulty arises. Trouble begins when half the speakers or writers cling to the original meaning, while the other half persist in ignoring it. When the word is a technical term, serious misunderstanding will result. Such a term is 'cuivré,' with which may be associated 'bouché,' and the sign +, which may connote either one or the other, or at times the two combined. All three are connected with the notation of the horn.

To fix the latest date when there was no difference of opinion as to the meaning of these terms, would be impossible. To be on the safe side, let us take 1860, for a reason that will presently be apparent. In that year, when the hand-horn was still used almost exclusively in France, and was employed to a large extent in England and Germany, every composer had written for it and every cornist had been trained to play it. And, on the old instrument, notes that were produced by means of the hand in the bell were called by the French 'bouché,' the Germans 'gestopft,' the Italians 'chiuso,' and the English 'stopped' or 'closed.' All the words were synonymous and had but one meaning.

The same notes were beginning to be used on the valve-horn, and the same terms employed to describe them. But while on the hand-horn only certain notes could be closed, and these were 'good' or 'bad' according to the amount they required to be stopped, on the valve-horn *every* note could be taken as closed, and could be produced as either 'good' or 'bad.'

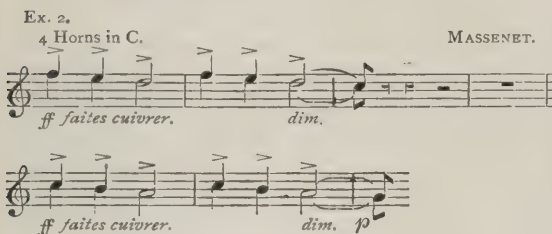
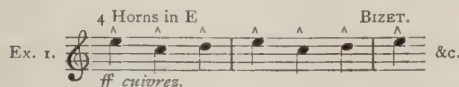
Berlioz, in his treatise on Instrumentation (1844) says:

. . . hunting fanfares are only really joyful when they are played on *trompes* (French hunting horns), a somewhat unmusical instrument, of which the strident and brazen tone bears no resemblance to the chaste and modest voice of the horn. By forcing the emission of air in the tube of the horn in a particular way, it can, however, be made to resemble the



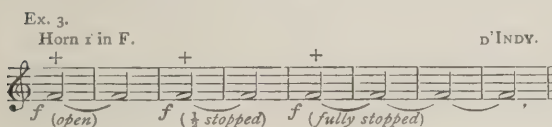
*trompe*; this is called to *faire cuivrer les sons* (to make the sounds brassy). It can sometimes be used with excellent effect, even with closed notes.

Probably the best-known examples of the effect are in the Carillon of Bizet's 'L'Arlésienne' music (1872), and the Angelus of Massenet's 'Scènes pittoresques' (1874):



Both pieces are written for hand-horns, but while the three notes of the first are open, in the second some closed notes are introduced.

When d'Indy, in 'Le Chant de la Cloche' (1886), said that a + above a horn note connoted the cuivré effect, whether the note were closed or open, nobody mistook his meaning:



The first F is an open note, obtained by the valves, and the other two are respectively 'good' and 'bad' closed notes.

Coming to recent times, we find in an Italian edition of 'L'Arlésienne' suites, edited by Umberto Giordano, the 'cuivrez' of the Carillon translated as 'chiuso.' There is evidently an altered meaning here! The distinguished composer of 'Andrea Chénier' must have known that Bizet intended hand-horns for his work\*, and of course knew that E, C, D are open notes on the hand-horn. Yet he marks them as 'closed'! The obvious inference is that the term which in 1860 undoubtedly meant nothing but 'closed' now signifies 'brassy.' A passage in Alfano's 'Suite romantica' (1910) seems to give warranty to this supposition, for we find on p. 90 muted horns marked as 'chiusi.' As nowadays a note cannot be both muted and closed, Alfano's 'chiuso' means something else than 'closed.' On the other hand, in Zandonai's 'Conchita' (1911) there is the indication 'con strumento chiuso,' which certainly implies that the bell has to be closed, whether the tone be brassy or not. The problem is solved by consulting the latest Italian treatise, for in Ricci's 'L'Orchestrazione' (1920) 'chiuso' is said to be equivalent to 'cuivré' or 'bouché.'

We turn to a French authority—and one would think that we could seek no better guide than Ch. M. Widor, whose 'Technique de l'Orchestre Moderne' (1904) professes to continue Berlioz's treatise, and bring it up to date. Having spoken of the effect of muted horns *pp* as a 'sonority of velvet, true caress for the ear,' he proceeds:

As to the 'Sons Cuivrés,' result of an effort, they are produced by the hand obliterating half the tube: the lips give the semitone above, and the movement of the hand makes the sound emitted descend again by the same amount.

The mechanical part does not concern us! For our present purpose, the point is that for the Widor 'cuivré' the use of the hand is imperative, while the Berlioz 'cuivré' is primarily one on open notes,\* which could on occasion be employed with closed notes. As an example of the modern 'cuivré,' Widor mentions the closed and brassy notes of his predecessor's 'Messe des Morts,' but he refrains from quoting the chord in 'La Damnation de Faust':



Had he done so, he would have landed himself in difficulties. Berlioz uses four natural horns throughout his work (except for the scene immediately preceding the 'Ride to the Abyss,' where the 4th horn is 'à pistons'), and all four are here directed to be 'cuivré.' Horns 1 and 2 have closed notes, and therefore may agree with Widor's description. But what about the open G and E of horns 3 and 4? And, in Ex. 3, which of the F's satisfies his definition, and how does he define the other two?

The meaning of 'cuivré,' like 'chiuso,' has altered, and, as with the Italian term, the altered meaning is not adopted by every composer.

Debussy, nine years after the date of Widor's treatise, in 'Jeux' (pp. 48 and 50) has *pp* en cuivrant légèrement' (lightly brassed). As a horn must be stopped by some definite amount, the indication must refer to an effect produced by the lips and breath, the Berlioz cuivre in fact.†

Again, in Massenet's 'Bacchus' (1909) there are nine trumpets and six trombones on the stage, besides the three trumpets and three trombones in the orchestra, all, like the four horns, marked 'ffff cuivré.' Obviously the indication has the same significance for all the brass, and Massenet means the same Berlioz 'cuivré' for his horns he had intended twenty-five years before in his 'Angelus.' And, as far as I know, d'Indy still clings to the 'cuivré' of 'Le Chant de la Cloche,' which is also the Berlioz one.

Widor gives three ways of indicating his cuivré: 1st, by the +; 2nd, by the word 'cuivré (gestopft f)'; 3rd, by the + and the word 'cuivré (gestopft)' combined. The reason of this unnecessary complication will be seen later. To the second alternative he has a foot-note: "Gestopft" means "bouché," but, accompanied by an accent >, or by an *f* or by an *sf* it is taken in the sense of "cuivré." That is, a note marked *p* without any accent, and directed to be 'gestopft,' strictly speaking should be played as a simple closed note with as little effort as possible. And it should logically follow that a similar note surmounted by a + should be played in the same way, since the + is equivalent to 'gestopft.' In any case, there appear to be two meanings attached to 'gestopft,' and this is corroborated by Hofmann in

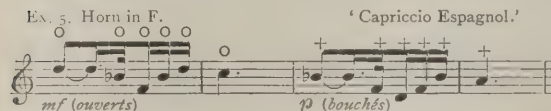
\* The original 'cuivré' was often implied merely by the direction: 'With up-turned bells,' i.e., the horns were held with outstretched arms in the position of 'trompes,' and no closed notes were possible.

† Even if 'légèrement' be twisted to mean stopping from the semitone above, it would not correspond to Widor's description.

\* By way of exception, the Intermezzo of Suite No. 2 has a pair of 'cors-à-pistons' specified, as given in the Italian edition.

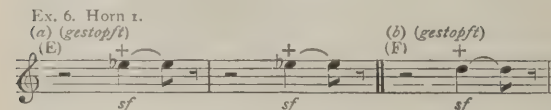
his 'Instrumentationslehre' (1893). What he says amounts to this, that while on the hand-horn the 'bad' closed notes were avoided as much as possible, or only used for a special effect, on the valve-horn these 'bad' notes (which could be produced on any note of the scale) were often employed 'in recent works,' and indicated by 'gestopft' or a +.

We have seen two meanings for the +, the one, the true *cuivré*, and the other, 'gestopft' in its modern restricted signification. To these we might add a third with confidence, were there not this uncertainty as what horn terms really do mean. At the head of 'Mlada' (1893) Rimsky-Korsakov explains that a + connotes a 'bouché' note (in the German translation of the directions, a 'gestopft' one). He says the same thing in his treatise on Orchestration, and there is reason to believe that he means merely 'good' stopped notes, for he particularly refers his readers to Gevaert's treatise for details relating to the technique of the various instruments, and the erudite Belgian's idea of 'bouché' on the valve-horn, which he says is equivalent to 'gestopft' or the +, is one obtained by fingering the semitone above. Also, the best-known example of the Russian master's closed notes, where a phrase is repeated almost like an echo, seems to demand 'good' closed notes, however it may be played in modern orchestras:



But as Wagner gave precisely the same direction at the head of 'Tristan,' published in 1860, and as his 'gestopft' is taken by many to mean the term in its modern restricted sense, it behoves us to be wary.

Richter is reported\* to have declared that at first Wagner did not understand the valve-horn. Whether he said so or not it is undoubtedly true, and not only of Wagner but of practically every other composer of his time. The players too had very rudimentary ideas of the resources of the modern instrument, compared with their present-day successors. Wagner throughout his career was inclined to display a lofty contempt for instrumental technique, but all that now concerns us is his superstition—if it may be so called—as regards closed notes on the valve-horn. Having been brought up on the hand-horn, he *thought* of closed notes in terms of the old instrument. Two notes in 'Parsifal' (p. 688) will illustrate his attitude:



Previous to the two E-flats at (a), the horn had been in F, and is changed back again to F immediately after them. There seems to be not the slightest reason why the two notes should not have been written as at (b) for a horn in F. But Wagner wanted closed notes, and to him a D of the harmonic scale did not *look* so closed. It was a curious idiosyncrasy of his, and to some modern composers perhaps unintelligible. But it is a superstition that

has not entirely died out, judging by some modern scores; where a + above an open note of the hand-horn is a rarity.

The first time Wagner marks 'gestopft' is in 'The Flying Dutchman' (p. 522), where the hand-horns in C have



with a bassoon giving the minor third.\* On p. 533 we find the same notes given to valve-horns, and obviously an exactly similar effect is required. Of course, on the modern instrument, the two notes could be given as 'good' closed notes, and the effect would have been slightly different. But it never appears to have entered Wagner's head that they could be produced in any other way than the one that was imperative on the hand-horn, that is, as 'bad' closed notes. Had he written no more, it might be argued plausibly that the modern restricted meaning of 'gestopft' was invented by him as early as 1843. But he lived to illustrate his real attitude towards closed notes, which was, up to the end of 'Tristan,' that closed notes were played on the valve-horn as they would be on the natural one.† Later, as we shall see, he realised his obsession, but, as our 'Parsifal' extract shows, he was always inclined to revert to his earlier idea. It came to him more easily, and in the fervour of composition a musician follows the (to him) easiest path, if it only means saving an infinitesimal amount of thought.

In 'The Rhinegold' (p. 389) there is a chord (Ex. 7a) for six horns, the key of all six having been altered for the sake of it:



and supporters of the theory that Wagner invariably intended the modern meaning of the + will be hard-pressed to explain why the parts should be noted in this apparently idiotic fashion. Do they convey to anyone the idea of the minor common chord on A flat, which is all they are intended to mean in real sounds? Why could they not have been written for six horns in F, the previous key of the first four horns, as at Ex. 7b? They would have been easier to read—always an important consideration with Wagner—and, if the + really meant the modern 'cuivré' sound precisely the same. But no! The

\* The 'gestopft' is of course unnecessary against hand-horns, which could play the notes in no other way. But Wagner anticipated his parts being taken by valve-horns, when the notes might be given as open ones with the valves.

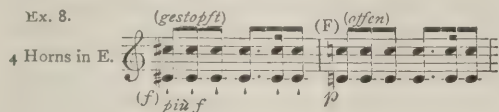
† Wagner might have placed at the head of his scores the direction that Berlioz has for the opening bars of the March of the 'Fantastic': 'Make the closed notes with the hand, without employing the valves.' The French composer intended four hand-horns throughout his Symphony, and only has this indication—omitted from the Berlioz Edition and miniature score—because he, like Wagner, anticipated his parts being performed on valve instruments, and did not want to risk having his closed notes here given as open ones.

\* By Paul Gilson, the well-known Belgian composer and critic, in *Le Guide Musical*, January 2, 1910.



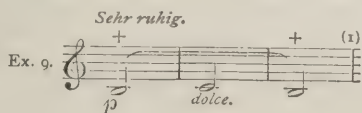
chord as at Ex. 7*b* would have meant to the composer an open note and two 'good' closed ones. And he wanted three 'bad' ones! That he wished the modern effect, or something approaching it, there is no doubt, but he endeavoured to arrive at it in his own peculiar way. His strange notation was not pure wantonness!

Again in 'The Rhinegold' (p. 424) we find the following, for four horns:



If, with him, 'gestopft' was employed in its modern restricted sense and could be used on any note of the chromatic scale, why should a change of key be necessary? Why not a series of C's (natural) for F horns throughout, with 'gestopft' marked for the first bar of our extract, and 'offen' (open) for the last? Wagner's answer would have been very simple,—that whatever is marked against it, C natural is an open note of the harmonic scale and therefore could not be closed. If, he directs in 'Tristan,' by chance a + should be found against an open note (of the hand-horn that is)—and it was sometimes unavoidable in a chord of three or four notes—the players are to change the key of their instruments with the valve into a key in which the note is a closed one. It is a roundabout way of putting things, but it is in keeping with his general treatment of closed notes.

On the other hand, when he wrote 'good' closed notes he expected them to be produced in the same manner, that is, as they would be played on a hand-horn. When he wrote a phrase such as this in



'Tristan' (p. 559) he anticipated his performer playing it as one of Mozart's time would. He wanted delicate slurring, and imagined (rightly or wrongly) that the hand would give a better result than the valve.

Space forbids further illustrations, but if the reader can realise Wagner's attitude towards closed notes up to 1860, he will understand the extraordinary notation of chords such as Ex. 7*a*, and will see the reason for some of the changes of key in the horn parts, and how passages similar to our last extract may be played as musical good taste demands without being inconsistent with the Master's ideas. Wagner would have corrected his erroneous impressions earlier, had he had more practical experience, that is, the experience gained from rehearsing and hearing one's own works. But we must not forget that he wrote 'Lohengrin,' 'The Ring' up to the end of 'Waldweben,' and 'Tristan,' with no other practical experience than that derived from 'Tannhäuser,' produced in 1845. After all, his initial mistake was a very natural one. He was the first to employ closed notes for the valve-horn, and when he wrote the C sharp and G sharp ('gestopft') in 'The Dutchman,' the modern instrument itself had been used only twice before in Germany, in his own 'Rienzi' (1842), and in the first version of Schumann's D minor Symphony (1841). Nobody understood the valve-horn, and certainly not a non-player like

Wagner, however great his genius. Three or four notes in 'Tannhäuser' would not have corrected his original impression, and then, as I have said, he was debarred from hearing his own works, and, in exile, was out of touch with first-class orchestras.\* It was no greater fallacy, believing that closed notes on the valve-horn were the same as on the hand-horn, than in thinking that, by depressing a valve, the modern instrument could be used as a complete chromatic one in another key, and nobody questions the latter as being Wagner's belief. The difference was, that his error as regards closed notes has had a far-reaching effect, as we shall see.

After the publication of 'Tristan' enlightenment came to Wagner, possibly during the rehearsals of the opera in 1865. At any rate, he realised that, however intelligible his method may have been to the older players, nurtured, like himself, on the hand-horn, the younger men could not be expected to make subtle differences between the various crosses, but would treat them all precisely alike. As he without question had a weakness for the modern 'cuivré,' he decided to make his + connote that effect and that alone. Instead of directing that the + signified a stopped note in a general sense, for 'The Mastersingers' it signified a stopped note forcibly blown ('stark angeblasen'), i.e., 'gestopft' in the particular sense described by Hofmann. Now, every note with a + above it meant the Widor 'cuivré.' Wagner may have had relapses at times—we have seen from Ex. 6 that he had them as late as 'Parsifal'—but we may take it that throughout 'The Mastersingers' the specialised 'gestopft' is intended. But trouble came later.

When 'The Rhinegold' and 'The Valkyrie' were published, in 1873, the fact that in them the + had the earlier meaning, while it was necessary to give directions in the scores that it had the meaning to which Wagner was now committed, made but little difference. In the second the + is not found in much more than a dozen places, and in the first, with its dwelves and toads and other wild-fowl, the modern effect is nearly always wanted. But during the composition of the latter end of 'The Ring,' Wagner does not appear to have been quite happy over the two meanings he had attached to the +. It is hard to say exactly how, but such things as giving 'The Question of Fate' motive to muted horns instead of, as previously, to the same instruments with a + above their parts, seem to betoken a certain amount of unrest. He was sure of the effect of mutes, but was not quite sure how the + surmounted notes would be played. In 'Parsifal' his uneasiness seems obvious. He had realised that that which anyone could have prophesied had come to pass—cornists, with the connivance of conductors, were giving the modern 'cuivré' meaning to the + in 'Tristan.'†

The first thing that strikes us as regards the score of 'Parsifal' is that no indication is given as to what the + means. This of course may be taken to imply that in 1882 (date of publication) there was no question as to its signification. But this is far from the truth! The other and more probable reason is that Wagner, grown old and weary, was loth to

\* He did not hear 'Lohengrin' till 1861, the year after he had had the temerity to publish the full score of 'Tristan.'

† Paul Gilson, in 'Le Tutti Orchestral' (1913), complains that the Parisian players (which seems to imply that his own countrymen at Brussels were free from the taint) accented unaccented notes in 'Tristan' because they took the + to mean a note forcibly accented ('renforcé') instead of merely 'bouché,' which he probably takes in the Gevaert sense.

commit himself further.\* Then, contrary to his practice since 'Lohengrin,' 'gestopft' is at times found against *single* notes. At others, the word (in brackets) is added to the +, a totally unnecessary redundancy if the two connoted precisely the same thing. What was in Wagner's mind I cannot pretend to guess, but if he thought to make his ideas clearer, he was woefully mistaken. Widor regarded the conjunction of term and sign as merely another method of expressing the (modern) 'cuivré' (see his third way, given above). D'Indy, an ardent Wagnerian at the time, seems to have looked upon the two indications as referring to separate effects, and hence his direction in 'La Chant de la Cloche,'—a disciple is unlikely to set up an opposition sign!

As to the confused nomenclature of the present day, there can be no question. If anyone says that he has no difficulty in understanding what a particular composer intends by the directions in his horn parts, the raising of my hat to him must not be taken as a tribute to his veracity. That some uniformity—varying with different orchestras—is introduced into the carrying out of those directions, I admit. But that is another matter! In self protection, cornists are forced to standardise (say) their treatment of the +. Occasionally they may have an uneasy impression that the + of a Dukas may not be that of a Ravel. But life is short and art must be done in a hurry, so they tar every + with the same brush, trusting that the conductor will not notice. Their faith in human nature is so far justified, that the conductor as a rule does not notice. Yet, though he is responsible for much, he is not entirely to blame, since composers, while they are at great pains to explain that an imperceptible twiddle on the strings must be performed by three fiddles, and not by two or four, seem callous as to what may happen to their horn parts (though, it is to be confessed, elucidating your meaning at the head of the score is not always a success).

In conclusion, my theory as to Wagner's attitude towards closed notes on the valve-horn seems to hang principally on whether the stopped note (of 'Tristan') is the same as the stopped note, forcibly blown (of 'The Mastersingers'). Logically, this should be so, since they both equal +. But alas! we are not dealing with logic, but with music and the artistic temperament! And even logically, the equation is not true, unless it can be proved that the signification of + is invariable, and that in 1853 (when the music to 'The Rhinegold' was commenced) 'gestopft' was generally taken to imply the term in its specialised sense. Both these suggestions must be dismissed. There is not a shred of evidence to support them! Indeed, it is against them. My theory, like others, can only be accepted in that it explains a godly number of apparently unrelated facts. No theory, however, can explain occasional inconsistencies. And we must bear in mind Wagner's remark to the harpist who drew his attention to certain impossibilities in his part: 'I am not a harpist. I have given you my ideas. It is for you to arrange them for your instrument.' Now Wagner was also not a horn-player . . .

## DEBUSSY AND SOME ITALIAN MUSICIANS

BY ANDREW DE TERNANT

Claude Debussy during his stay in Italy became acquainted with all sorts and conditions of musicians, but the majority were little known, or were mere names beyond the Alps. It was then the sober and slumbrous twilight of imitation and mediocrity. Debussy had become acquainted casually with Ruggiero Leoncavallo. But Leoncavallo was not then a world-wide celebrity. His 'Pagliacci' was in manuscript, but it had not been produced. He had the year before returned from London, after seeking in vain to establish himself there as a teacher of singing. The only musical engagement he secured was as accompanist for a series of Bohemian (smoking) concerts at Cannon Street Hotel. He managed, however, to eke out an existence with his savings from the 'smokers,' and by acting as assistant to the London correspondent of an Italian newspaper. When Debussy met him, Leoncavallo was still a journalist (mainly musical and dramatic criticism), and occasionally added to his income by translating non-copyright French plays for minor Italian theatrical companies. Debussy asked if it was possible to make the acquaintance of Verdi and Boito. 'Oh! that is easy enough,' was the reply. 'You write first to Arrigo Boito, and he will make arrangements for you to meet old Verdi. But you will find Boito to be more a philosopher than a musician.'

Debussy wrote a letter, as directed, and received a reply from Boito saying that he would be pleased to see the young French musician at his Milan residence, on any Wednesday afternoon, from 2.30 to 5.30. 'If unavoidably I am not in at the moment,' Boito added, 'You will find plenty of French books on the shelves of my study to entertain you.' The Italian poet-composer lived in the same house as his married elder brother, Camillo, who was an architect by profession, and a novelist in his leisure hours. When Debussy made his call, Boito was not in, and he was shown into the study. It resembled the work-room of a literary man and a journalist more than that of a musician. There was a pianoforte, but it was dilapidated, and evidently had not been played upon for years. The top was littered with odd numbers of periodicals and magazines, and untidy cuttings from newspapers. Nowhere could Debussy perceive any items of music, printed or MS. The art was represented, not by compositions, but entirely by theoretical and musico-literary works, mainly in Italian, French, and German, a few only being in English. Boito had copies of Berlioz's 'Instrumentation' and Cherubini's 'Counterpoint' in the original French and the English translations, a well-bound set of Grove's 'Dictionary' (with the autograph signature of the first editor, evidently a presentation copy), and John Goss's (Debussy called him 'Jean Gotz') 'Introduction to Harmony.'

A rapid survey of the shelves gave the impression that music had been dethroned by poetry. In fact, more than half of the library consisted of volumes of poems. Nearly all the English, American, and German poets had copious marginal MS. notes.

When, at length, Boito came in, he revealed little of the real Italian in his manner (Debussy was not surprised to learn that his mother was a Polish countess). He explained that he had been delayed by a rather long debate on his lecture. 'It was, of course, on a musical subject,' said Debussy. 'Oh! no,' was the reply, 'it was on the

\* It is not without significance that neither Strauss, nor Weingartner, nor Panizza, in their several editions of Berlioz's treatise, mention the +, though their author, with his explanation of closed notes on the valve-horn, gave them opportunity. It is understandable as regards the Italian, since the sign is not often found in Italian scores (though both Alfano and Marinuzzi employ it, in apparently different senses), but the two Germans knew the +, and, it would seem, knew its ambiguity sufficiently well as not to mark it in their own works, as far as I am aware.



English Lake poets.' Boïto added, 'I never lecture on music now.' He was well aware that his life was a puzzle to many people. It was even said of him that he had deserted music. This, however, was entirely erroneous. He was a literary man by profession, and music was his hobby. So did he fulfil the wishes of his Polish mother, who had not wished him to rely on music for a livelihood. He was not singular in thus planning his career. Many celebrated Russian and Polish composers were something else besides musicians—*e.g.*, doctors, naval and military officers, civil servants, &c. Boïto's outlook as a composer had been disheartened by two events. The first was the success of Gounod's 'Faust,' which had delayed the production of his own 'Mefistofele'; and his knowledge of the difficulties that beset Rubinstein's opera 'Nero' (composed to a French libretto by Jules Barbier) had deterred him from making progress with his 'Nerone.'

Boïto had attended a performance of Rubinstein's opera at Dresden, and had thought the music rather disappointing; also he had come to the conclusion that the subject was too vast for an opera occupying about three hours and a-half in performance. It was more suitable for a drama, and Shakespeare and Goethe, he now believed, were the only two men who ever lived who could have transformed the material into a masterpiece for the stage. Barbier was a clever playwright, who knew how to make the most of the incidents selected, but he was not by any means a great dramatic genius. If Shakespeare and Goethe had written plays on the subject, the librettist's labours would have been comparatively easy. Herein lay the chief reason why Shakespeare's and Goethe's plays afforded material for many splendid opera libretti. The Englishman, indeed, had anticipated all the tricks of the modern librettist, and must have been a practical musician. Boïto had, however, gone so far with 'Nerone' that he must make up his mind to finish it. He feared he would not live long enough to complete the score of his 'Orestiad.' With the exception of the libretti he had written for Verdi, all his other works of the kind, which had been set to music by various Italian composers, were originally written for himself. The results were not always satisfactory. His 'Ero e Leandro' had been set to music by two composers, Bottesini and Mancinelli, and it was difficult to say which was the worst. Both composers had misunderstood the libretto. Perhaps the author was difficult to please. Italian opera was, after all, only a short-lived bubble. Generations of librettists and composers had in their time discharged upon an unresisting public torrents of grand opera, serious opera, and comic opera, and other stuff of the same sort, which the thirsty earth had long since drunk up. Boïto believed that the true venue of music was not the theatre, or the church, but the concert-room. There all who sought the approval of the critical public would have to show their competence, without the aid of scenic display and costume, or religious twilight and environment.

Boïto promised Debussy that he would write him a 'nice letter' to Verdi, at Sant' Agate. The veteran composer was now more interested in gardening than in music. He had also lately taken up the study of botany. Debussy did not long delay his journey to Sant' Agate. He found Verdi in his shirt-sleeves, busy, with the assistance of a small boy, planting salads. The aged *maestro* greeted the young

Frenchman with a smile, and said, laughingly, 'So you have come to worry an old man. I suppose you will soon be sending to a newspaper an account of how Verdi plants salads in his garden. Well, he does it very much like any other old man, but I shall have to take precautions and protect my vegetables, or some English or American tourist may run away with my green stuff as souvenirs.' Debussy hastened to explain. Verdi made amends: 'So you are not an iniquitous journalist, but the young French musician Boïto wrote to me about. You won a Grand Prix de Rome at the Paris Conservatoire. Well, you are lucky. I did not gain anything at the Milan Conservatoire, excepting much sorrow and many enemies. But I am still alive, and planting salads in my garden.' At this point a servant came and announced that luncheon was ready. During the meal Verdi asked after his veteran friend, Ambroise Thomas, who, he said, apart from his work as a musician, and as Director of the Paris Conservatoire, had earned the regard of the composers of all nations for his labours in connection with international musical copyright. Verdi was in Paris when the famous librettist, Eugène Scribe, framed his equitable scheme for the protection of literary, dramatic, and musical property, which was first adopted by the French Government, and finally by all countries. Thomas was Scribe's right hand man in the musical section, and the famous librettist often told him that the measure would have been very imperfect had he not had the assistance of the indefatigable Ambroise.

Verdi's conversation gradually drifted towards the artistic side of music. He had always declined to discuss the merits of his musical contemporaries, his principal motive being that he could not then be charged with professional jealousy. He was a composer, and not a musical critic. A composer was not necessarily a good musical critic. He knew that such qualifications were sometimes combined, but it was not always beneficial to musical art. Vasari was a painter of merit, but he had rendered more service to art and posterity by his 'Lives of the Painters, Sculptors, and Architects.'

Verdi's advice to all prospective composers was simplicity. The majority of young musicians of the day were better trained than was the case when he was a young man, but this was often fatal to their interests. Many were under the delusion that the doors of the Milan Scala, the Paris Grand Opéra, and the Vienna Opera House were wide open to receive their first operas. Two of his most famous foreign contemporaries, Wagner and Gounod, had at first to content themselves with decidedly third-rate houses—the German master at Magdeburg, and the French master at the Paris Théâtre-Lyrique for his 'Faust' in the 'fifties. Managers and conductors, singers and orchestra, will not take the same pains with an unknown composer's work—'No, not even if they are handsomely paid for it.' Verdi went on to say that his friend, Boïto, some years ago came on a visit, in company with a gifted and brilliant young Irishman (was this the late Sir Charles Stanford?), who brought with him the score of an opera. He was also a clever pianist, and he played to Verdi, with much intelligence, a lengthy selection from it. It was a very meritorious work, but tremendously difficult. He felt sorry for this charming young man. If it had been on a more simple scale he might have assisted him to place it. Before the young Irishman departed, he confessed that von Bülow had already told him

precisely the same thing. Verdi was, however, afraid that it was no use preaching to young people. They would go their own way, and follow unpractical methods. He supposed it was the same in all countries. He could say much more on the subject, but it might lead him into criticism of his contemporaries, which he was always anxious to avoid. After luncheon Verdi returned to his salad plantation, saying that as he had no more operas to communicate to the public, he consoled himself with listening to the natural music of the feathered songsters in his garden.

Debussy was a frequent visitor to the Roman residence of the pianist-composer, Giovanni Sgambati, who was the most gifted of Liszt's Italian pupils. His mother was an Englishwoman, and he was a great favourite with the English residents at Rome. Debussy said the ordinary concert-goers were never aware of the full extent of his genius as an executant. He was extremely nervous and sensitive in public; his proper sphere was the private salon in the presence of a few known admirers. He was the most splendid player of Beethoven's Sonatas in Italy. One day Liszt came on a surprise visit. The great Hungarian musician was accompanied by his intimate friend, Cardinal von Hohenlohe, who was a generous patron of classical concerts at Rome. The prince-cardinal, after being introduced to Debussy, graciously requested, in honour of the young holder of the Grand Prix de Rome and as a compliment to French musical art, that Liszt and Sgambati should play Saint-Saëns's Variations for two pianofortes on a theme of Beethoven (Op. 35). This was the last time Liszt touched a pianoforte at Rome. He left the Eternal City on the following day, and never returned to Italy. Debussy said it was the greatest musical treat of his life, and when he related the incident to Saint-Saëns the French composer was much affected and warmly embraced him.

## THE LORE OF THE WELSH HARP

BY MARY L. LEWES

O Harp, within thy magic cells,  
Light airy glee, and pleasure dwells,  
And gentle rapture sings.  
While clear-voiced echo sends around  
The heavenly gale of tuneful sound  
From all the according strings.\*

De Quincey, in his 'Confessions,' tells us that during his rambles through North Wales he found almost every inn of any pretension employing a harper to play for the guests. This pleasant custom, so general in that day, survived in one or two famous North Wales hotels until at least twenty years ago. In 1907 the proprietress of 'The Hand' Hotel, at Llangollen, told us that their harper had only lately died, and that, unfortunately, it was found impossible to replace him. George Borrow, in 'Wild Wales,' writes of the harper 'stationed in the passage' of this particular inn at Llangollen, playing Welsh airs which made Borrow realise that at last he was indeed in Wales.

Until about twenty-five or thirty years ago many a village and small town in Wales could boast its harper, or perhaps its family of harpers—for this art seems often to have run in families; their instrument, a much-treasured possession, passing from father to son. In olden times no family or public

gathering, whether the occasion were gay or grave, was complete without the harper, whose skilled hand on the strings of his *telyn* (harp) could incite the feet to dance at a wedding, or move the feelings to tears in a funeral dirge.

There is something about the tone of the harp that seems peculiarly appropriate to the expression of Celtic music with its mournful, minor cadences and abrupt bursts of queerly elfin merriment; and to those who love Wales and understand the nation's genius it seems a thousand pities that the beautiful art of harp-playing has languished, or at best has been standardized to conventional ideals. No doubt good harp-playing can be heard at the National and other large Eisteddfodau, but the expert musicians, with their fine pedal harps, who compete on these occasions are far removed from the artless, rural harpers of former days.

As an instrument of music the harp, in one form or another, is probably the most ancient in the world, its inception having possibly derived from the vibrating string of the warrior's bow. An authoritative writer says: 'While the instrument is of great antiquity, it is yet from Northern Europe that the modern harp and its name are derived.' That a form of harp was known in Egypt is shown by frescoes dating back three thousand years; this harp had no front pillar, and was probably strung with catgut. Another authority points out that the very oldest form of Irish harp, shown by a rude sculpture in an ancient church near Kilkenny, had also no front pillar, thus differing entirely from the later forms of Celtic harp. Of course this structural likeness to the Egyptian instrument may be fortuitous, but if it is not, the hypothesis that the Celtic harp is of Eastern origin is very plausible.

From the earliest ages, the harp and its player are connected with the history of the Celtic races, Gaelic and Cymric alike. The Gael called his harp *clairseach*, a name having no resemblance to the Welsh (Cymric) *telyn*, which in Old Welsh has a tensile meaning. The first syllable of the Gaelic word *clair* is derived from *clar*, a table or board, i.e., 'sounding-board.' In this case resonance is the root idea; in the former, tension.

Another Gaelic word for harp was *cruit*; probably used to designate some different form of instrument; to this point we shall allude later.

Three types of harp were recognised by the ancient Welsh laws, viz., *telyn y Brenin*, *telyn Pencerdd*, and *telyn Gŵr da* (the harp of the king, the harp of a doctor of music, and the harp of a gentleman). The value of the first two was a hundred-and-twenty pence each, and twenty-four pence for the tuning-key; the gentleman's or 'lord's' harp was worth sixty pence, and its tuning-key twelve pence. Great privileges were allowed to the official harpers, who, as bards, accompanied the chiefs and princes to battle, inspiring them with music and song, and praising their exploits in victory. Tradition says that the song used on these occasions was called *Unbeniaeth Prydain* (the Monarchical Song of Britain), which recited the doings of former heroes and exhorted others to emulate them.

The *Pencerdd*—sometimes called *Bardd Cadeiriawc*—was always a member of the higher order of bards and a recognised official of the Court. He received from the king a harp equal in value to the royal harp, and was given a free grant of land. If he were insulted he could claim compensation equivalent to the value of six-score-and-six kine. The *Bardd*

\* From E. Jones's 'Relics of the Welsh Bards.'



*Teulu* (or family bard) had also considerable status, and when appointed received from the king a harp, along with various other perquisites. If wronged, he could claim six ounces of silver in compensation. These details serve to show how inseparable in idea was the ancient bard from his harp—the symbol of his profession—and also emphasise the fact that, whatever claims may have been made by the Welsh bards in later times to be leaders of literature and poetry, they were originally and pre-eminently in ancient times minstrels and singers. This point seems worthy of note in considering the accomplishments of the modern bards composing the Welsh *Gorsedd*, who, while suggesting excellence in every branch of Welsh literature and literary research, do not so often appear as musical specialists, and, least of all, in the divine art of harp-playing.

The poet-bard of the Middle Ages wrote often—perhaps always—with a view to singing his compositions, and occasionally made his harp as well as his song, for it is written of Lewis Glyn Cothi, the Carmarthenshire poet, that

He could make a boat and sail it,  
Make a harp and play it.

The *telyn gŵr da* was possessed by every Welsh youth of good birth. It was probably of small size, and could be carried on horseback. In every great family a harp was as indispensable a possession as a coat-of-arms, and was usually an hereditary instrument preserved with the utmost care and veneration, to be used by the household bards of succeeding generations. No slave might touch a harp. It was sacred to the free, nor might the instrument be seized for debt.

Horse-hair was used to string harps until the 14th century, when the large triple harp with gut strings was introduced into Wales. The old *Eisteddfod* law compelled a music-pupil to spend a long time in the practice of harps with hair-stringing. The gut strings of the triple harp probably produced the required tones with far less practice than horse-hair, which must have needed extraordinary delicacy of touch. But the triple harp had difficulties of its own. It has been described by an expert as

... a very interesting instrument, and as an accompaniment to pennillion-singing and the rendering of Welsh airs is no doubt more in accordance with the national taste and sentiment than the modern pedal harp. But it bears no comparison to the latter in brilliance of tone, power, and effect. ... Its form of construction, which consists of three rows of strings—the two outer rows being placed opposite each other and tuned in unison with the semitones placed in between—renders it most difficult to play, while the tension of the strings upon the wood-work does not admit of their being strained up to that point at which the best effect can be obtained.

The usual number of strings was ninety-eight, with a compass of five octaves and one note from violoncello C. As in other Celtic harps, the left was the treble hand with twenty-seven strings on that side, the bass on the right having thirty-seven, and the middle thirty-four. The difficulty of learning this harp must have been great, and compared to the labour involved, the effect gained was only poor. As an accompaniment to the voice it was probably pleasing enough, and it is likely that such was its principal use, the mediæval bards being singers and poets and requiring but simple melodies for accompaniment. If greater strength of tone were required, several or many harps could be requisitioned,

but in the Middle Ages harp-playing, though indispensable to the bard, was doubtless subsidiary to his vocal and poetic powers. It is possible, however, that many became expert harpists, and met in competition at *Eisteddfodau*. When the triple harp came into use the great days of the Welsh bards were nearly past, and we may suppose that their mediæval successors who carried on the musical traditions of the important Celtic Order unhampered by their ancient political pre-occupations, may therefore have had more time to give to their profession, including the study of the new and rather formidable instrument. But whatever the reason, the triple harp remained a favourite type in Wales until well into the 19th century, when it was gradually superseded by the modern pedal form, the old triple harp coming to be regarded only as a curiosity.

The ancient bardic harp of Wales had a single row of strings, but performers were able to produce flat or sharp notes by a peculiar management of the finger and thumb—a trick, it is said, preserved by some of the rural harpers for a long time, but now entirely lost.

The late Mrs. Marie Trevelyan (a well-known writer on Welsh folk-lore) refers in one of her books to an ancient form of harp made of leather, with wire strings, which was considered a very discordant instrument. I have never heard or read elsewhere of this antique type, but it is quite possible that Mrs. Trevelyan—who was extremely well-informed concerning Welsh antiquities—may have seen a specimen in a museum (perhaps in the National Museum at Cardiff).

The oldest Welsh airs are 'Hob y deri dando' and 'Nos Galan.' Both are said to be of Druidical origin. The connection between the first-named and the Old English refrain of 'Heigh derry, down derry' is obvious. The word *deri* is a corruption of *deru*, the Welsh for 'oak,' and it is not too much to suppose that the refrain was connected with Druidical ritual connected with the worship of the oak-tree.

Harp music was no doubt a great feature of Druid rites, which were strongly interwoven with the practice of magic. The world has progressed so far since those distant days, that it is hard for us to realise, as undoubtedly was the case, that a certain class of people then were really magicians, in that they possessed gifts of clairvoyance trained to a high degree by a system known to the priests of the ancient mysteries in all ages and in all lands. In these islands the mysteries were preserved by the cult called Druidism, though how it came here, or whence it derived, are secrets shrouded in the mists of time. But that the Druids were wise above their generation, and possessed of what we should now call occult powers, is fairly certain. Also they constantly recruited their ranks with young people of both sexes, who, showing early signs of the clairvoyant faculty (even now, though rare, a Celtic trait, and formerly far more frequent), were claimed as initiates for the priesthood. Instruction in harp-playing must have formed part of the neophyte's training, for in all the old religions music was held to be of great assistance in the exercise of supernatural powers, whether to soothe and hypnotise worshippers, or to aid in the exorcism of evil spirits. Probably the Druids early discovered that harp music has an ethereal and mystic quality attained by no other instrument.

No master's hand is needed to elicit the spell, for the most artless and simple playing reveals it. In short, most people will admit that there is a kind of

unearthly, fairylike\* tone about harp music, difficult to express in words but certainly inherent. Doubtless it is by reason of this curious, elusive quality that it has always held an appeal to the Celtic nature, ever enticed by the something lying just beyond our sense-world, and which music above all other arts, and harp-melody most of all, has power to suggest. For the same reason the harp has lost its popularity. The modern Welsh people have neither time nor inclination for cultivating the quiet receptivity of mind that formerly listened with delight to the sweet strains of the *telyn* who brought his harp to the fire-side in winter and the village green in summer, sure of a welcome wherever he went. His music was the heritage of a bygone age and a primitive people. Were there now any itinerant harpers, their performance would surely be regarded with more curiosity than pleasure by the sophisticated *Cymru* of to-day.

Many years have passed since harps were made in Wales. Abram Jeremiah, of Llanover, of whom we do not hear after 1884, was possibly the last harp-maker, and earlier in the century, Peters of Llangynog, and Griffith James of Dolgelley, were amongst the later and best-known executants of their historic craft.

Great antiquity is claimed for another instrument, known in Wales as the *crwth*, which has been somewhat vaguely described as half-fiddle, half-lyre; but certainly in its later form (whatever the antique one may have been) more nearly resembled a violin than a harp. It probably derived from some very early form of Celtic harp; for *cruit*, one of the Gaelic names for harp, is decidedly suggestive of the Welsh word *crwth*. That in its turn was corrupted into the English word *crowd*, an old-fashioned term applied to any kind of rude fiddle. The *crwth* of Wales was in shape and size rather like a violin. In length  $20\frac{1}{2}$ -in., it was  $9\frac{1}{2}$ -in. wide at the bottom, tapering to  $8\frac{1}{2}$ -in. at the top. The word *crwth* implies any kind of hollow protuberance, such as a flask or rounded box, and, applied to the instrument, was descriptive of its bellying form.

It has six strings; four running parallel like a violin and which are sounded with a bow, and two not placed over the finger-board but passing diagonally to the left of it, and which were struck by the thumb of the left hand to serve as a bass accompaniment to the notes sounded by the bow. The bridge of this instrument differs from that of a violin in being less convex at the top, a circumstance from which it is to be inferred that two or three strings are to be sounded at the same time, so as to afford a succession of concords. The bridge is placed obliquely across the instrument, and one of its feet passing through the left hole of the sounding-board rests on the back.

This description of the *crwth* is given by Meyrick in his 'History of Cardiganshire' (c. 1815), but it must even then have been a rare instrument, as another writer in an old magazine called the *Cambrian Register*, of the year 1795, says that he remembers hearing a *crwth* played by a man in Carnarvonshire about twenty years before that date, and who was since dead. The account goes on to say that probably this man was the last *crwth*-player in Wales, and that with him died the art of playing the instrument. It is described as very melodious, and sometimes used as a tenor accompaniment to the harp.

A very good specimen of this interesting instrument may be seen in the National Library of Wales, at Aberystwyth.

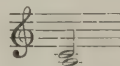
\* The *Tylwyth Teg* (fairy-folk) were thought by the Welsh to be expert harpists. But few mortals could hear their music, and for those whose ears were fine enough, to listen was, it is said, not unattended by danger.

## New Music

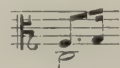
### NEW STRING MUSIC

Superstitions die hard. But it is not without a shock that one finds so distinguished a musician as Hamilton Harty openly confessing his belief that you have only to write semiquavers for the 'cello in quick movement to conjure up visions of butterflies. Some little time ago this trick was supposed to be closely associated with waterfalls. The plain truth of the matter is that a *perpetuum mobile* may change its name but not its nature, and can no more recall a butterfly—or even the humble blue-bottle—than the rumble of a motor-car can recall the chirping of sparrows. Mr. Harty's two pieces for 'cello—'Waldestille' and 'Der Schmetterling' (Forsyth Bros.)—dedicated to W. H. Squire, hardly bear out the promise of the composer's best work. In that there is always evidence of an inquiring type of mind. In these short pieces the only obvious evidence is that of a contented spirit which finds the world good and its conventions unchallengeable. This is an enviable mood, but not likely to lead to originality in musical composition. We feel certain that the composer did not lavish 'infinite pains' on either piece. Indeed, to a musician of Hamilton Harty's talent and experience this sort of work must be pleasant relaxation from the strenuous duties of conductorship—no more.

From Messrs. Elkin we have a number of transcriptions from the works of Edward MacDowell—'A.D. 1620,' and 'Song' transcribed for pianoforte, violin, and 'cello; 'From Uncle Remus' and 'At an Old Trysting-Place' set for string quintet. It must be understood, however, that in the string 'quintet' the players of the upper strings (and viola) must at least be doubled, for no violinist can play



nor can a single viola player achieve



The actual value of these compositions does not concern us at present. All that matters is the transcription, and in the two pieces for pianoforte, violin, and 'cello it is fairly evident that these are transcriptions and not original compositions. The adapter had to choose between adding an entirely new part and faking up one, which, however ingenious, must be an unnecessary part. Miss Anna Priscilla Risher, the transcriber in question, has chosen the second course, and given the theme sometimes to the 'cello, sometimes to the fiddle, with an occasional unison. Mr. Edmund Tiersch, who is responsible for the quintet transcriptions, had the more grateful task, and has done it ably enough, although the great distance dividing the double-bass part from the 'cello in two bars of 'From Uncle Remus' looks a bit suspicious on paper. Occasionally it pays to write so that the double-bass will sound a couple of octaves below the 'cello; but it is also possible to create an emptiness within the chord which few people can abide. On the seventh bar from the end the entry of the bass, to our thinking, would be more effective on the second than on the first beat. By the way, the directions of 'At an Old Trysting-Place' say: 'Somewhat quaintly, not to (*sic*)

(Continued on page 821.)



## SHORT ANTHEM FROM "GOD IS OUR REFUGE AND STRENGTH"

Psalm xli. 4-5

Music by W. G. ALCOCK, M.V.O., Mus. D.  
Organist of Salisbury Cathedral

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante.* ♩ = 84

ORGAN

*p Sw.**Man.**Ped. soft 16 ft.*

There is a riv - er, the streams whereof shall make glad .. the

There is a riv - er, the streams whereof shall make glad the

There is a riv - er, the streams where - of shall make glad the

There is a riv - er, the streams shall make glad the

*pp*

cit - y of God, . .

the ho - ly place ..

cit - y of God, . .

the ho - - - ly

cit - y of God, . .

the ho - ly, ho - ly

cit - y of God, .

the ho - ly, ho - ly

*senza Ped.*

of the tab - er - na - cles of the most High.

place of the tab - er - na - cles of the most High...

place of the tab - er - na - cles of the most High...

place.. of the tab - er - na - cles of the most .. High...

*p Sw.*

*Man.*

*mf*

God is in the midst of her;

*mf*

*p*

*p*

*f*

*p*

She . . shall not be mov - ed, . . shall not be mov - ed: God shall

*mf*

*f*

*p*

She . . shall not be mov - ed: God . .

*mf*

*f*

*p*

She . . shall not be mov - ed: . . God shall

*mf*

*f*

*p*

She shall not be mov - ed: God shall



help her, . . . and that right ear - ly.

. . . shall help her right ear - ly.

help her, . . and that right ear - ly.

help her, and that . . . right ear - ly.

*p Gt. Sw. coupled*

*Man.*

*cres.*

*f*

*Ped.*

*mf*

There is a riv - er,

*mf*

There is a riv - er,

*mf*

There is a riv - er,

*mf*

There is a riv - er,

*p Sw.*

*p* there . . is a riv - er, the streams whereof shall make glad, . .

*p* there . . is a riv - er, the streams whereof shall make glad,

*p* there . . is a riv - er, the streams where - of shall make glad,

*p* there . . is a riv - er, the streams shall make glad,

*pp* *Man.*

*rall.* make glad the cit - y, the cit - y of God. . .

*rall.* make glad the cit - y, the cit - y of God. . .

*rall.* make glad the cit - y, the cit - y of God. . .

*rall.* make glad the cit - y of God.

*rall.* *pp* *Man.* *Ped. 8 ft. only*

*a tempo* *p Sw.* *rall. e dim.* *pp*

*add 16 ft.* *32 ft.*



(Continued from page 816.)

sentimentally.' How does one play 'quaintly'? Is the *to* simply a mistake or 'nu spelin'? Cyril Scott's 'Valse Caprice' is also published (Elkin) in a transcription for violin and pianoforte.

The publications of Messrs. Augener consist of Matthew Locke's Suite in G arranged for violin and pianoforte by the indefatigable Adam Carse; a Trio for pianoforte, violin, and violoncello by C. à Becket Williams; and new editions of Lalo's 'Cello Concerto and Mozart's Quartet in E minor for pianoforte, violin, viola, and violoncello. The first of these is excellent food for the young idea. The second is pleasant enough in its way, unpretentious and workmanlike. Lalo's Concerto has the advantage of having been revised and edited by Arnold Trowell, and Mozart's Quartet (free from any attempt at fingering) is the sort of work which ought to be seriously studied by all who intend to write music for pianoforte and strings. Here the balance between the two is perfect, and there is none of that doubling of parts which is the bane of even a great work like the Schumann Quintet.

Of some educational interest are the 'Studies in Scale Variations in all Keys' of J. Loxston (W. Paxton), which, carefully practised, should achieve the object for which they were written, namely, the development of tone and of finger agility, and the strengthening of the fourth finger and thumb.

B. V.

## PIANOFORTE MUSIC

'Der Musikalische Klavier - Unterricht,' of M. Mayer-Mahr (Simrock), is a huge collection of pianoforte works in three volumes. The editor's aim is to provide the student with 'a musical education systematically progressing with his technical training.' The pieces therefore range from short melodic studies of the simplest character up to such exacting works as the Brahms 'Variation and Fugue on a Theme of Handel,' Liszt's 'Après une Lecture du Dante,' and examples of Reger, Busoni, &c. Vol. 1 ends with duets by Schubert ('Marche Militaire') and Volkmann. Vol. 2 starts the student with Mozart's D minor Fantasia and leaves him (fifty-three pieces and nearly three hundred pages later) with Smetana's 'Country Scene in Bohemia.' Vol. 3 opens with the Bach-Liszt Organ Prelude and Fugue in A minor, and is rounded-off with an Epilogue by Busoni. *En route* practically every school, ancient and modern, is drawn on—excepting the English, of course. The nearest approach to our benighted country is a little tune in the elementary pages, labelled, 'Irish Folk-Melody'—though it bears no trace of Irishry. However, injured feelings must not prevent our admiration of this fine collection of about two hundred works, many of them masterpieces. The volumes are well-printed and strongly bound. Their bulk makes them unwieldy for carriage to and from lessons, but that is the only drawback to a truly magnificent selection—a whole repertory in itself.

From Durand come some new works by Florent Schmitt, Roger-Ducasse, and Tcherepnin. The Schmitt example is a pianoforte arrangement of the composer's Ballet, 'La petite elfe "Ferme-l'œil"' (after Christian Andersen), produced at the Opéra-Comique, Paris, last February. As is usual in such arrangements, rather more is put in than can be negotiated comfortably by one pair of hands. The music is attractive—far more so than recent examples of Schmitt's work would have led us to expect.

Roger-Ducasse's 'Romance' has some exquisite passages, and is a beautiful work despite some over-chromaticism. His 'Basso ostinato' is for chromatic harp, but a good deal of it would probably be more effective on the pianoforte. It has little in common with the ground bass of tradition. Both these pieces are difficult. Tcherepnin's 'Quatre Préludes' are curious little pieces—a *Giocoso* and an *Allegro* (a four-voice fugue) that bristle with dissonance, and between them a crawling *Adagio* of eleven bars and a naive *Allegretto* in two-part harmony. None is easy, and the *Giocoso* and *Allegro* are extremely trying, because of the vague tonality. These uncomfortable—even grisly—pieces grow on one. They have been revised and fingered by Philipp, but players who can tackle such fare are hardly likely to need such complete fingering as he has supplied.

Cyril Scott's 'Technical Studies' (Elkin) are designed to give the player facility in dealing with such progressions as consecutive seconds, fourths, sevenths, and the various clusters of dissonant notes with which modern music is besprinkled. Whether it is worth while going through so much in order to achieve what is usually monotonous (and perhaps only a passing phase) is a question. Fortunately, these studies have their uses apart from any question of modern idiom, being as a whole calculated to give the fingers a good drilling.

Composers are being hard pressed to find titles that are unhackneyed, and as a result they are being driven to out of the way sources. Here is a Suite by Felix White called 'Robinson Crusoe,' with a cover bearing a reproduction of the frontispiece of the first edition of that best of boys' books—which the present-day boy never reads because it is too long. (Robinson Crusoe too long! You and I found him too short.) Mr. White's Suite consists of five pieces, which deal with Crusoe digging his cave, looking in vain for a sail, reading his Bible in despair, his parrot, and a Cannibals' Dance. The music is picturesque, and the most is made of the grotesque opportunities presented by the Cannibals' Dance and the parrot. There is real expressiveness in the piece depicting the castaway reading his Bible. The Suite is rather difficult (Curwen).

In his anxiety to hunt for a fresh label Gerrard Williams has gone off the beaten track even farther than Mr. White. His latest pianoforte work is called 'Propriety, Prunes, and Prism, Three Expressions' (Curwen). As may be imagined, the titles and music have little connection. 'Propriety' begins with a suggestion of mincing correctness (marked *preciso*), but the middle section shows a fall from grace (*poco rubato*) which is no doubt intentional. Still, the piece is called 'Propriety' not 'The Lapse,' so where are we? It is quite in the nature of things that the music is more interesting when it strays from the paths of rectitude. 'Prunes' is (or are) appropriately juicy, but succulence is not peculiar to the plum family, so again the title has little significance. 'Prism' gives us the expected scintillating top-of-the-keyboard brilliance, and so might have been named after a dozen other nice things. The pieces call for a good player, and have the effectiveness that we expect from the composer.

More out-of-the-way titles: 'Five Whimsical Serenades,' by Timothy Mather Spelman (Chester). The serenaders are Harlequin, the Faun, the Spanish Captain, Pierrot, and the inevitable Tin Soldier. There are obvious openings here for easily recognisable descriptive writing, and the composer has made

the most of some of them. But, as is too often the case with all but tip-top programme works, the music has little point away from the titles. Moreover, Mr. Spelman's material is dry almost to bleakness.

Benjamin Dale's 'Holiday Tune' (Augener) is quite refreshing in its warmth and melodiousness after these arid whimsicalities. It is fairly difficult. Adam Carse has arranged for pianoforte solo his two sketches—'A Northern Song' and 'A Northern Dance,' originally written for string orchestra (Augener). The Dance comes through the process the better, and, played well up to speed, is effective. Its companion seems to lack the *sostenuto* of the strings.

Roy Agnew's 'Étude' is a brilliant and very difficult affair dedicated to *Solito de Solis*, under whose fingers it would no doubt be brilliantly successful (Curwen).

Now that our Railway Companies have started employing Royal Academicians to depict the beauties of the districts they serve, we need not be surprised to find them taking music also under their publicity wing. The 'Gleneagles Collection of Old Scottish Dance Tunes, Strathspeys, Reels, and Country Dances' is published by Paterson's, with the familiar monogram 'L.M.S.,' together with attractive cuts of the Gleneagles golf course, hotel, &c. The cover is a very attractive example of old-time ornate printing of the kind found in old music 'Written by a Lady of Quality.' However, the dances are the thing, and there is no need to praise these foot-stirring old measures. They have been straightforwardly arranged by J. Meredith-Kay.

J. Stuart Archer finds the time-honoured 'Berceuse' still good enough to write round, and his example is quite on conventional lines, except that it contains two *ff* outbursts that are unexpected in a lullaby otherwise so well behaved.

Leff Pouishnov's 'The Musical Box' is an ordinary tinkling bit of imitative music, and his 'Petite Valse' is quite commonplace. One expects something far more interesting from so fine a player (Enoch).

Of M. van Someren-Godfery's 'Four Preludes' (Elkin) the best seem to be the first and last—the quick ones. The composer is over-fond of strings of fifths, and he seems to rejoice in having discovered the whole-tone scale. He writes well enough to be able to shed these already well-worn devices.

Eric Mareo's 'Two Left-Hand Studies' (Elkin) are pleasant little pieces that will serve their purpose well.

Ernest Newton has arranged in a straightforward way nine English Country Dances. The versions are evidently designed for use with dancers, but the tunes are so good that they are worth playing for their own sake (Winthrop Rogers).

A lengthy and difficult piece—a good item for concert performance—is H. Balfour Gardiner's 'Michaelchurch' (Forsyth). It seems to have some sort of programme, but no clue is afforded.

In C. à Becket Williams's 'Five Impressions' and 'Three Pastoral Sketches' (Augener) we have, on the other hand, too many clues. The 'Impressions' are concerned with places of which the composer has recollections, and each piece is prefaced by a lengthy note. The variety promised in the titles and prefaces is, however, not forthcoming in the music, and one might well change over the title of (say) 'Sunset, Ely' and 'Of a certain Devonshire Garden' without the hearer being the wiser. This would

matter little if the music were good, but the candid truth has to be told: all the pieces alike are lacking in freshness, and the keyboard writing is too poor to save the situation. The 'Pastoral Sketches' are better, but only slightly. The composer has much to learn in the matter of composition, and he should remember that mere directions can do little for a passage. Thus, on p. 10 of the 'Sketches' he makes a clumsy plunge from A flat into G, and writes above the passage 'In a humorous and unexpected manner.' Any unexpected effect the passage has will not be increased by such directions, and humour there is none, the music itself being simple to banality. By the way, the piece in which this passage occurs bears the dedication: 'This is for myself!'—another humorous and unexpected feature.

Yet one more toy soldier, this time a wooden one! The second of Geoffrey Watson's 'Three Miniatures' (Chester) is a funeral march for the wooden warrior. There ought to be a close time for toy soldiers, whether of timber or tin, or what not. Mr. Watson writes clumsily. His 'Preludio' is supposed to be 'in the olden style,' but I can think of no old composer of repute who would perpetrate such unhandy progressions as several on p. 2. The Funeral March ('Slow and formal') shows that the composer has been taking a sip at the fountain of Stravinsky and Berners, when he should have been studying textbooks on keyboard-writing and harmony.

Ernest Austin has made a version of the beautiful Irish tune 'The Little Red Lark'—a good version too, until the end, where he overweights it with mighty chords that take three staves for their laying out (Larway).

The new Tovey-Samuel edition of the 'Forty-eight' has arrived too late for notice in this month's review.

A new edition of Beethoven's Sonatas, edited by Frederic Lamond, has just been issued by Breitkopf & Härtel. Lamond has provided very copious fingering, as well as metronome suggestions, and a good many marks of expression, phrasing, &c. He distinguishes his marks from those of Beethoven by printing them in smaller type, and, in the case of *cres.* and *dim.* signs, those added by the editor have a short, vertical line running through their ends. Ornaments are translated into notation at the foot of the page. Every teacher knows the difficulty of getting pupils to realise the importance of the proper treatment of pauses; Lamond shows their exact effect in note-lengths or rests. In cases where Beethoven modified a passage owing to the limitations of the keyboard, Lamond sticks to the composer's text and suggests no alternative. Although most players prefer the modified version in such examples as that in the first movement of the D minor Sonata (where the limitation led to a striking instance of inverted pedal), there is nothing to be said in favour of (say) a similar passage in the early D major Sonata, where the composer's modification is ineffective. It is a pity not to show both readings in all cases, the original in the ordinary way (because after all it *is* the original), and, in small type, the passage as Beethoven would almost certainly have written it had the keyboard given him sufficient elbow-room. Liszt, in editing the Sonatas, took the line of adding the modification only when it led to anything in the way of freshness (as in the first of the examples mentioned above),



otherwise he adapted the passage to the modern keyboard. The best plan is that of Kohler and Schmitt—to follow Beethoven in the text and print alternative versions in small type. Returning to Lamond: it is good to see the original order of the works retained. Attempts to place them in order of difficulty are more or less futile: one player's difficulty is another's trifle. Moreover, there is always interest and instruction in looking at a composer's output in chronological order. (Liszt graded them, and must have surprised some folk by placing the little one in F sharp as No. 16—after two such exacting specimens as the early A major and B flat Sonatas.) The print in this new edition is large, and the laying-out generally clear. There are two volumes, No. 1 taking us up to the D major ('Pastoral'). With its foot-notes and explanations of knotty points, its ample fingering, and its constant evidence of affectionate and scholarly care, this seems to be as good an edition as the student can desire.

There seems to be so little definite instruction in the use of the damper pedal that Harry Farjeon's 'The Art of Pianoforte Pedalling' should be welcomed by many teachers and pupils (Joseph Williams). The work is in two parts. Part 1 consists of an explanation of an effect, followed by an exercise and a study. Part 2 repeats the text, and exemplifies it by a piece rather more difficult than the studies in the first part. There are seven sections, dealing respectively with pedalling for *legato* chords, to assist slurring, to sustain chords under a melody, holding bass notes under accompaniment chords, half-damping, pedalling *staccato* notes, and special effects. Mr. Farjeon might with advantage have been more explicit in the page devoted to half-damping. The pieces are attractive, and serve well as studies apart from pedalling. The combination of the letterpress of Part 1 with these pieces, however, leads to a discrepancy. Mr. Farjeon's mildly jocular style of exposition seems to imply that he has in view very youthful students, whereas the pieces call for fairly mature players, especially if the pedalling is to be well done. But he talks sound sense, and a wide use of his book will save thousands of ears from those 'loud pedal' effects that have become a burden and a byword.

#### PIANOFORTE DUETS

Recently the output of duets appeared to be drying up, and it seemed that so far as contemporary music is concerned the practitioners of this delightful branch of ensemble playing would have to confine themselves to arrangements. One welcomes, therefore, a couple of good new examples. An 'Introduction, Air, and Jig' by Richard H. Walthew (Augener) is written in the old style suggested by the title. The best movement is the first—an all-too-short *Allegro energico* that recalls Bach by its vigorous polyphony. In the 'Air' the *primo* player might well have had a bit more to do. (In bar 3 of the last line of p. 6, by the way, a natural is missing from the C in the left hand.) The 'Jig' is a capital robust piece of music, though it is hardly convincing as a jig. The pieces are fairly difficult.

York Bowen's second Suite (Stainer & Bell) is hardly so good as his first. But that was so uncommonly good that No. 2 might fall short of it

and yet be a very successful effort. There are three movements—a sonorous *Allegro*, a delicate and warmly-coloured 'Barcarolle' (which recalls the 'En Bateau' of Debussy's 'Petite Suite'), and a brilliant 'Moto Perpetuo'—which in its turn occasionally recalls the Dance from the composer's Suite No. 1. Mr. Bowen has a knack of writing music that captures one by its mere effectiveness as sound—indeed, his aptitude is perhaps a bit of a snare. At times one wishes he would be more sparing of those strings of juicy, over-ripe chords, for example. Still this is a jolly Suite, and dashing players will revel in it.

Malipiero's 'Impressioni dal veri' (Part 2) has been arranged for pianoforte duet (Chester). Here is a hard nut, with far more roughness than we associate with Spring, or at all events with the music written round it. The three movements are 'Colloquio di Campana,' 'I Cipressi e il vento,' and 'Baldoria Campestre.' There are some attractive bell effects in the first, dependent on delicacy of touch and nuance. The music must not be judged by its appearance, or by mere trying over. Such progressions as that of the opening bars, for example, in which the *primo* part has the harmony of C major while the *secondo* is in A flat, are not so hideous as they look. This is only one instance (and a mild one) of the unusualness of the harmony throughout. In the second piece the rapid low passages seem to be less effective than in the orchestral version. The last movement lives up to its title—a kind of savage bonfire. The work has an uncompromising (even brutal) strength, and calls for first-rate players.

Messrs. Winthrop Rogers have issued a new edition, revised and enlarged, of Charles W. Pearce's 'Questions and Examination Papers' for use in connection with the author's 'The Art of the Piano Teacher.' (2s. 6d.)

H. G.

## Gramophone Notes

By 'DISCUS'

#### ÆOLIAN-VOCALION

Easily the best of the bunch—a very small bunch—is a 12-in. d.-s. of the Life Guards Band playing Godfrey's arrangement of Berlioz's 'Le Carnaval Romain.' There are some dull moments in the first half (the composer's fault), but the second is as brilliant and exciting an affair as can be desired. This fine band is heard also in Vaughan Williams's 'Quick March on Sea Songs,' and Jessel's 'Parade of the Tin Soldiers.' The Vaughan Williams strikes me as being less arresting than the composer's usual treatment of old tunes, and the 'Tin Soldier' piece is banal (10-in. d.-s.).

I don't know how far the blame is to be distributed between player, recorder, and my instrument, but Sasha Culbertson's playing of a couple of light solos by Drigo is disappointing. As my gramophone gives good results with other records, it may be acquitted. The playing seems to be rhythmless, and the tone patchy in quality (10-in. d.-s.).

Eric Marshall wastes his fine voice on two songs by Guy d'Hardelot (10-in. d.-s.); Sidney Hamilton sings songs by Miller-Cohn and Earl Lebeig, in which the effective accompaniment (saxophone, violin,

and pianoforte) goes far to atone for the poverty of the material (10-in. d.s.); and there are some good fox-trot records.

One of the most interesting bits of recording that has come my way recently is the 10-in. d.s. of A. Palet Gallarini playing the 'Poet and Peasant' Overture on an accordion. It is a truly amazing performance, technically, with far more variety than one would expect from so limited an instrument. The effect is too much like that of a harmonium to be pleasant, but the Overture is so well—even brilliantly—played, that one cannot help thinking there is a future for the accordion for gramophone purposes. Its power is astonishing—in some passages it sounds like a whole reed band. If its over-reedy quality could be toned down, one could hear it with genuine pleasure because of its clearness. A good deal of organ music could be transcribed for it with good effect, especially if, in pieces where the pedal part is important, a bass instrument of some kind could be called in to help. Some time ago a pained correspondent pitched into me for having enjoyed a record of whistling solos. I fear I have again disgraced myself by saying good words for such a pariah as the accordion. But even pariahs should have their due, though perhaps in this case the bulk of the credit is due to the brilliance of Mr. Gallarini. I have never heard of him before, but evidently he is well-known wherever the accordion is cultivated. I note that the *E.-Voc. Bulletin* says: 'It is impossible to adequately describe the wonderful results obtained by this King of Accordion Players.' I wince at the split infinitive, and take off my hat to his Majesty.

H.M.V.

The month's output is less striking than usual, owing no doubt to the holiday season, and the works are all on the small and light side. The only orchestral record is a 12-in. d.s. of some not very familiar examples of Edward German—the Prelude to Act 3 of 'Henry VIII.' and a couple of dances from 'The Conqueror.' The orchestra is the Royal Albert Hall, conducted by the composer. The 'Henry VIII.' piece seems restrained after the three familiar dances from that play, and is perhaps not German at his best, despite its generally attractive character. The dances from 'The Conqueror' are capital, especially the second—'Satyrs' Dance,' wherein the brass is used very tellingly. The fact that the dancers seem to be super-gipsies rather than satyrs does not matter much. The playing and recording are capital, German's orchestration, as usual, being of the type that reproduces well.

The Royal Air Force Band, under Lieut. Amers, is heard in a rather badly coupled pair of pieces—an interesting 'Novelette' of Glazounov and a 'Chinese Patrol' of H. Fliege. The latter is poor stuff. You will realise its character when I say that Mr. Fliege's Chinese seem to have been born at Limehouse, and to be patrolling on the pier at Southend on a bank holiday. The strong point about this record—especially in the Glazounov piece—is the excellent reproduction of the instrumental tone-colour (10-in. d.s.).

The only violin record received is above the average of interest—Marie Hall playing Holst's 'Valse-Etude' and Goossens's 'Old Chinese Folk-Song' (10-in. d.s.). The former gives us an unfamiliar aspect of Holst, and an engaging one. The playing is delightful in freedom and delicacy. I don't know whether the Goossens piece deals with a genuine Chinese folk-song, or whether it is just the

composer's idea of what such a song might be; but the result—especially in regard to some of the pianoforte harmonies—is excellent.

There are two pianoforte records. Una Bourne is heard in Tchaikovsky's 'June' and a couple of short pieces of Cyril Scott—'A Song from the East' and 'Fairy Folk.' Attractive playing, and very crisp—perhaps a bit over-crisp; the tone is a little dry (10-in. d.s.).

Cortôt records are usually so free from jangling tone that one is a bit disappointed with his latest—a 10-in. d.s. of Albeniz's 'Seguidilla' and 'Malagueña.' The music is picturesque, and the playing everything we expect from Cortôt, but you have to shut your ears to a lot of bad tone.

The song records are few. Peter Dawson is heard in a very poor thing of Molloy's—'Punchinello'—and Grant's 'Paddy's Wedding,' which, one feels, ought to be funnier than it is. Facial expression not being available, surely Mr. Dawson should have given us a lot more humour and variety via the voice (12-in. d.s.). Sydney Coltham sings W. G. James's 'Madelina' and Coates's 'Sea Rapture' with a tone and style that strike me as being over-sentimental. John Henry, the wireless hero, makes what I believe to be his first appearance on a record. He sings a ditty about listening in, and tells us, in his engagingly pawky way, about his experiences with hens. The latter is particularly good, and in both every word comes through clearly. On this form, J. H. promises to be a real acquisition to the comic side of gramophoning.

Jeritza is heard in 'Suicido,' from 'La Gioconda,' and 'Divinités du Styx' (12-in. d.s.), and the Russian tenor Smirnoff sings the 'Hindu Song' from 'Sadko' and an air from 'Eugen Onegin.' His performance is of the weebegone type that so many tenors—especially foreign—affect to-day. His tone has a smack of the suffering quality of the corno Inglese in its most desolate moments. A writer in *The Times*, speaking of this record, says cautiously that it successfully reproduces the peculiar quality of Smirnoff's voice. It does; that's the trouble!

(The Columbia records arrived too late for notice this month.)

## The Musician's Bookshelf

'Harmonic Material and its Uses.' By Adolf Weidig. [Clayton F. Summy Co., Chicago; Weekes, London.]

This is an exhaustive text-book, running to well over four hundred large pages, with a lavish amount of music-type examples. The author claims to strike out new lines, and certainly the book has some unusual features. First of these is the fact that the author supplies all the examples. This is surely a less interesting method than the customary drawing on the great composers. There is textual evidence that Mr. Weidig enjoyed writing the examples, but it can hardly be said that the results are as valuable or convincing as would be extracts from more august sources. Mr. Weidig does his best for his examples by adding copious expression marks—in one case he even tells the reader that 'in order to make this example convincing it must be played with closest observance of the dynamics indicated.' This is going too far, the example being a very ordinary dozen or so bars dealing with the Neapolitan sixth. It is well that the student should, as early as possible, be led to write examples that have æsthetic value. But such



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| 83   | * Do. (5 V.) H. Lahee 4d.               | 841                                      | Before me careless lying (5 V.)         | 731                            | Do. (6 V.) S. P. Waddington 4d.          |                             |
| 940  | Do. ... H. W. Wareing 4d.               |  | C. H. Lloyd 6d.                         | 1212                           | Cheshire cheese, The                     |                             |
| 1037 | * Allan Water arr. H. E. Button 3d.     | 1238                                     | * Beleaguered, The A. S. Sullivan 3d.   |                                | arr. J. C. Bridge 4d.                    |                             |
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| 1020 | * Do. ... J. B. McEwen 4d.              | 1311                                     | * Belgian National song                 | 375                            | Chieftain to the Highland bound, A       |                             |
| 334  | Already snow has fallen R. Franz 2d.    |  | F. Campenhout 2d.                       |                                | Pearsall 3d.                             |                             |
| 113  | Alton Locke's Song                      | 572                                      | Bells across the snow Ch. Gounod 4d.    | 466                            | * Do. ... O. Prescott 6d.                |                             |
|      | G. A. Macfarren 2d.                     | 432                                      | * Bells of St. Michael's Tower, The     | 94                             | Childhood's melody F. Berger 2d.         |                             |
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| 1322 | * American National Songs (Three)       | 1271                                     | * Ben Bowlegs (humorous)                |                                | J. B. Calkin 6d.                         |                             |
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| 20   | An emigrant's song W. Macfarren 4d.     |  | C. H. H. Parry 4d.                      | 66                             | * Christmas... G. A. Macfarren 2d.       |                             |
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| 1053 | An end will I bring Schubert 4d.        | 220                                      | Do. (A.T.T.B.) ... 2d.                  | 314                            | Christmas song, A ... Pearsall 3d.       |                             |
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| 1039 | * Annie Laurie arr. H. E. Button 2d.    |  | G. Elvey 4d.                            | 58                             | Come celebrate the May ... Hatton 2d.    |                             |
| 108  | Annie Lee ... J. Barnby 2d.             | 1369                                     | Blow, western wind Pearson 4d.          | 668                            | Come, fairies, trip it ... F. Iliffe 4d. |                             |
| 182  | April showers ... J. L. Hatton 2d.      | 661                                      | * Blue-bottle's fate, The               | 102                            | Come fill, my boys (A.T.T.B.)            |                             |
| 218  | Do. (A.T.T.B.) ... 2d.                  |  | (humorous) A. H. Ashworth 4d.           |                                | J. B. Calkin 4d.                         |                             |
| 1318 | Arethusa, The ... W. Shield 4d.         | 544                                      | Blue-eyed lassie, The F. Brandeis 3d.   | 118                            | * Come follow me A. Zimmermann 2d.       |                             |
| 137  | Arise, sweet love ... H. Leslie 4d.     | 933                                      | * Blyddyn Bywyd D. Protheroe 4d.        | 1143                           | Come forth, the summer's                 |                             |
| 97   | Arise, the sunbeams hail F. Berger 4d.  | 187                                      | Blythe is the Bird J. L. Hatton 3d.     |                                | murmur hear ... E. Franz 3d.             |                             |
| 520  | Around the maypole tripping             | 399                                      | * Boat Song ... H. Leslie 2d.           | 14                             | Come, heavy sleep J. Dowland 3d.         |                             |
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|      | John E. West 3d.                        |  | F. Schira 2d.                           | 507                            | * Come live with me W. S. Bennett 2d.    |                             |
| 1054 | As I dawdled at morn Schubert 4d.       | 545                                      | * Bonnie Bell A. C. Mackenzie 3d.       | 360                            | Do. ... J. L. Hatton 4d.                 |                             |
| 525  | As I saw fair Clara F. Corder 4d.       | 1310                                     | * Boy, The (humorous) Brewer 4d.        | 193                            | Do. (The Bait) ... 2d.                   |                             |
| 146  | As it fell upon a day ... S. Reay 4d.   | 63                                       | * Break, break on thy cold grey         | 497                            | Come, May, with all thy flowers          |                             |
| 619  | As the ripples flow                     |  | stones, O sea G. A. Macfarren 2d.       |                                | J. L. Gregory 3d.                        |                             |
|      | E. A. Sydenham 3d.                      | 99                                       | Breathe soft, ye winds J. B. Calkin 2d. | 1052                           | Come, O come, dearest, come              |                             |
| 1052 | As the watcher longs Schubert 4d.       | 1307                                     | * Do. ... W. Paxton 2d.                 |                                | Schubert 4d.                             |                             |
| 900  | As through the land J. Pulein 3d.       | * 878                                    | Bridal Song ... H. Leslie 6d.           | 671                            | Come o'er the burn, Bessie (3 V.)        |                             |
| 796  | * As torrents in summer E. Elgar 3d.    | 639                                      | Bright be thy dreams Oliver King 3d.    |                                | 1214                                     | Come out across the heather |
| 1180 | As when the sun renews his              | 402                                      | * Bright-hair'd morn, The S. Reay 4d.   |                                | A. Jensen 4d.                            |                             |
|      | strength (Madrigal) C. E. Miller 4d.    | 584                                      | Bright Moon ... John E. West 3d.        | 791                            | * Come, pretty wag, and sing             |                             |
| 1257 | * Ash Grove, The arr. Dunhill 4d.       | 1222                                     | * Bring me a golden pen                 |                                | C. H. H. Parry 3d.                       |                             |
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## NURSERY RHYMES

FOUR-PART SONG  
OLD ENGLISH RHYMESMUSIC BY  
ADAM CARSE

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Allegro vivo**

SOPRANO

ALTO

TENOR

BASS

Of New-ing-ton, of New-ing-ton, And

Of New-ing-ton, of New-ing-ton, And

*f* There was a man of New-ing-ton, . . . of New-ing-ton, And

*p* Of New-ing-ton, of New-ing-ton, And

**Allegro vivo. ♩ = 138**

(For practice only)

he was won-drous wise, a

he was won-drous wise, a

he was won-drous wise, *f* He jump'd in-to a quick-set hedge, . . .

he was won-drous wise, *p* a



## NURSERY RHYMES

quick set hedge, a quickset hedge, And scratch'd out both his eyes ; But when he saw his  
 quick-set hedge, a quickset hedge, And scratch'd out both his eyes ; But when he saw his  
 a quickset hedge, And scratch'd out both his eyes ; But when he saw his  
 quick-set hedge, a quickset hedge, And scratch'd out both his eyes ; But when he saw his

eyes were out, With all his might and main an -  
 eyes were out, With all his might and main an -  
 eyes were out, With all his might and main He jump'd in - to an - oth - er hedge, ..  
 eyes were out, With all his might and main an -

- oth - er hedge, an - oth - er hedge, And scratch'd 'em in a - gain.  
 - oth - er hedge, an - oth - er hedge, And scratch'd 'em in a - gain.  
 an - oth - er hedge, And scratch'd 'em in a - gain.  
 - oth - er hedge, an - oth - er hedge, And scratch'd 'em in a - gain.

# NURSERY RHYMES

Molto moderato

There were two birds sat on a stone, Fa la la la lal de; . .

There were two birds sat on a stone, Fa la la la lal de; . .

There were two birds sat on a stone, Fa la la la lal de; . .

There were two birds sat on a stone, Fa la la la lal de; . .

Molto moderato. ♩ = 80

*f*

*dim.* *p*

One flew a-way, and then there was one, . . Fa la la la lal de; . . The

*dim.* *p*

One flew a-way, and then there was one, . . Fa la la la lal de; . . The

*dim.* *p*

One flew a-way, and then there was one, . . Fa la la la lal de; . . The

*dim.* *p*

One flew a-way, and then there was one, . . Fa la la la lal de; . . The

*poco rall.*

oth-er flew af-ter, and then there was none, Fa la la la lal de; And

*poco rall.*

oth-er flew af-ter, and then there was none, . . Fa la la la lal de; And

*poco rall.*

oth-er flew af-ter, and then there was none, . . Fa la la la lal de; And

*poco rall.*

oth-er flew af-ter, and then there was none, . . Fa la la la lal de; And



## NURSERY RHYMES

**Lento**  
*pp*  
 so the poor stone was left all a-lone, .. Fa la la la lal de! ..  
 so the poor stone was left all a-lone, .. Fa la la la lal de! ..  
 so the poor stone was left all a-lone, .. Fa la la la lal de! ..  
 so the poor stone was left all a-lone, .. Fa la la la lal de! ..  
**Lento**  
*pp*

**Allegretto moderato**  
*mf*  
 Did you not hear of Bet-ty Prin-ple's pig? It was not ve-ry lit-tle, nor  
 Did you not hear of Bet-ty Prin-ple's pig? It was not ve-ry lit-tle, nor  
 Did you not hear of Bet-ty Prin-ple's pig? It was not ve-ry lit-tle, nor  
 Did you not hear of Bet-ty Prin-ple's pig? It was not ve-ry lit-tle, nor  
**Allegretto moderato.** ♩ = 88  
*mf* *p*

*mf*  
 yet ve-ry big; The pig sat down up-on a lit-tle hill, And then poor pig-gy  
 yet ve-ry big; The pig sat down up-on a lit-tle hill, And then poor pig-gy  
 yet ve-ry big; The pig sat down up-on a lit-tle hill, And then poor pig-gy  
 yet ve-ry big; The pig sat down up-on a lit-tle hill, And then poor pig-gy  
*mf* *p*

# NURSERY RHYMES

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two main sections. The first section, 'Bet - ty Prin - gle came to see this pret - ty pig, That was not ve - ry lit - tle, nor yet ve - ry big; This lit - tle pig - gy then lay', is marked with dynamics *mf* and *p*, and includes tempo markings *rall.* and *poco rit.*. The second section, 'down and died, And poor Bet - ty Prin - gle sat down and cried. Then', is marked with dynamics *p* and *mf*. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes.

*rall.* *mf* *p*  
made his will. Bet - ty Prin - gle came to see this pret - ty pig, That was  
*rall.* *mf* *p*  
made his will. Bet - ty Prin - gle came to see this pret - ty pig, That was  
*rall.* *mf* *p*  
made his will. Bet - ty Prin - gle came to see this pret - ty pig, That was  
*rall.* *mf* *p*  
made his will. Bet - ty Prin - gle came to see this pret - ty pig, That was  
*mf* *poco rit.*  
not ve - ry lit - tle, nor yet ve - ry big; This lit - tle pig - gy then lay  
*mf* *poco rit.*  
not ve - ry lit - tle, nor yet ve - ry big; This lit - tle pig - gy then lay  
*mf* *poco rit.*  
not ve - ry lit - tle, nor yet ve - ry big; This lit - tle pig - gy then lay  
*mf* *poco rit.*  
not ve - ry lit - tle, nor yet ve - ry big; This lit - tle pig - gy then lay  
*mf* *poco rit.*  
*p* *mf*  
down and died, And poor Bet - ty Prin - gle sat down and cried. Then  
*p* *mf*  
down and died, And poor Bet - ty Prin - gle sat down and cried. Then  
*p* *mf*  
down and died, And poor Bet - ty Prin - gle sat down and cried. Then  
*p* *mf*  
down and died, And poor Bet - ty Prin - gle sat down and cried. Then



# NURSERY RHYMES

John - ny Prin - gle bu - ried this ve - ry pret - ty pig, That was not ve - ry lit - tle, nor

John - ny Prin - gle bu - ried this ve - ry pret - ty pig, That was not ve - ry lit - tle, nor

John - ny Prin - gle bu - ried this ve - ry pret - ty pig, That was not ve - ry lit - tle, nor

John - ny Prin - gle bu - ried this ve - ry pret - ty pig, That was not ve - ry lit - tle, nor

*p*

*Poco allargando*

yet ve - ry big; So here's an end of the song of all . . three,

yet ve - ry big; So here's an end of the song of all . . three,

yet ve - ry big; So here's an end of the song of all . . three,

yet ve - ry big; So here's an end of the song of all three,

*Poco allargando*

*mf*

*pp a tempo*

John - ny Prin - gle, Bet - ty Prin - gle, and lit - tle pig - gy.

*pp a tempo*

John - ny Prin - gle, Bet - ty Prin - gle, and lit - tle pig - gy.

*pp a tempo*

John - ny Prin - gle, Bet - ty Prin - gle, and lit - tle pig - gy.

*pp a tempo*

John - ny Prin - gle, Bet - ty Prin - gle, and lit - tle pig - gy.

*pp a tempo*

**Allegro moderato**  
*p leggiero*

**NURSERY RHYMES**

Sol - o - mon Grun - dy, Born on Mon - day, Chris - ten'd on Tues - day,  
*p leggiero*  
Sol - o - mon Grun - dy, Born on Mon - day, Chris - ten'd on Tues - day,  
*p leggiero*  
Sol - o - mon Grun - dy, Born on Mon - day, Chris - ten'd on Tues - day,  
*p leggiero*  
Sol - o - mon Grun - dy, Born on Mon - day, Chris - ten'd on Tues - day,  
**Allegro moderato. ♩ = 103**  
*p leggiero*

Mar ried on Wed - nes - day, Took ill on Thurs - day, Worse on Fri - day, Died on Sat - ur - day,  
Mar ried on Wed - nes - day, Took ill on Thurs - day, Worse on Fri - day, Died on Sat - ur - day,  
Mar - ried on Wed - nes - day, Took ill on Thurs - day, Worse on Fri - day, Died on Sat - ur - day,  
Mar - ried on Wed - nes - day, Took ill on Thurs - day, Worse on Fri - day, Died on Sat - ur - day,

Bu - ried on Sun - day; This is the end Of Sol - o - mon Grun - dy.  
Bu - ried on Sun - day; This is the end Of Sol - o - mon Grun - dy.  
Bu - ried on Sun - day; This is the end Of Sol - o - mon Grun - dy.  
Bu - ried on Sun - day; This is the end Of Sol - o - mon Grun - dy.



# NURSERY RHYMES

**Allegro moderato**

*f* Rob-in the Bob-bin, the big boy Ben, He ate more meat than four-score men; He *p*

*f* Rob-in the Bob-bin, the big boy Ben, He ate more meat than four-score men; He *p*

*f* Rob-in the Bob-bin, the big boy Ben, He ate more meat than four-score men; *p*

*f* Ro-bin the Bob-bin, the big boy Ben, He ate more meat than four-score men; *p*

**Allegro moderato. ♩. = 108**

*f* *p*

ate a cow, He ate a butch-er He ate a church, he *molto cres.*

ate a cow, He ate a butch-er He ate a church, he *molto cres.*

he ate a calf, and a half; He ate a church, he *molto cres.*

he ate a calf, and a half; He ate a church, he *molto cres.*

ate a stee-ple, He ate the priest and all the peo-ple!

ate a stee-ple, He ate the priest and all the peo-ple!

ate a stee-ple, He ate the priest and all the peo-ple!

ate a stee-ple, He ate the priest and all the peo-ple!

# NURSERY RHYMES

Molto maestoso

*ff pesante*

Tom - my Trot, a man of .. law, Sold his bed and lay up-on .. straw: ..

*f pesante*

Tom - my Trot, a man of .. law, ..

Molto maestoso.  $\text{♩} = 69$

*ff*

L.H.

Sold the straw and slept on grass, To .. buy his wife a

Sold his .. bed .. and lay up-on .. straw: .. Sold the .. straw and

*pesante*

Tom - my Trot, a man of .. law, Sold his .. bed and

*pesante ff*

Tom - my Trot, a

look - ing - glass, Sold the .. straw and slept on

slept on grass, To buy .. his .. wife a look - ing - glass, to

lay up-on .. straw: .. Sold the straw and slept on grass, To ..

man of .. law, .. Sold his .. bed and lay up-on .. straw: ..



# NURSERY RHYMES

grass, To buy his.. wife a look - ing - glass, a

buy.. his.. wife a look - ing - glass, to.. buy.. his.. wife a..

buy his wife a.. look - ing - glass, to buy . . . his..

Sold the.. straw and slept on.. grass, To buy.. his.. wife a

The musical score for the first system is written for voice and piano. It consists of four staves. The first three staves are for the voice, and the fourth is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and repetitive, with the lyrics 'The Old Woman Who Lived Under a Bush' written below the notes. The piano accompaniment provides a steady harmonic background.

*rall.*  
look - - - ing - glass.

*rall.*  
look - ing - glass, a look - - - ing - glass.

*rall.*  
wife a look - ing - glass, to buy his wife a.. look - ing - glass.

*rall.*  
look - ing - glass, . . . a look - ing - glass.

The musical score for the second system continues the melody and accompaniment from the first system. It consists of four staves. The first three staves are for the voice, and the fourth is for the piano accompaniment. The key signature remains one flat (B-flat), and the time signature is 4/4. The tempo marking 'rall.' (rallentando) is placed above the first staff of this system. The lyrics continue below the notes, and the piano accompaniment maintains the same harmonic structure.

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| 279  | Lover's parting W. Macfarren 4d.  | 465    | My love beyond the seal F. H. Simms 4d.                            | 165     | O welcome him ... J. Lemmens 4d.                                   |
| 1099 | * Lover's wraith, The arr. J. Brahms 4d.                                  | 585    | * My love dwelt in a northern land E. Elgar 4d.                    | 970     | O what a lovely magic hath been here ... G. Bantock 4d.            |
| 631  | Love's adieu ... A. W. Batson 3d.   | 84     | * My love is fair (5 V.) H. Leslie 2d.                             | 286     | * O who will o'er the downs so free Pearsall 2d.                   |
| 264  | Love's heigh ho W. Macfarren 4d.  | 75     | My soul to God, my heart to thee H. Leslie 4d.                     | 286 (*) | * Do, (A.T.T.B.) ... 2d.   |
| 634  | Love's inconstancy A. W. Batson 4d.                                       | 1197   | * My soul would drink those echoes (8 V.) ... A. C. Mackenzie 6d.  | 1058    | * O wild west wind E. Elgar 6d.                                    |
| 423  | Love's question and reply J. B. Grant 3d.                                 | 1019   | * My sweet sweeting H. F. Simson 4d.                               | 455     | O world, thou art wondrous fair F. Hiller 6d.                      |
| 1300 | * Love's tempest ... E. Elgar 8d.   | 139    | * My true love hath my heart H. Smart 3d.                          | 305     | O ye roses (6 V.) ... Pearsall 4d.                                 |
| 742  | Loyal lover, The (5 V.) J. Blumenthal 4d.                                 | 1067   | Naiades, The arr. J. Brahms 4d.                                    | 684     | Oak Tree, The ... G. J. Bennett 4d.                                |
| 975  | * Lullaby ... A. R. Mote 4d.  | 378    | * Night ... Ch. Gounod 4d.   | 1353    | Ocean, The W. W. Pearson 4d.                                       |
| 1283 | * Lullaby, A G. Bantock 4d.   | 1013   | Night her shade is bringing, The Otto Goldschmidt 3d.              | 689     | Ode to Hymen ... K. J. Pye 4d.                                     |
| 1215 | * Do, ... J. Brahms 2d.   | 359    | Night is calm and cloudless, The J. L. Hatton 4d.                  | 569     | O'er the meadows B. Smith 4d.                                      |
| 1258 | * Do, ... C. Harriss 4d.  | 92     | * Night, lovely night F. Berger 2d.                                | 666     | Of a' the airts the... Oliver King 4d.                             |
| 477  | Do, ... Oliver King 4d.   | 281    | Night, sable goddess W. Macfarren 4d.                              | 1328    | Off to sea ... W. W. Pearson 6d.                                   |
| 1175 | * Do, ... H. Leslie 6d.   | 1158   | Night softly falling G. Lewin 4d.                                  | 476     | Oh I wish I were a swallow O. Wagner 4d.                           |
| 1077 | Do, ... J. B. Lott 4d.  | 344    | * Night song ... F. Abt 2d.  | 1033    | Oh maiden dearest, my heart is true ... J. Brahms 4d.              |
| 539  | Do, ... R. Mählig 4d.   | 39     | Night song, A ... J. Benedict 4d.                                  | 249     | Oh say not that my heart is cold H. Smart 3d.                      |
| 881  | Lullaby of life ... H. Leslie 6d.   | 926    | * Night whispers (6 V.) Moellendorff 4d.                           | 1313    | Oh! say not woman's heart is bought ... H. M. Higgs 4d.            |
| 105  | * Luna ... J. Barnby 2d.  | 98     | Night winds that so gently flow J. B. Calkin 2d.                   | 1097    | Old affection ... L. Spohr 2d.                                     |
| 231  | Lye, The (A.T.T.B.) J. L. Hatton 4d.                                      | 1155   | Nightingale in moonlit glade, The H. Sitt 3d.                      | 37      | Old May-Day ... J. Benedict 2d.                                    |
| 532  | Maeldaine ... J. L. Roedel 2d.  | 680    | Nightingale, The J. Rheinberger 4d.                                | 1361    | * Old Neptune ... A. R. Gaul 4d.                                   |
| 699  | Magdalen at Michael's gate E. M. Boyce 3d.                                | 400    | No longer mourn for me C. Holland 4d.                              | 1316    | * Olden time, The E. Cutler 4d.                                    |
| 10   | Magdalen College song, A Monk 3d.   | 332    | No! No! Nigella (6 V.) Pearsall 3d.                                | 704     | On a hill there grows a flower C. V. Stanford 3d.                  |
| 595  | * Maiden fair, O deign to tell (humorous) arr. Haydn 4d.                  | 1223   | * Nocturne, A ... F. H. Cowen 4d.                                  |         |  |
| 662  | * March like the victors R. Rogers 4d.                                    | 528    | Norse Queen's gift, The W. Hay 4d.                                 |         |  |
| 1252 | * March of the Cameron men (air by M. M. Campbell) arr. by G. Bantock 4d. | 1183   | North or South R. Schumann 4d.                                     |         |  |
| 780  | Mark when she smiles C. H. Lloyd 3d.                                      | 1093   | Northman's song, The F. Kücken 3d.                                 |         |  |
| 1012 | * Marriage of the frog and the mouse, The (humorous) A. H. Brewer 4d.     | 365    | Not for me the lark is singing J. L. Hatton 4d.                    |         |  |



examples must first of all be satisfactory *qua* harmony and part-writing, and must not depend on dynamic subtleties in order to be convincing. Mr. Weidig breaks away from custom in setting the student to write little pieces instead of filling up skeletons and figured basses, the use of these props being discontinued very early in the book. This is a good plan, though the author limits its usefulness by writing all his examples for pianoforte. A good proportion should have been for voices and strings. There is right insistence on learning to listen, and a good working knowledge of the pianoforte is demanded. ('I refuse to teach instrumentalists and singers who do not play the piano,' says Mr. Weidig.) He is emphatic, too, on the importance of analysis; from first to last the student is bidden to dissect the examples, as well as certain works of the great masters. On p. 60, by the way, in advising works for analyses of key, Mr. Weidig says that 'Bach's compositions furnish the best material, because there is almost a total absence of chromatic; their strength lies in the uncompromising use of diatonic intervals'—which is somewhat too sweeping a statement, surely. And in suggesting certain Preludes and Fugues from the 'Forty-eight' the key only is given, whereas the Book should have been mentioned as well. A good feature about the volume is the enthusiasm of the writer. In two cases this shows itself oddly. Thus the chapter on the dominant seventh opens with a kind of rhapsody:

It is customary to finish the subject of triads before taking up the study of seventh chords. I have departed from this custom for several reasons. First of all, the dominant seventh chord must be considered the sacred chord in music, because it is God's own creation; it is part of the universe, vibrating with elemental strength, having *dominated* the musical world since its inception; reigning and ruling for evermore.

Many of us think it dominates the musical world far too much; a cadence with a plain dominant triad is quite refreshing on the few occasions when we are allowed such a thing. Mr. Weidig, having claimed for it 'elemental strength,' goes on to say that 'it is beloved by every human being on account of its mildness of sound.' Dominant seventh worshippers cannot have it both ways: in elemental strength the plain chord has the seventh beaten all the time. However, we may more easily forgive Mr. Weidig his worship of the dominant seventh than his infatuation for the diminished variety. Probably most teachers of composition have to warn the aspirant against too lavish a use of this enervating progression—in fact, it is now looked on by most as the harmonic 'mark of the beast.' But hear Mr. Weidig on it:

There is an old whist rule—'When in doubt'—well, you probably know it—which, when applied to music, reads, 'When in doubt use a diminished seventh chord.' No words could describe its character more forcefully. It is the most useful combination of tones in all music; its ambiguity furnishes the means of startling changes in tonality—the evasiveness of its sound keeps the listener in suspense, until, through resolution, a definite key is revealed.

And so on.

The English reader naturally has a little quarrel with the author on a small point on p. 416. Recommending the student to analyse, Mr. Weidig says that 'it would be rather presumptuous' to suggest compositions for this purpose, and proceeds to suggest a few classics. He says:

The foregoing list comprises what I might call the 'indispensable works.' After the student has accomplished this, he will be ready to analyse the more

modern works of French, German, Russian, Italian, and American origin, which will naturally lead him to the music of the present time.

But has Mr. Weidig never heard of any English music at least as well worth the student's attention as anything produced by Italy or America?

An interesting book in many ways, but, so far as this country is concerned, one sees no reason to recommend its adoption in place of the scholarly treatises of our own Bucks, Kitsons, and others.

H. G.

'A Book of English Prosody.' By Sydney Grew.

[Grant Richards, 6s.]

Mr. Sydney Grew has been known for a long time as a critic with a wide and comprehensive knowledge of music: he now shows himself in this book of English prosody to have an equally wide and comprehensive knowledge of poetry. He says, on p. 225, that the preparation of the book required some months of thought and research, and that when the material was acquired, the book was written in a few days. If I may paraphrase a remark of Whistler, it was only possible to write a book such as this in a few days, or even a few months, because the author was fortified by the accumulated knowledge of a life-time.

Mr. Grew chooses his illustrations from the poets of yesterday and to-day, and his method of accenting is clear and helpful. Furthermore, his use of musical 'counts,' indicated by arabic figures, is valuable, especially to musicians, for preserving the relative strength of accents and the correct phrasing of the line.

The volume is a careful analysis of metres, and of the variations by which the great poets free their poems from the stiffness of the abstract form. Mr. Grew says in the Preface that he hopes that the book 'may help young people who have a desire to write in metrical forms.' It will, for it will shake the would-be poet out of his complacent satisfaction with lifeless and wooden verses which he has hitherto regarded as the finest poetry, just as a close study of the melodies of Bach, with their intricate phraseology, will awaken the young composer to the fact that a common measure hymn-tune is not the last word in rhythmic possibilities. Of course, all the books on prosody in the world will not make a John Milton, but if any book can prevent a Thomas Hoole, this is the book to do it.

Another hope that Mr. Grew had in writing the book was that it might induce young people to read aloud and to create it as pure form. This is perhaps the real purpose of the work, for, after all, the young poet, if he be a real poet, will instinctively feel his own rhythm, and will introduce his own variations, through his youthful and immature imitations of the classics. But for every one poet there are a thousand would-be readers of poetry who certainly ought to be instructed and guided in the art of interpreting poetry as carefully as the would-be pianist has to be instructed in the art of interpreting Beethoven's Sonatas.

All teachers of English would do well to study Mr. Grew's book, and strengthened by its teaching, to destroy the deadly sing-song methods of reading and reciting which sensitive visitors to school functions are sometimes obliged to endure.

To the ordinary reader some of the analyses of metrical peculiarities, though interesting to the

student of prosody, will appear unnecessary and confusing. Frequently the beauty and strength of a line lies in its intelligent interpretation rather than in its writing. Many lines of Shakespeare, lines borrowed almost word for word from North, are mechanically hammered out pentameters; so too many lines of other good poets are, as they stand, just as roughly fashioned. That these mechanical lines should be rescanned to appear as though conforming to some subtle variations of metre is doing but scant justice to the many intentional and beautiful variations which require no such special treatment. No; let the student understand the principles, and intelligently appreciate the artistic variations, and he may then be safely left to read all good poetry with a fine understanding of its sense and form. And this is what anyone who has digested this book, and received a good send-off from the author, will most certainly do. A. E. B.-S.

'Impressions of Europe, 1873-74.' By Philo A. Otis.  
[Boston: Richard G. Badger.]

The writer of this book is incumbent at a well-known New York Church, and clearly a musical enthusiast. In 1873 he started on a year's trip to Europe, and made copious notes on the journey. These he has touched up and amplified, interspersed with excellent reproductions of photographs of persons, places, and famous paintings, and so made a volume mainly of interest to his friends, next to American friends of his friends, and last (but not negligibly) to the general public on both sides of the Atlantic. Inevitably there is a great deal that is less momentous than Mr. Otis thought it to be, both at the time of writing and revision. Yet one would not have all those youthful enthusiasms pruned away. It is pleasant to see England and other bits of the Continent as it appeared fifty years ago to this American youth, eager to admire and ready—almost too ready—to be impressed. Musical references abound. Young Philo seems to have gone to the opera almost every possible evening, and to concerts on the remainder, marking time at church services, picture galleries, and museums until the opera-house opened its doors again. Apropos of church services, here is a note concerning a well-known hymn-tune:

At St. George's, Edinburgh; a full choral service with anthem by a choir of boys and men, accompanied by a large organ. One of the hymns, 'The Church's one Foundation,' was sung to such stirring music that I could not leave the church without learning the name of the author. In this manner I became acquainted with the tune 'Aurelia,' by Samuel S. Wesley.

At Baden he seems to have been assiduous in attendance at the English Chapel on Sunday mornings, 'where one was sure to see some members of visiting royalty.' The young man from the Republic basked in the presence at concerts too:

On Saturday evening the Empress [of Germany] came to a chamber concert in the Conversation House, given by Hans von Bülow, Sivori, and Cossmann. The artists had just commenced the second movement of Beethoven's Trio No. 5 when the Imperial party entered. At once the music stopped, artists and audience reverently rose, and remained standing until the royal visitors were seated.

He tells a good story about Wagner's King Ludwig:

The King was recently walking about the streets of Munich when he met a wounded soldier limping along on his crutches.

King: 'Where were you wounded?'

Soldier: 'At Sedan.'

King: 'Do you not recognise me? I am Ludwig of Bavaria.'

Soldier: 'How should I know you? I do not go to the opera and you are never seen on the field.'

Which leaves one speculating as to Ludwig of Bavaria's answer (if any). A pity so many stories leave off at an interesting point!

Among other things for which the reader of this pleasantly chatty book will be grateful is the author's quotation from Carlyle on a notorious pianoforte piece. Musical references in Carlyle are few, but highly characteristic, and this is one of the best. It is brought in apropos of Mr. Otis's arrival at Prague:

Prague! Who has not heard of the Battle of Prague?

One of the furious battles of the world. Loud as Doomsday, the very emblem of which, done on the piano by females of energy, scatters Mankind to flight, who love their ears.

'Done on the piano by females of energy!'

Only a Carlyle, fresh from hearing it, could have so perfectly summed up piece and performance. One can picture the Sage, sitting through the din (as he himself was wont to say, 'not without thoughts'), and longing for his sound-proof room.

H. G.

'Pianoforte Accompaniment.' By Welton Hickin.

[Novello, 4s.; cloth, 5s.]

The author of this book—No. 99 of the 'Music Primers Series'—set himself a difficult task. His object is 'to assist the young or inexperienced student' who desires to specialise in accompanying. But the fact is that there is no place for the 'young or inexperienced' in the accompaniment of modern song. This is shown by the fact that with few exceptions the examples given call for good technique and ripe musicianship. Mr. Hickin rightly begins by laying stress on the indispensability of ample technique, and indicates works that will be of special value to the accompanist, particularly in regard to the left hand. At first one feels that a larger portion of the book should have been devoted to elementary examples. But it has to be remembered that Mr. Hickin has in mind the inexperienced *accompanist*, not *player*. One frequently finds brilliant soloists who fail completely when called on to accompany. Mr. Hickin does well, therefore, to take nothing for granted: there is hardly a principle too obvious to be set down. His chapters deal with technique, imagination, alertness (ensemble, balance of tone, &c.), sight-reading, transposition, recitatives, harmonization, and modulation, and he follows on with the detailed study of Liszt's 'The Three Gipsies' and Parry's 'The Witches' Wood,' both songs being printed in full. Bearing in mind the muddle made by so many players when called on to improvise an accompaniment to the National Anthem one is glad to see two effective treatments provided. Ought the accompanist to link up songs by means of modulatory passages? Surely not! The practice belongs to the bad old days when it was felt that all consecutive numbers should be in related keys. To-day the ear welcomes a plunge into remote tonality. The linking-up is often done, but, like the preliminary and usually futile flourish with which a pianist announces his intention of beginning, it is an unnecessary habit that



irritates many and pleases none. Mr. Hickin admits that it is unnecessary, but says that 'occasionally it is desirable and effective.' It is a pity he should give even so much sanction as this, especially as he follows it by some examples that recall the all-too-familiar methods of organists 'filling-up' a brief gap in a service. The fact is, anything interpolated between songs (except by the composer himself, as in a song cycle) is an impertinence even when done skilfully. This detail apart, Mr. Hickin's book can be recommended with confidence to the student. It is above all simple and practical, and its wealth of examples from such song-writers as Brahms, Ravel, Debussy, Stanford, Quilter, &c., add to its musical interest as well as to its educational value. H. G.

No. 27 of *The Journal of the Folk-Song Society* has been received. It contains a very interesting set of songs noted in Dorset by the late H. E. D. Hammond. In the discussion on the variants of 'The Bailiff's Daughter of Islington,' both 'L. E. B.' and 'F. K.' say that the tune to which this song is generally sung (as given in Chappell) was actually composed by Rimbault. According to 'F. K.': 'He [Rimbault] had heard that a certain man in the North was acquainted with the tune; but finding that he was too shy to sing, or of no vocal ability, Dr. Rimbault composed the tune himself. Perhaps he founded his composition upon the fragment he had noted.' An interesting example of the wide diffusion of a song is seen in the case of No. 16, 'Deep in love,' sung by Mr. Jacob Baker, at Bere Regis, Dorset, in 1905. It is clearly a variant, so far as the words are concerned, of the beautiful fragment, 'Must I go bound,' in Herbert Hughes's 'Irish Country Songs,' though its tune has not the haunting beauty of the Irish setting. It seems to have found its way south via Scotland, as it contains stanzas from 'The Prickly Rose,' a song popular in Banffshire and Aberdeenshire. Such connections, with what they imply of folk making new homes at a distance, and grafting their native songs on local stock, are among the most fascinating things in these Journals. H. G.

#### REVIEWS IN BRIEF

Books on singing steadily increase, and will play a useful part in the scheme of things so long as their readers regard them as no more than mere supplements to proper training. Lilli Lehmann's 'How to Sing'—'Meine Gesangkunst'—translated by Richard Aldrich, appears in a new, revised, and supplemented edition (Macmillan, 14s.). A work from such an authority, and one that has already been reprinted eight times, needs no bush. It is one of the most thoroughgoing treatises in existence—too thoroughgoing, perhaps. Can all those diagrams with red dotted lines denoting movements of the various organs, and indicating the vocal sensations of various parts of the register, lead to anything but self-consciousness in the student? And the even more complex pictorial representation of subtleties in diction? They may help a singer here and there, but the majority will find a better way to the goal by gumption and the simple rule of 'sing as you speak' (with the little modifications on which authorities generally are agreed). The book is an exposition of the unpopular gospel of hard work and thoroughness, and therefore has its value to-day when so many young singers try to interpret before they can sing.

It is tough reading: one has to bend the mind to it. But there is authority and practice behind it all, and the bending is well rewarded.

Another book entitled 'How to Sing'—this one by Luisa Tetrazzini (C. Arthur Pearson, 5s.). She deals almost entirely in generalities, expressed without distinction of any kind. There are complacent touches: 'Some fortunate ones, like myself, have voices which are quite perfectly placed by nature' . . . 'new Carusos, new Patis—and, shall I say it?—new Tetrazzinis.' And so forth. The omission of 'not' leads to the statement on p. 57 that 'You can really produce a tone in your face or in your throat.' A delightful *non sequitur* is on p. 29: 'Caruso was one of my greatest friends. But he gave little promise in his younger days of the wonderful career which was in store for him.' Madame puts up a goodish case for coloratura singing, but she apparently fails to see that there is a difference in values between the twiddles of Donizetti and the *melismata* of Bach. In the chapter 'How I sing an aria' we are taken through the Recit. and Polonaise from 'Mignon.' ('I ask myself what I might feel like were I able to become a fairy. Giving myself free rein . . .', &c.) It is good to find her describing the *tremolo* as a crime. Young singers who wobble, and think it is the swagger, prima-donna-like thing to do, *nota bene!*

W. S. Drew's 'Voice Training: the Relation of Theory and Practice,' is one of the excellent series of 'Oxford Musical Essays' (Milford, 3s. 6d.). A writer who sets out to treat of this subject in a mere seventy-five pages must be sorely exercised as to what to omit. And when he has decided, readers will agree that he has not decided for the best. As, however, they will disagree as to the way in which more profitable use could have been made of the narrow space, he needn't trouble over-much. Was it necessary to define singing? We might have taken it for granted, and so saved a couple of pages. One grudges, too, the seven given up to 'Identification of Notes and Quality of Sound,' in which the table of vibration numbers and other acoustical details seem to be of little practical use. The chapters on Interpretation and Teaching and 'The Singer in Relation to his Audience' might well have been longer. By the way, on p. 64 Mr. Drew falls foul of a setting of 'Blow, blow, thou winter wind' on the score of the accentuation in the refrain. He complains that the poet says 'This life is most jolly,' whereas the composer sets it in such a way that the singer has to deliver it 'This *life* is most jolly.' 'The contrast [says Mr. Drew] must surely be between different kinds of life, not between life and something else.' Not necessarily. It may of course be argued that Amiens was comparing the woodland life with that of the court, but the most reasonable way of looking at the song is to regard it as a characteristically misanthropic reflection with a conventional refrain tacked on by way of contrast. The word 'this' need not imply comparison. Next time Mr. Drew sets his teeth in a particularly juicy apple and says 'This apple is most delicious,' he will slightly stress 'apple' and 'delicious,' but he will not emphasise 'this,' unless he has just tried several apples and rejected them. In the chapter on 'The Singer in Relation to his Audience,' Mr. Drew says sensible things, though there are not enough of them. Young singers (and some old ones) need plenty of sage advice of this type. Mr. Drew puts the matter of naturalness and unaffectedness in its right light. It

is hopeless to tell young singers they must be natural. How can they be, during such an ordeal as public appearance? As Mr. Drew says, 'The singer's object is not so much to be natural and unaffected as to appear so.' It is a matter of self-discipline. Every singer worth his salt is nervous, but the successful one is he who doesn't show it.

Those who like to read about the singer rather than about singing will find their modest needs met in 'Sunlight and Song: a Singer's Life' (Appleton), wherein Maria Jeritza tells us a great deal about herself and other people. Some of the facts are interesting—a few are almost important—but the volume generally is naive and egotistical, as such books are wont to be. There are many portraits, almost all of Jeritza in various rôles.

'Colour and Key,' by Jessie Field (Murdoch, 2s.), is a booklet written (its opening phrase tells us) 'not for clever people, but for some of that much larger number who, really loving music, find themselves hindered from playing by various difficulties and inabilities.' The author sets out to help these unclever folk, but some of her devices seem to be unnecessarily complicated, and the association of colours with certain notes of the scale is more picturesque than practical: tonic=blue; dominant=red; and subdominant=green. The writer has imagination and enthusiasm, and is eager to help, so the unclever ones for whom she writes may profit. Perhaps even a few of the clever ones on whom she frowns in her opening pages may benefit.

A fourteen page pamphlet called 'The Adeste Fideles,' by James Britten, summarises all that appears to be known of the words and music of that famous hymn (Blackfriars, Oxford; no price given).

'Pulpit and Platform Oratory,' by Harold Ford (Smith's Publishing Company, Temple House, E.C., 2s.). This is the fifth revised edition of a work dealing with a subject that at first sight appears to be outside the scope of musicians. But so many members of the profession are called on to speak in public as lecturers, adjudicators, &c., or to stand and deliver a few words on all sorts of occasions, that they cannot afford to neglect such good advice as is here provided. There are chapters on breathing and elementary voice training.

'Frederick Smetana,' by Zdeněk Nejedlý (Geoffrey Bles, 5s.), appears rightly during the centenary of the composer's birth. The book seems to be the first biography of Smetana in English, and as such has a value of its own. Smetana has many admirers in this country, and Mr. Nejedlý shows us that he is a good deal of a hero in his own: never, surely, was a more 'national' composer than Smetana. An aspect of his work that ought to be better known in England is his choral music. Smetana became choirmaster of the Prague 'Hlahol,' the largest Czech choral society, and brought its singing to a high level. The choral writing of a composer who did such practical work ought above all to be effective. It is a pity that so far no English versions seem to be available. The language bar is also the obstacle to our hearing his operas. An Overture so good as that of 'The Bartered Bride' makes one want to go farther. Perhaps this little book—a warm and pious tribute rather than a critical study—will help to open the road to a wider acquaintance with a fine composer. The author's English is plain and good, and none the worse for an occasional naivety.

E. Douglas Tayler's 'Mind Power in Music for Students, Teachers, and Performers' (Bosworth,

1s. 3d.) goes to the root of the matter. Performers who fail blame a hundred and one things, but rarely hit on the actual trouble—want of thought. One need do but very little examining of any kind to be aware of this fatal weakness among young musicians. This little book will put them in the right way. The style is homely and colloquial; there is the minimum of jargon—a mercy in a work dealing with psychology—and it leaves no withers unwrung, for in this matter of concentration we are all unprofitable servants.

H. G.

## Wireless Notes

BY 'CALIBAN'

In last month's notes I expressed the view that wireless music had an advantage over that heard direct at the concert-hall in that the listener was free from distraction and in more intimate contact with the work itself. I am interested to see in the *Radio Times* of August 15 that something of the same sort was felt by Dame Clara Butt on the occasion of her first experience in broadcasting. We are told that the thought of the vast, unseen audience thrilled her as she had never been thrilled when singing to a visible audience in a packed Albert Hall. She says:

I confess it sounds like a psychological puzzle; it is, notwithstanding, true. There is a mighty dynamic in the sight of thousands of upturned faces. Yet, strangely enough, years ago I used to argue that a singer should sing unseen. Someone once told me that, in order to get the fullest enjoyment from a concert, it was necessary to shut one's eyes. It was an aid to concentration. People and their plaudits are all very well, but there is another side to all this. It is detrimental to the highest artistry in a subtle way. See! There are two people in yonder box, or in the front row of the stalls, whispering together in the very middle of my song. The mind slips a cog. For a flash one's whole artistic being is misdirected. One becomes acutely conscious of one's audience. The spell is broken; and it is difficult to piece it up again. Now, when I was singing to that vast, unseen multitude I had none of these antagonisms to fight against. Whatever of artistry there is in me had its perfect opportunity. I visualized my audience though I did not see it. There was no talking, no fidgeting, no coming in late, no going out early. It was a most perfect audience, the best-mannered audience I have ever sung to! I had often longed for the record audience, a record both in numbers and appreciation, and, lo, I had got it! I felt it in every nerve. I knew I was singing, for once, at least, from heart to heart—the only kind of singing worth while.

I regard this as a convincing reply to those who have been attacking wireless performances on the ground that an artist would be unable to give his best without the stimulus of a visible audience.

A capital symphony concert, despite rather a lot of ragged playing, was that given from the Studio on August 18. It was a good plan to afford so large a public an opportunity of hearing Beethoven's second Symphony. Miss Scharrer's group of Chopin Études was also an enjoyable feature. Curiously, I found the Rachmaninov Concerto more enjoyable than at Queen's Hall. I have never before heard so much of the detail in the pianoforte part of a concerto. The effect altogether was so good that I hope the Company will make a feature of pianoforte concertos



during the coming winter. The form is one that is immensely popular, and I am confident that a large proportion of listeners would be glad to have a liberal supply on tap. It might be a good plan for the Company to confine itself less to the stock works than is usual at ordinary concerts. Mr. Scholes can put them up to some delightful examples that are rarely heard. These, alternated with familiar war-horses, would be very welcome.

A little grumble. We were naturally glad to have a Kneller Hall concert relayed, but we were let down rather badly in regard to the programme. It happened to be an awkward evening for me and for some musical visitors, but seeing that the band was announced to play a transcription of Bach's E flat Organ Fugue, familiarly known as the 'St. Anne' Fugue (but *not* founded on the tune 'St. Anne,' as the programme mistakenly said), we dodged to and from the set, disorganized the feeding arrangements, and generally put ourselves out. (As we found the programme was being altered right and left, we dared not trust the printed order.) When at last there seemed to be nothing remaining but the Fugue we lit our pipes and settled down. Whereupon there came the avuncular voice from the Studio: 'A telephone message has been received from Kneller Hall saying that owing to the length of the programme the Bach Fugue will be omitted.' I mention this in order that the B.B.C. may realise (as it no doubt does) that even a slight alteration in the order of a programme is a nuisance to a host of listeners. It really matters far more than does an alteration at a concert given in a hall. Seeing how much better the results of all performances are when heard direct from Savoy Hill, and that the timing and order, being under the Company's own control, can be looked after properly, I hope there will be less and less relaying from other places.

The B.B.C. is to be thanked for letting us hear the much-talked of 'Hyper-prism' of Edgar Varese. That it turned out to be a case of much cry and precious little wool is not the Company's fault. These new and queer manifestations of art must have a show lest there be one among them that we should be the poorer for missing. But the strange collection of noises brought together by Varese proved to be a damp squib. It was not thrilling, beautiful, or significant, and only faintly and fleetingly amusing. Certain cat-like sounds interested us—one instinctively looked round for a water-jug or a boot—but the 'lion's roar' was so mild as to suggest the gentle demonstration promised by Bully Bottom. Mr. Varese must do a long sight better than 'Hyper-prism' if he is to make us sit up.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

Full particulars and the Syllabus of the Certificate Choir-Training Examination for those who do not hold the diploma of F.R.C.O. or A.R.C.O., to be held on November 5 and 6, 1924, may be obtained on application to the Registrar of the College.

Free lectures on Choir-Training will be given at the College on

Monday, November 3, at 7.30 p.m., by Dr. H. W. Richards, on 'The General Principles of Choir-Training.'

Tuesday, November 4, at 3 p.m., by Dr. Keighley, on 'Mixed Choirs'; at 6 p.m., by Dr. Stanley Marchant, on 'Boys' Voices.'

Members and their friends are cordially invited. No tickets required.

H. A. HARDING, *Hon. Secretary.*

### THE ALBERT HALL ORGAN

By GEORGE DIXON

Not long ago there appeared in this journal an historical article on the Royal Albert Hall, with a specification of the organ. As an entire reconstruction and enlargement of the instrument is now in progress, some account of what is being done may be of interest. In order that the new design may be more fully understood and appreciated, it is desirable in the first place to consider in some detail the salient features of the various departments of the old organ. It is probable that a good deal of what is to be said has not been generally realised. The Albert Hall organ, as every one knows, was built by the late Henry Willis, and was opened by W. T. Best in 1871. With all its limitations (and what these were we shall presently see) it was the greatest of the many great achievements of its builder. That it should have stood for over half a century without reconstruction, and should have remained in tolerable playing order up to the last, is convincing proof, if any were needed, of the soundness of its construction and design, as well as of the quality of its material and workmanship. Its freedom from serious derangement is the more remarkable when it is borne in mind that the Barker lever action employed in so large an organ involved the use in many cases of very lengthy tracker connections between the console and the sounding-boards. This is indeed eloquent testimony to Willis's excellent 'engineering' to which Grove referred. With one or two exceptions, it was well laid out considering the mechanical limitations imposed by the pneumatic lever action. Apart from its size—for it was among the largest organs of the world—it was renowned for the brilliancy of its chorus and reed work. On the other hand, it was well known for the almost complete absence of manual wood stops and of true diapason tone. With regard to the flutes, Willis is understood to have held at the time that better tone could be obtained from metal pipes. His later practice, however, differed in both cases, *e.g.*, there are no fewer than three open wood claribels in the Lincoln Cathedral organ (1898).

The specification of the old Albert Hall instrument was given in the *Musical Times* for April, 1921, p. 232, but it may be of interest to supplement this by the wind-pressures, which have hitherto not been published:

*Pedal Organ.*—Flue-work, 3-in., 4-in., and 5-in. wind; Contra Posaune 32-ft., Contra Fagotto 16-ft., Trombone 16-ft., Fagotto 8-ft., and Clarion 8-ft., 10-in. wind; Ophicleide 16-ft., Bombard 16-ft., 20-in. wind.

*Choir Organ.*—Flue-work (except Violone), Cor Anglais, and Oboe, 3-in. wind; Violone, Corno di Bassetto, and Clarinet, 4-in. wind; Trompette Harmonique and Clarion, 5-in. wind.

*Great Organ.*—Flue-work, Contra Posaune 16-ft. and Posaune 8-ft., 5-in. wind in bass (24 notes) and 6-in. in treble; Trumpets and Trombas 8-ft. and 4-ft., 15-in. wind in bass (24 notes) and 24-in. in treble.

*Swell Organ.*—Flue-work, 4½-in. and 6-in. wind; Oboes and Vox Humanas, 5-in. wind; Chorus reeds 16-ft., 8-ft., and 4-ft., 10-in. wind; Tubas, 20-in. wind.

*Solo Organ.*—Flue-work, 5-in. wind; Corno di Bassetto, Clarinet, and Bassoon, 7-in. wind; French Horn and Oboe, 10-in. wind; Bombardon, Ophicleide, and Trombone, 15-in. wind; Tubas, 20-in. wind in bass (24 notes) and 24-in. in treble.

The use of so many wind-pressures, differing so widely, was much in advance of the time, no greater pressure than 24-in. having been used until 1898, when the Dome Tubas at St. Paul's were placed on 25-in. in the treble. The latter pressure was employed for the Tuba at Glasgow Cathedral in 1903 and at York Minster in 1916. So far it has only been exceeded in this country at Westminster

Cathedral, where the Solo reed and the lowest octave of the Pedal 32-ft. reed speak on 30-in., but it is understood that the Tuba Magna at Liverpool Cathedral is to be on 50-in. The 24-in. reeds at the Albert Hall were typical of Willis's work at that period; to modern ears, however, they were rather rough in the bass and thin in the treble.

Before going into further details, the opinion of the late Henry Heathcote Statham, as given in his admirable book entitled 'The Organ and its Position in Musical Art,'\* may well be quoted. On page 96 he says:

'Of the Albert Hall organ it may be said that, like the curate's boiled egg, parts of it are excellent. This is indeed faint praise, for there is hardly an organ to be found which offers to the player so great a variety of beautiful, contrasted effects of tone and *timbre*, in the soft stops and in the solo stops. It is when one comes to play large organ music in strict style that it becomes unsatisfactory. The Great organ has too little diapason and too much reed; its tone is noisy and yet deficient in weight and fullness, which is exactly the opposite of what is required to do justice to Bach's organ music. The same builder's great instrument at Liverpool, built some twenty years earlier, is far superior in this respect.'

Of the latter more anon. Now Mr. Statham's judgment may be safely accepted as quite unbiased. Nevertheless, he has probably exaggerated the extent of variety in the soft stops and solo registers. For instance, there were only two kinds of flute tone in the instrument, the harmonic and the *lieblich*. There were no fewer than fourteen harmonic flutes, promiscuously labelled, but almost identical in quality and similar in power. Much the same criticism applies to the clarinets and the various stops called Bassoon, Orchestral Oboe, Cor Anglais, &c., which were nearly all alike, both in construction and tone-quality. In fact it was really a case of wasted opportunity. Mr. Statham, however, was an enthusiastic admirer of Willis's work, and knew the Albert Hall organ intimately, for he gave frequent recitals there in its early days. Though a conservative critic, his writings on the organ, which extended over a number of years, always seemed to express the modern spirit of interpretation—e.g., his fine article on 'Registration' in the original (1879) edition of 'Grove.'

In reviewing the old Albert Hall organ, the Pedal must first be considered. It was chiefly remarkable for the wealth of 32-ft. tone. There are no less than three open flue stops in this pitch, of which two are of tin and stand in the front. Willis's description tells us that all the front pipes are made of tin 90 and lead 10 in 100 parts; but he was a little better than his word, for chemical analysis reveals the fact that as much as 91.5 per cent. of tin was used. He quaintly adds, 'The inside pipes belonging to those stops which contribute to the front are similarly shaped in mouth, body, and foot.' What such a tin front would cost in these days can only be surmised; yet it is more than probable that if these big pipes had been made of stout zinc their tonal effect and durability would have been considerably greater.

It may be noted that there was scarcely any perceptible difference in quality and power between these two stops. Away from the organ the 16-ft. tone was weak for an instrument of this size, and was further dwarfed by the abundance of 32-ft. and the assertive upper work. The latter peculiarity may have been due to the prominent position occupied by the Pedal chorus stops in the side arches of the front. Apart altogether from the relative want of 16-ft. tone, the Pedal, like all other English examples, lacked the variety of soft and expressive basses upon which Casson laid such stress and showed us how to obtain. The old 32-ft. reed with wood tubes was intractable, owing probably to the comparatively low wind-pressure. Though there was 24-in. wind in the organ to draw on, only 10-in. was used for this stop. In other cases Willis employed considerably less. The double reed on the Pedal at St. Paul's speaks on approximately 6-ins., and

is practically inaudible in the full. The last time the writer met him, Willis proudly exhibited a sample pipe of the metal 32-ft. reed for the new Colston Hall organ at Bristol. It was voiced on about 7-in. wind. On the remark being made that it was rather quiet, the old man characteristically replied, 'I don't like those big blurring 32-ft. reed effects.' Perhaps he had in mind the Hope-Jones diaphone. Nevertheless, the stop as he left it proved quite useless and was his last attempt, for the 32-ft. reed in Lincoln Cathedral, on 15 (or more) ins., was not inserted until two or three years after his death.

As regards the manuals, the Choir organ was probably the most satisfactory of any. Its Open Diapason was a singularly pleasing specimen. Though the Mixture had only three ranks, the number of 4-ft. and 2-ft. registers was remarkable, giving a peculiarly piquant effect. As usual it contained unenclosed orchestral registers, and—a very rare feature—two chorus reeds in addition. Both were labelled 'Harmonique,' but had single length pipes throughout! About half the stops were intended to represent the unenclosed Echo organ, and were voiced accordingly.

Reference has already been made to the Great organ flue-work, which was the most unsatisfactory feature of the whole instrument. In the first place there was an imposing array of four 16-ft. flue stops, but not a Diapason among them. The number is somewhat remarkable, since in his largest Great organs, save in one or two instances, Willis never inserted more than a single flue double. Even the 25-stop Great at St. George's Hall, Liverpool, contains but one.\* True diapason tone was unrepresented in the Albert Hall Great. Out of six 8-ft. registers two only bear that title, and these are extreme examples of a type which Willis affected during what may be termed the middle period of his career. After the lapse of half a century the following characteristic story may perhaps be told. The Albert Hall organ had been completed, and Best had to pass it. Willis was playing (for he was quite a competent performer), while Best listened in the body of the Hall. After a time Best stopped him saying, 'Now, Mr. Willis, let me hear the Great diapasons.' Willis drew the two stops so named and proceeded. Best very soon again stopped him, saying, 'No, Mr. Willis, I said I wanted to hear the "diapasons."' Willis fumbled among the knobs and continued. Best at once stopped him peremptorily. 'No, Mr. Willis,' he said, 'I asked for diapasons and not your — gambas.' Willis turned to a friend who was standing by, and remarked, 'Not Best but Beast!' Though many of his organs built during the next twenty years contained the Albert Hall type of diapason, this objectionable feature was eliminated in the work of his latter days. At St. Alban's, Holborn (1896), Lincoln Cathedral (1898), and St. Bees Priory Church (1899), for example, the diapason tone, though light, is altogether beautiful. Of the other 8-ft. flute stops the Gamba and Flûte à Pavillon are worthy of mention. Mr. Statham described them as two of the finest stops Willis ever voiced.† Certainly the Gamba was keen, and must have been a revelation in times long before Thynne introduced the modern method of voicing small-scaled Viols. Moreover, it was quite different from the slow speaking Schulze productions, beautiful as they were. Unfortunately that kind of colour only served to accentuate the shortcomings of the Great organ. The same may be said of the so-called Flûte à Pavillon, of which there was another example on the Solo. This class of tone seemed to dominate the whole of the Great, and gave it that objectionably keen character by which it was so well-known—a feature quite unsuited to the building. Anyone who has compared it with the flue work of the Liverpool instrument must have been struck, as Mr. Statham says, with the vastly superior effect of the latter. The Great there contains four Open Diapasons (one of wood), and the combinations up to Fifteenth and Mixtures are entirely beautiful in quality and at the same time very brilliant. In heavy reeds, however, the Albert Hall was superior. Before leaving the Great it may be of interest to give the composition of the two compound stops:

\* Published by Chapman & Hall, London, 1909.

\* A Double Open Diapason metal 16-ft. † *Op. cit.*, p. 143, note





THE NEW CONSOLE. PHOTOGRAPHED IN THE FACTORY

Photo [y]

[John R. Edis, Durham

## MIXTURE—5 RANKS

CC to B, 24 notes, 8, 12, 15, 19, 22.

C to G, 8 notes, 1, 8, 12, 15, 19.

G♯ to C, 29 notes, 1, 8, 12, 15, 19.

## SESQUIALTERA—5 RANKS

CC to G, 32 notes, 8, 15, 17, 19, 22.

G♯ to C, 17 notes, 1, 8, 15, 17, 19.

C♯ to C, 12 notes, 1, 8, 12, 15, 19.

The Swell was the least effective department, the *crescendo* being weak. Some of the 16-ft. Pedal stops, for no very obvious reason, stood immediately in front of it and obstructed the egress of tone. As is well known, the Swell was situated in a room behind the organ, and there it will remain.

The design of the fourth manual was remarkable because it displayed a serious attempt to build up a tonal structure of a definite character, instead of being the usual fortuitous collection of solo stops thrown together haphazard. With the exception of five orchestral reeds it stood in the open. Reference has already been made to the splendour of the solo Tubas. Indeed the reed work throughout, as with Willis always, was the most striking feature; yet with all its magnificence, how little variety there was! *E.g.*, the Great Posaune and the Choir Trompette Harmonique (*sic*) differed but slightly. The Tromba and Harmonic Trumpet on the Great and the Tuba Mirabilis on the Solo were practically identical. Again, the Solo Ophicleide and Trombone on 15-in. wind were scarcely distinguishable.

But this defect was common to all organs of every make up to twenty or twenty-five years ago. The heavy-pressure reeds with which Willis's name and fame are indissolubly bound up were voiced with closed shallots, the tongues being loaded with weights in their lower octaves; but he failed to envisage the further development of this method, which has given us the variety of smooth reed tone we now possess. It is only right, however, to point out that the French Horn on the Albert Hall Solo was a creditable attempt for 1871. It must also be remembered that toward the end of his career he inserted comparatively smooth-toned Trombas as Great organ chorus reeds with fine effect—very different from the ordinary builder's keened-toned trumpets. In this, as in most other respects, he stood head and shoulders above his contemporaries. The drawback was that his Swell cornopeans became almost identical in *timbre* with the Great reeds, whereas fiery trumpet tone would there have been the more acceptable. The lack of tonal differentiation in chorus reeds persisted for the most part until recent times. For instance, up to 1916 the Trumpet and Horn in the York Minster Swell were only distinguishable by the fact that the *latter* was somewhat keener than the former.

We have in some respects been looking at the old Albert Hall organ through 20th century spectacles, which serves to remind us of the great progress in tonal matters and in mechanism that has been made since Willis died nearly a quarter of a century ago. Making all allowances for the time at which it was built, it was an instrument of superb construction, and a monument to his genius. No expense was spared. The pure tin front has already been alluded to, and we need only mention two other points—the extent to which separate sounding-boards and varied wind-pressures were employed. These features were unique, but costly.

The Albert Hall organ was the biggest and most notable instrument in the metropolis, and it is significant that it was decided to entrust the work of rebuilding and enlarging it to Messrs. Harrison & Harrison, of Durham. Of the many large and important organs built or rebuilt in this country during the last twenty years, the great majority have been done by this eminent firm. To speak of no others, the following Cathedral instruments are to be noted: Durham, 1905; Belfast, 1906; Carlisle, 1907; Ely, 1908; Wells, 1909; Glasgow (St. Mary's), 1909; Newcastle, 1911; Ripon, 1912; Down, 1914; York, 1916; Manchester, 1916; Gloucester, 1920; Oxford, 1922; and Worcester, now being rebuilt. Such a pre-eminence was not established even by Willis for years after the Albert Hall organ was built. Apart from excellence of mechanism, their instruments are celebrated for the fine diapason work and scientifically developed chorus, for the remarkable variety not only of flue stops but of reeds, and above all for the beautiful finish and regularity of the voicing—a most essential point in which Willis also excelled.

The following scheme of reconstruction and enlargement was prepared by Mr. Arthur Harrison nearly five years ago. It virtually amounts to the construction of a new organ, incorporating all that is of value in the original instrument.

#### SPECIFICATION

There will be six manual departments controlled from four key-boards, CC to C, 61 notes, and two and a half octaves of concave and radiating pedals, CCC to G, 32 notes; 146 speaking stops and 30 couplers, &c., making a total of 176 drawstops.

#### PEDAL ORGAN, 36 Stops, 4 Couplers.

	FT.
1. Acoustic Bass (20 from No. 2; lower 12 acoustic) ...	Wood 64
2. Double Open Wood ...	32
3. Double Open Diapason ...	Metal 32
4. Contra Violone (from No. 64) ...	32
5. Double Quint (from Nos. 3 & 9) ...	21½
6. Open Wood I. ...	Wood 16
7. Open Wood II. (20 from No. 2) ...	16
8. Open Diapason I. ...	Metal 16
9. Open Diapason II. (20 from No. 3) ...	16
10. Violone ...	16
11. Sub-Bass ...	Wood 15
12. Salicional (from No. 37) ...	Metal 16
13. Viole (from No. 48) in Choir box ...	16
14. Quint ...	10½
15. Octave Wood (20 from No. 6) ...	Wood 8
16. Principal (20 from No. 8) ...	Metal 8
17. Violoncello ...	8
18. Flute ...	Wood 8
19. Octave Quint ...	Metal 5½

	FT.
20. Super Octave ...	Metal 4
21. Harmonics, 10, 12, 15, 17, 19, 21, 22 ...	—
22. Mixture, 15, 19, 22, 26, 29, in Solo box ...	—
23. Double Ophicleide (20 from No. 25) ...	32
24. Double Trombone (20 from No. 27) in Swell box ...	Wood 32
25. Ophicleide ...	Metal 16
26. Bombard ...	16
27. Trombone, in Swell box ...	Wood 16
28. Fagotto ...	Metal 16
29. Trumpet (from No. 115) in Swell box ...	16
30. Clarinet (from No. 60) in Choir box ...	16
31. Bassoon (from No. 129) in Solo box ...	16
32. Quint Trombone ...	10½
33. Posaune (20 from No. 25) ...	8
34. Clarion ...	8
35. Octave Posaune (20 from Nos. 25 & 33) ...	4
36. Drums	

I. Choir to Pedal.  
II. Great to Pedal.  
III. Swell to Pedal.  
IV. Solo to Pedal.

#### CHOIR AND ORCHESTRAL ORGAN, 27 Stops. Tremulant and 5 Couplers. First division (Choir), unenclosed, 11 Stops.

	FT.		FT.
37. Double Salicional Metal 16		43. Lieblich Flute ...	Metal 4
38. Open Diapason ...	8	44. Flageolet ...	2
39. Lieblich Gedeckt ...	8	45. Mixture, 12, 19, 22 ...	—
40. Viola da Gamba ...	8	46. Trumpet (harmonic)	8
41. Dulciana ...	8	47. Clarion ...	4
42. Gemshorn ...	4		

#### Second division (Orchestral), enclosed in a Swell box, 16 Stops.

	FT.		FT.
48. Contre Viole ...	Metal 16	56. Quintatön Wood & Metal	16
49. Violoncello ...	8	57. Harmonic Flute	Metal 8
50. Viole d'Orchestre I. ...	8	58. Concert Flute ...	4
51. Viole d'Orchestre II. ...	8	59. Harmonic Piccolo ...	2
52. Viole Sourdine ...	8	60. Double Clarinet ...	16
53. Violes Célestes, 2 ranks ...	8	61. Clarinet ...	8
54. Viole Octavante ...	4	62. Orchestral Hautboy ...	8
55. Cornet de Violes, 12, 15, 17, 19, 22 ...	—	63. Cor Anglais ...	8

V. Tremulant  
VI. Octave  
VII. Sub-Octave  
VIII. Unison Off  
IX. Swell to Choir  
X. Solo to Choir

to second division only.

N.B.—The Orchestral division will be playable on either Choir or Solo key-board by means of a rocking switch on the Choir key-slip.

#### GREAT ORGAN, 31 Stops, 4 Couplers.

	FT.		FT.
64. Contra Violone Metal 32		81. Viola ...	Metal 4
65. Double Open Diapason ...	16	82. Harmonic Flute ...	4
66. Contra Gamba ...	16	83. Octave Quint ...	2½
67. Bourdon Wood & Metal 16		84. Super Octave ...	2
68. Double Claribel Flute Wood 16		85. Fifteenth ...	2
69. Open Diapason I. Metal 8		86. Harmonics, 10, 15, 17, 19, 21, 22 ...	—
70. Open Diapason II. ...	8	87. Mixture, 8, 12, 15, 19, 22 ...	—
71. Open Diapason III. ...	8	88. Cymbale, 19, 22, 26, 29, 31, 33, 36 ...	—
72. Open Diapason IV. ...	8	89. Contra Tromba ...	16
73. Open Diapason V. ...	8	90. Tromba (harmonic) ...	8
74. Geigen ...	8	91. Octave Tromba (harmonic) ...	8
75. Viola da Gamba ...	8	92. Posaune ...	8
76. Hohl Flute ...	Wood 8	93. Harmonic Trumpet ...	8
77. Harmonic Flute Metal 8		94. Harmonic Clarion ...	4
78. Quint ...	5½		
79. Octave ...	4		
80. Principal ...	4		

XI. Reeds on Choir.  
XII. Choir to Great.  
XIII. Swell to Great.  
XIV. Solo to Great.

#### SWELL ORGAN, 25 Stops. Tremulant and 3 Couplers.

	FT.		FT.
95. Double Open Diapason Metal 16		105. Harmonic Flute Metal 4	
96. Bourdon Wood & Metal 16		106. Octave Quint ...	4
97. Open Diapason Metal 8		107. Super Octave ...	2
98. Viola da Gamba ...	8	108. Harmonic Piccolo ...	2
99. Salicional ...	8	109. Mixture, 8, 12, 15, 19, 22 ...	—
100. Vox Angelica ...	8	110. Furniture, 15, 19, 22, 26, 29 ...	—
101. Flûte à Cheminée ...	8	111. Contra Oboe ...	16
102. Claribel Flute Wood & Metal 8		112. Oboe ...	8
103. Principal ...	Metal 4	113. Baryton ...	16
104. Viola ...	4	114. Vox Humana ...	8

XV. Tremulant.  
XVI. Octave.  
XVII. Sub-Octave.  
XVIII. Solo to Swell.

	FT.		FT.
115. Double Trumpet Metal 15		118. Tuba (harmonic) Metal 8	
116. Trumpet (harmonic trebles) ...	8	119. Tuba Clarion (harmonic) ...	4
117. Clarion (harmonic trebles) ...	4		



## SOLO AND BOMBARD ORGAN, 27 Stops, and 7 Couplers.

First division (Solo), in a Swell box, 17 Stops, Tremulant and 3 Couplers.

	FT.		FT.
120. Contra-Bass		128. Piccolo Traverso Metal	2
Wood & Metal	16	129. Double Bassoon	16
121. Flûte à Pavillon Metal	8	130. Corno di Bassetto	8
122. Viole d'Amour	8	131. Hautboy	8
123. Doppel Flute	8	132. Bassoon	8
124. Harmonic Claribel		133. Double Horn	16
Flute ... ..	8	(harmonic) ... ..	16
125. Unda Maris (2 ranks)		134. French Horn	8
Wood & Metal	8	(harmonic) ... ..	8
126. Wald Flute	4	135. Carillons	
127. Flauto Traverso Metal	4	136. Tubular Bells	

XXIX. Tremulant.

XX. Octave.

XXI. Sub-Octave.

XXII. Unison Off.

## Second division (Bombard), 10 Stops and 4 Couplers.

137. Bombardon	Metal 16	141. Quint Trumpet Metal	5½
138. Tuba (harmonic)	8	142. Orchestral Clarion	4
139. Orchestral Trumpet	8	(harmonic) ... ..	4
(harmonic) ... ..	8	143. Sesquialtera, 12, 15,	
140. Cornopean	8	17, 19, 22	
(harmonic trebles),	8		

Nos. 137 to 143 in a Swell box.

144. Contra Tuba	Metal 16	146. Tuba Clarion	4
(harmonic) ... ..	16	(harmonic) ... ..	4
145. Tuba Mirabilis	8		
(harmonic) ... ..	8		

XXIII. Tubas on Choir.

XXIV. Octave.

XXV. Sub. Octave.

XXVI. Unison Off.

N.B.—The Bombard division will be playable on either Solo or Choir key-board by means of a rocking switch on the Solo key-slip.

## COMBINATION COUPLERS.

XXVII. Pedal and accompaniment to Choir pistons.

XXVIII. Great and Pedal combinations coupled.

XXIX. Pedal to Swell pistons.

XXX. Pedal and accompaniment to Solo pistons.

## ACCESSORIES

Nine combination pedals to the Pedal organ.  
Two adjustable combination pedals to the Pedal organ.  
Five combination pistons to the unenclosed division of the Choir organ.  
Seven combination pistons to the enclosed (Orchestral) division of the Choir organ.  
Nine combination pistons to the Great organ.  
Nine combination pistons to the Swell organ.  
Seven combination pistons to the first division of the Solo organ.  
Six combination pistons to the second (Bombard) division of the Solo organ.  
Eight adjustable combination pistons, two to each manual.  
Rocking-switch, Orchestral division of Choir organ to Solo key-board.  
Rocking-switch, Bombard division of Solo organ to Choir keyboard.  
Reversible piston to No. 25.  
Reversible pedal to Great to Pedal.  
Reversible piston to Great to Pedal.  
Reversible piston to Solo to Pedal.  
Reversible piston to Swell to Great.  
Reversible piston to Solo to Great.  
Three reversible foot pistons to Orchestral, Swell, and Solo Tremulants.  
Three balanced crescendo pedals to Orchestral, Swell, and Solo organs.

## WIND-PRESSURES

Pedal flue-work, 3-in. to 10-in.; reeds, 5-in. to 30-in. (Ophicleides and Posaune).  
Choir, unenclosed division, flue-work, 4-in.; reeds, 5-in.  
Choir, Orchestral division, flue-work, 10-in.; reeds, 5-in.  
Great flue-work, 5-in. and 6-in.; reeds, Posaune, 12-in.; Trombas and Trumpets, 25-in.  
Swell flue-work and orchestral reeds, 5-in. and 6-in.; chorus reeds, 10-in.; Tubas, 20-in.  
Solo, first division, flue-work, 6-in.; orchestral reeds, 10-in.; Horns, 25-in.  
Solo, second (Bombard) division, Sesquialtera, 10-in.; enclosed reeds, 20-in. and 25-in.; unenclosed Tubas, 30-in.  
Action, 7-in. to 20-in.

The draw-stop jamps will be at an angle of 30 degrees to the keyboards, and fitted with ivory bushes. The stop-handles will be of solid ivory, the speaking stops being lettered in black, and the couplers, &c. (indicated above by italics), in red. The latter will be grouped with the speaking stops of the departments they augment. The combination pistons will have solid ivory heads.

The builders' latest system of electro-pneumatic mechanism will be applied to all the action, except the manual to pedal couplers which will be mechanical.

The organ will be tuned to the new French pitch, i.e., C=517 vibrations per second at 60 degrees F.

The enclosed division of the Solo organ will be placed in a new chamber specially constructed alongside the existing Swell chamber. The Swell box containing the Orchestral division of the Choir organ will be placed within the organ-case.

The blowing apparatus, which has already been installed, consists of three of the largest three-stage 'Discus' blowers (Messrs. Watkins & Watson's patent), which supply all wind up to 30-in. pressure, and two rotary compressors supplying wind up to 30-in. pressure. Two of the 'Discus' blowers are connected in tandem, and direct-coupled to a 10 h.p. electric motor. The other is direct-coupled to a 5-h.p. motor. The rotary compressors are belt-driven by two 8-h.p. motors. These motors are controlled by automatic shunt regulators, which vary the speed according to the demand on the wind, and, therefore, like the 'Discus' blowers, consume current in proportion to the wind used. The cost of current for blowing this large organ is approximately 2s. 6d. per hour. The whole plant has been supplied by Messrs. Watkins & Watson. It is the largest ever undertaken by this firm, and is probably the most powerful in the country.

Speaking generally, the first point that will strike even the most casual reader is the completeness of the tonal structure in every department. Excluding separate mutation registers, there are ten compound stops comprising no fewer than fifty-three ranks of pipes, which is decidedly in advance of anything ever proposed before, at any rate in this country. Taking the scheme as a whole, it is believed that nothing so complete has ever appeared—not even the Great Wanamaker organ across the water, although it contains over 230 speaking stops, including 92 ranks of Mixtures. The number of manuals remains the same, for it has been found by experience that the supposed advantages of the fifth key-board can be obtained more conveniently by manual subdivisions, of which there are six—or, rather, seven, for the unenclosed Tuba department on 30-in. wind is virtually independent of the enclosed Bombard, an important point the significance of which must not be overlooked.

We will now examine each division and note the salient features. Taking the Pedal first, a large increase of the 16-ft. flue-work will be observed. The variety of softer registers, obtained by the almost universally approved method of borrowing from manual doubles, will be appreciated. Several stops are to be enclosed in the various Swell boxes. Among these will be noticed the old 32-ft. reed, which, together with a 16-ft. extension, will be put on 20-in. wind instead of 10-in. as before, and will form the true basis of the full Swell, as in Messrs. Harrison's organ at St. Mary Redcliffe, Bristol (1912), where this plan was first adopted. Furthermore, the Pedal is to be supplemented by a new unenclosed metal 32-ft. reed of great grandeur, on 30-in. wind, and this will be reinforced by the extremely rare, if not unique, reed Quint of 10½-ft. pitch. The compound stops will be augmented to include a very complete series of Harmonics of seven ranks, and a pure Mixture of five ranks to be enclosed with the Bombard division.

On the first manual in the unenclosed division, or Choir organ proper, the tonal scheme of the flue-work is rather limited when compared with the rest of the instrument. In an organ of this size one would have expected to find at least another 4-ft. stop and five ranks of Mixture—say, 12, 15, 17, 19, 22. Perhaps exigencies of space may have precluded further additions, for it is only fair to say that the development of the Choir on the lines of a miniature full Great is due to Messrs. Harrison more than anyone else—witness some of their larger tonal schemes where the Choir organ comprises both mixture and chorus reed. It is a curious fact that it should be almost impossible on English instruments, even of the first magnitude, to render such pure organ music as, say, the 'Dorian Toccata' in the manner evidently intended by Bach, according to the directions given. What is required is a bolder conception of the Choir as a secondary Great organ. Mr. Statham evidently considered this an important point in the playing of Bach's music.\* (At Worcester Cathedral an effort is being made to meet the difficulty by arranging for four of the lighter Great flue stops to be transferred to the Choir at the player's discretion.) The second division of the Choir manual is a beautifully designed orchestral organ, consisting of complete families of strings, flutes, and wood-wind. The string family of eight, including a compound stop of five ranks, will be the finest in this country. The orchestral scheme of the fourth manual at Ely Cathedral is considerably smaller.

The most important changes in tonal character have been made on the Great. In the first place a metal 32-ft. stop has been provided by utilising one of the Pedal 32-ft. opens that stand in the front. When this was planned it was

\* P. 80, note, 'My Thoughts on Music and Musicians,' by H. Heathcote Statham. Chapman & Hall, London, 1892.

thought to be the only example of a manual 32-ft. metal\* stop open throughout, but it has since become known that one will be inserted in Messrs. Willis & Lewis's new organ for Liverpool Cathedral. It is not a little strange that when the Liverpool scheme was first published in 1912 the inclusion of such a register was derided on the ground that a 64-ft. Pedal stop also would be required.† The same argument would exclude all manual doubles until the 32-ft. appeared on the Pedal. It is worthy of note that there has been a complete example of a stopped 32-ft. register on the Great at Ely since 1908. Among the 16-ft. stops on the Albert Hall Great there is now to be a Double Open Diapason. The pipes of the old Pedal Open Diapason (metal) will be used for this purpose, and a new Pedal stop of much bigger scale inserted in place of it. Three new 8-ft. diapasons will be added, one of large scale, one slightly smaller with a  $\frac{2}{3}$  mouth, and one of more normal type, and the two old stops will be re-voiced with a view to obtaining more variety. In order to balance these additions to the diapason work, another Principal is to be added and the chorus increased to eighteen ranks, which is much beyond anything contemplated up to the present time. An equal number of mixture ranks might possibly be found on the Great manuals in some of the older Continental instruments, but they would rarely if ever include the intervals of the tenth, seventeenth, and twenty-first. The seven-rank Cymbale was originally on the Solo, but it is much more in the picture on the Great. There will be six chorus reeds as before. The three new Trombas are to be of the builders' well-known distinctive type, and the Harmonic Trumpet and Clarion will be re-voiced. Personally the writer would have preferred to see the latter relegated to the unenclosed Tuba department, but as it is the Great will scarcely be over-reeded. It should be mentioned that all the old reed pipes retained will be re-voiced throughout with new tongues, the fullest advantage being taken of the latest developments in reed voicing. The brass of the old tongues has been found to be very soft.

On paper the Swell has been unaltered except for the substitution of a Vox Angelica for the Quint and a reconstitution of the Mixtures, but considerable improvement may be looked for in tonal effect.

Great changes, however, will be made in the fourth manual, which also is to be subdivided. In the first place, with the exception of the family of Tubas on 30-in. wind, the whole of the two other departments will be enclosed in a new chamber situated at the back of the organ alongside the Swell. The first division, the Solo proper, will contain a number of new stops. Its wood-wind will include a pair of French Horns voiced on the latest method, whereby the peculiar quality of the orchestral instrument is closely imitated. The Bombard department will be a novelty in this country, and will consist of a foundation of very powerful reed stops (including a Quint) of varied quality, and a big Mixture, all on heavy wind-pressure. The only other British example of a Quint reed now extant is on the Swell at Ely. At the opposite end of the scale from the Solo Horns are the Orchestral Trumpet and Clarion on 25-in. wind, which will represent the extreme type of open reed tone. Apart from the use of its individual registers for solo purposes, the Bombard will be capable of some striking and novel *crescendo* effects, and will serve to bridge the gap between the full Great and the unenclosed Tubas. The original conception of an unenclosed division consisting entirely of reeds and mixture work was French, and goes back probably to the first half of last century, but the wind-pressure used was light. The germ of the modern idea lay in the mixtures and heavy-pressure Swell reeds of the late Henry Willis. The first to propose an independent enclosed department consisting entirely of powerful reeds and

mixtures, both on heavy wind, was the late T. C. Lewis, whose scheme for the organ at the People's Palace, Mile End Road (c. 1887), comprised 16-, 8-, and 4-ft. reeds, together with a Mixture, all on about 12-in. wind, enclosed in the Swell box. These stops could be played independently from either the Great or Swell keyboards. The same plan was strongly advocated by the late Carlton C. Michell. Well-developed Bombard divisions exist in the organ at St. Paul's Church, Toronto (the reed work of which was made and voiced in England), and at Johannesburg Town Hall. But until now there has been no complete example in this country. The Johannesburg instrument, designed by Dr. Alfred Hollins, contains on the Bombard not only a Quint reed but also a 32-ft. reed to tenor C—probably the only manual reed of this pitch in the world. In the revised scheme for Liverpool Cathedral there are four enclosed Solo Trombas on 20-in. wind, but no affiliated mixture work, and a subdivision of the fifth manual, called the Bombarde, includes a compound stop of ten ranks on 6-in. wind and four Tubas—three on 30-in. and a Tuba Magna on 50-in. wind. As the whole will stand in the open it would appear to be the apotheosis of the early French type. It is really an enlarged St. Paul's Cathedral Tuba department plus a complete organ (for such is the 'Grand Chorus') in flue-work. Apart from the absence of the thrilling *crescendo*, it will not be possible, as at the Albert Hall, to realise the superb contrast of the blaze of pure Mixture work against the golden glory of the tuba tone, for at Liverpool these will be inseparable. The unenclosed Tuba organ at the Albert Hall can be played from the Choir keyboard independently altogether of the enclosed Bombard division—a valuable feature the importance of which will now be realised.

The mechanism of the instrument will be electro-pneumatic. Owing to the great and varied distances to be traversed in so large an organ, this form is obviously more suitable for the purpose than tubular pneumatic. The console will remain in its old position. It is beautifully laid out, the grouping of the draw-knobs being very clear and systematic. On the right are the Great, Solo and Bombard, and Pedal. On the left, the Swell, Choir, and Orchestral. The reeds are separated from the flue-work, and the couplers (except those of the Pedal) are grouped with the departments they augment. In spite of the great size of the instrument, the control should be simple and easy to manipulate, for every accessory will be within comfortable reach of the player. It is satisfactory to know that the pitch is being lowered to normal diapason. In recent years the high pitch of the old organ became very inconvenient. Except for the cleaning of the front, the external appearance of the organ will not be altered. It is understood that the whole of the Great and Swell, and thirty stops of the Pedal (excluding only the five-rank Mixture and those stops borrowed from the Choir and Solo departments) will be completed and in use before the end of the year.

A word must be said about the fine electric blowing plant by Messrs. Watkins & Watson. It was installed a year or two ago and replaced the original Willis air pumps and feeders, driven by steam power. The only important change to be made is the reversing of the action of the vacuum apparatus in order to augment the heavy pressure supply. The drawstop action was originally worked by suction, but in the new organ this method will be abolished.

When first erected the Albert Hall organ was considered to be the finest in the world. If the reputation achieved by the Durham firm and the artistic scheme they have produced are any guide, its restoration to that proud position may be confidently expected.

In conclusion the writer desires to express his indebtedness to Mr. H. M. Wilkinson, second master of Durham School, for the chemical analysis of the tin front, and to Mr. Arthur Harrison for much information without which the preparation of this article would have been impossible.

\* There is, however, a complete 32-ft. Double Diapason wood open throughout on the Great manual in the organ at St. Mary's Church, East Parade, Bradford, built by Annesens in 1888. There appears to have been a similar stop, also on the Great, in the Italian Church, Hatton Garden, London, by the same builder, but it is understood that this was removed during reconstruction by another firm.

† The Cathedral instrument will now contain this stop also, borrowed from the 32-ft. open wood, the lowest twelve notes being acoustic, as at the Albert Hall.

Readers who wish for a complete specification of the Liverpool Cathedral organ may obtain one by applying to Messrs. Henry Willis & Sons & Lewis & Co., Ferndale Road, S.W.9, enclosing 3d. in stamps to cover postage, &c.



At St. John's College, Hurstpierpoint, on July 13, the choir gave a recital, singing Motets by Dubois and Widor, Parry's 'England,' and a faux-bourdon setting of the Canticles by Tallis. One of the Widor Motets, 'Regina Cœli,' is for a body of tenors and basses mainly in unison, accompanied by two choirs in four-part harmony, organ, and orchestra. Instrumental items included Handel's Concerto in B flat for full orchestra. Mr. Horace Hawkins directed the concert, assisted by Mr. T. Church Saxby, the latter conducting the Motets.

The hundredth recital of the series given at the Parish Church, Brighton, by Dr. Chastey Hector and the choir, consisted of English music of c. 1824-1924. The choir sang Clarke-Whitfield's 'Behold, how good and joyful,' Attwood's 'Turn Thee again, O Lord,' Harwood's 'O how glorious is the kingdom,' and Holst's 'Turn back, O man.' Dr. Hector played Thomas Adams's Overture, three pieces by Samuel Wesley, Norman Cocker's 'Tuba Tune,' and three pieces he had himself written for the occasion—'Cantilena,' 'Exultation,' and 'Réverie.'

The organ at Haslingden Parish Church was reopened on July 9, when Mr. H. Goss Custard gave a recital. His programme included Lemare's March Solenne, the Prelude to 'Parsifal,' Bach's Prelude and Fugue in D, the *Finale* from Vienne's first Symphony, and the *Largo* and *Finale* from the 'New World' Symphony. The rebuilding of the organ has been carried out by Messrs. Henry Willis & Sons and Lewis & Co., and the instrument is now a four-manual of forty-eight speaking stops and nineteen couplers.

At the Jubilee Commemoration of St. Mary Magdalene's, Ashton-upon-Mersey, on July 22, the Bishop of Chester dedicated a new pulpit and font. Mr. G. W. Harris Sellick, organist of the Church, gave two recitals, his programmes including Bach's Toccata and Fugue in D minor and Prelude and Fugue in D, Brewer's 'Marche Héroïque,' Parry's Fantasia and Fugue, Bairstow's 'Evening Song,' and the *Finale* from Vienne's first Symphony.

We are glad to see that the statement of accounts of the Southwark Diocesan Plainsong Association shows the Society to be clear of debt. A good deal more financial support must be forthcoming, however, if the Association is to continue and develop its excellent work. Those interested and willing to help in any way should write to the hon. secretary and treasurer, Mr. Godfrey Sceats, 18, Ballina Street, S.E. 23.

The Kingsway Hall organ is being renovated and enlarged by Messrs. Hill & Son and Norman & Beard. The additions will consist of a fourth manual and a set of chimes and timpani. The work will be completed early in September.

We have received the programme of the Congress of the National Union of Organists' Association, which takes place at Newcastle-on-Tyne on September 1, 2, 3, and 4. A very attractive series of events is promised. A report will appear in our October issue.

A selection from the B minor Mass will be sung at St. Nicholas Cole Abbey on Tuesday, September 30, at 1 p.m. The soloists will be Miss Gertrude Dunthorne, Miss Doris Evans, Mr. Bruce Flegg, and Mr. Topliss Green.

Messrs. Rushworth & Dreaper have recently completed an organ for the Dutch Reformed Church, Warden, Orange Free State—a two-manual of seventeen speaking stops and thirteen pistons.

#### ORGAN RECITALS

Mr. F. G. M. Ogbourne, Parish Church of St. Andrew, Holborn—Toccata in F, *Bach*; Sonata No. 6, *Mendelssohn*; Pastorale (Symphony No. 2), *Widor*.

Mr. Cyril S. Christopher, Ebenezer Baptist Church, Netherton—Concert-Fantasia, *Stewart*; Andante con Moto, *Frank Bridge*; 'Rakoczy' March.

Mr. W. Wallace Thompson, St. James's, Garlick Hill—Fantasia on the hymn-tune 'St. Anne,' *Cuthbert Harris*; Prelude and Fugue in B minor, *Bach*; Berceuse and Carillon, *Vierne*.

Mr. A. M. Hawkins, St. Dunstan's-in-the-East—Two Chorale Improvisations, *Karg-Elert*; Prelude and Fugue in B minor, *Healey Willan*. (Violin solos by Mr. S. H. Gowing—Pastorale and Elegy, *Rheinberger*; Andante Cantabile from String Quartet, *Tchaikovsky*.)

Mr. C. H. Trevor, St. Michael-at-the-North Gate, Oxford—'Pax Vobiscum,' *Karg-Elert*; Prelude on 'Martyrs' and Meditation in Ancient Tonality, *Harvey Grace*; Andante (Sonata No. 4), *Bach*; 'Festal Commemoration,' *John E. West*; Prelude in B minor, *Bach*; Pastorale in F, *Bach*.

Mr. Ernest A. Moore, Ebenezer Primitive Methodist Church, Halifax—Concerto in D minor, *John Stanley*; Toccata and Fugue in D minor, *Bach*; Funeral March and Hymn of Seraphs, *Guilmant*.

Mr. Frank H. Mather, St. Paul's, Paget, Bermuda—'Pastoral' Sonata, *Rheinberger*; Fantasia in D minor, *Merkel*; Toccata, *Maily*.

Mr. Bertram Hollins, St. Lawrence Jewry—Prelude and Fugue in F minor, *Bach*; Allegro (Symphony No. 6), *Widor*; Meditation in F sharp minor, *Guilmant*; Finale in B flat, *Wolstenholme*.

Mr. G. W. Harris Sellick, St. Mary Magdalene, Ashton-upon-Mersey—Sonata No. 1, *Mendelssohn*; Sonata in the Style of Handel, *Wolstenholme*; 'Arcadian Idyll,' *Lemare*; Meditation, *Hillemacher*; Toccata and Fugue in D minor ('The Dorian'), *Bach*.

Mr. H. Cyril Robinson, St. John's, Barmouth—Sonata No. 1, *Rheinberger*; Sketch No. 3, *Wolstenholme*; Three Miniatures, *Pullein*; Prelude, Fugue, and Variation, *Frank*.

Mr. Frank B. Porkess, Minehead Parish Church—Fantasia and Fugue in G minor, *Bach*; Prière et Berceuse, *Guilmant*; Postlude in D, *Smart*.

Mr. Henry F. Hall, St. Lawrence Jewry—Suite in E minor, *Borowski*; 'Pastoral' Sonata, *Rheinberger*. (Mr. Charles Young sang Purcell's 'Evening Hymn,' Handel's 'Wife spread His Name,' and Vaughan Williams's 'The Call' and 'Antiphon'.)

Miss Emmie Bowman, Parish Church, Barkway—Concert Overture, *d'Eury*; Fugue ('Pastoral' Sonata), *Rheinberger*; 'From Hebridean Seas,' *Julian Nesbitt*.

Mr. Herbert Walton, Glasgow Cathedral—Prelude and Fugue in G, *Bach*; Moderato Cantabile (Symphony No. 8), *Widor*; Sonata No. 1 (first movement), *Harwood*; Scherzo in G minor, *Bossi*.

Miss Lilian Trott, St. Nicholas Cole Abbey—Prelude and Fugue in A minor, *Bach*; Organ Concerto in B flat, *Handel*; Finale (Sonata in D minor), *Lloyd*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey—Canzona, *Bach*; Finale (Sonata in F sharp minor), *Rheinberger*; Sonata in D minor, *van Eyken*; Fantasia in F minor, *Mozart*.

Mr. Joseph Soar, St. David's Cathedral—Sonata in F minor, *W. H. Speer*; Two Sketches, *Schumann*; Fantasia and Fugue 'Ad nos,' *Liszt*; Sonata in D minor, *Bach*.

#### APPOINTMENTS

Mr. T. J. Bell, choirmaster and organist, Aylesbury Parish Church.

Mr. Bernard Elliott, choirmaster and organist, Christ Church, Mayfair.

Mr. Alwynne H. Griffiths, organist, St. George's Cathedral, and Director of Music in the English College for Men, Jerusalem.

Mr. R. G. Harwood, choirmaster and organist, Petersfield Parish Church.

Mr. Arthur J. Hooper, organist, Bethlem Royal Hospital, Lambeth Road.

Mr. W. Hunt, choirmaster and organist, Melton Mowbray Parish Church.

Mr. J. B. H. Longmire, choirmaster and organist, St. Matthew's Parish Church, Ealing Common.

Mr. Clifford Marshall, choirmaster and organist, Aigburth Parish Church, Liverpool.

Mr. John J. Weatherseed, choirmaster and organist, St. Thomas's Church, St. Catherine's, Ontario.

## Letters to the Editor

### 'A COMMENTARY UPON MENDELSSOHN'

SIR,—With great respect to Mr. J. Wearham, I would suggest to him that he should endeavour to acquire a little of what Wodehouse calls 'the big, broad, flexible outlook.' Reduced to its lowest terms, his letter in your August issue amounts to this: 'Mr. Foss finds flaws in Mendelssohn—I don't—therefore Mr. Foss's article is a "pathetic attack" and savours of night-clubs and jazz.—Q.E.D.'

Mr. Wearham should recognise that it little avails his cause merely to condemn Mr. Foss's argument in the summary way he does, without attempting to indicate *how* it fails of justification, or to offer any definite refutation of his views. To many of us Mr. Wearham's assertion that a 'deep and sacred appeal' underlies much of Mendelssohn's music must appear a pitiful fallacy indeed, strongly reminiscent of horse-hair sofas and wax-flowers, but we acknowledge his right to discern as much pious unction there as he pleases, and shall not emulate his own practice of hinting that the 'opposition party' is the product of a morbid or frivolous age.

*De gustibus non est disputandum*, and it surely behoves Mr. Wearham, however widely his tastes may diverge from those of Mr. Foss, to deal with the latter's 'Commentary' with that deference which is most justly due to the erudition, discernment, skill, and research which even a casual perusal of it makes manifest.

The genuine devotee does not resent honest and intelligent criticism of the composers of his choice, and distrusts a fulsome paean of praise. Those whose admiration for Mendelssohn is tempered by some critical judgment and a little artistic perceptivity will hope to hear from Mr. Foss again.—Yours, &c.,

Bournemouth, Hants.

August, 1924.

### PRIEST-ORGANISTS

SIR,—The Bournemouth Organists' Association—or was it the Hampshire Association?—passed a resolution condemning priest-organists as such; apparently on the ground that some few of them (very few) have been appointed Cathedral organists. Mr. Gordon's letter in your July issue is a complete answer to this, and I need not repeat his arguments. May I, however, add a few remarks?

I am sure that on all grounds good Church musicians—including Dr. Moody—would rather have a skilled priest-organist play his own services and train his own choir when it is certain that in no other way can such good results be obtained.

The number of Cathedral priest-organists can be counted, I believe, on one hand. They are well-qualified men, and Dr. Moody has no more right to hint about backstairs methods of appointment in their cases than I have about his, for if this matter is entered into there will be many chickens that will come home to roost! Surely, Sir, this dog-in-the-manger attitude is unworthy of organists; for no Cathedral authorities appoint as chief musician any man, priest or layman, unless he is practically 'up to his job.'

The work of a priest is many-sided; the direction and playing of services in Church or Cathedral is a piece of work for God which certainly cannot be ruled outside his ordination vows. Those who hold otherwise will surely not follow that argument to its logical conclusion, for, if they do, they will find themselves denying the spiritually uplifting influence of good music, and classing it as 'the study of the world and the flesh!' The point is, that everything must be done with only the highest aim in view, namely, the greater glory of God; and, therefore, every Church organist ought to be a spiritually-minded man. This is the only correct angle of view, which, I fear, Dr. Moody, in his turn, has missed. I would ask him, with our Hampshire brethren, to think over the question again.—Yours, &c.,

2, Scott Street,  
Leicester.

August, 1924.

(REV.) A. M. SAMSON  
(*Priest-in-Charge and Choirmaster of St. Michael and All Angels, Knighton, Leicester; sometime Organist of Queens' College, Cambridge.*)

SIR,—I have no wish to continue this correspondence, but I would submit that Dr. Moody has evaded my contention that in the few actual cases before us we have men who are capable of, and are ably fulfilling, a *double* office. I will pass by the suggestion as to 'backstairs methods,' except to say that the organists referred to being equal to any of their compeers, there could be no need of such methods.—Yours, &c.,

L. M. GORDON.

SIR,—Will you allow me a little space to repeat what I said in *The Times* a month or so ago? It was as follows:

'May I state one reason why a priest should not be appointed organist? As an organist and choirmaster, I find that organ practice takes up six hours a week and choir practices eight hours, which means that a priest would have fourteen hours less a week for visiting. Think of it—fifty houses.

'I believe it is still true that a house-going parson makes a church-going people.'—Yours, &c.,

Christchurch, Hants.

JOHN NEWTON.

### VOICE-PRODUCTION

SIR,—Your articles and letters in relation to the larynx are apt to confuse. You have those who favour the larynx being held high, those who favour the low position, and those who swear by the 'natural' position. It would be a godsend to singers if you could sift the evidence and discover the *right* position. I am inclined to think that in the end this right position will be nothing less than the low setting. I will endeavour to demonstrate this by giving certain extracts from the works of well-known masters, and also by offering my own opinion.

Everybody knows that the tongue is attached to the larynx; also that if you flatten the tongue the larynx must perforce descend. And again, that if you allow the larynx to ascend the base of the tongue bunches up and obstructs the buccal cavities. No pure tone could result if the chief resonator were plugged, or indeed if there were any obstruction at all. The tongue and the larynx being interconnected, the movement of one affects the other, particularly if the laryngeal movement is vertical. Keep your larynx low and your tongue will be flat; if your larynx is high the tongue will bunch and curl and obstruct the tone. So much for my view.

Edwin Holland, in his 'Voice-Production,' p. 10, says:

'The so-called breaks in the voice are brought about by a difference of the position or setting of the larynx. The perfectly educated singer, as I am convinced from many years' experience and observation, permits no visible alteration in the position of the larynx to occur when ascending or descending the scale.'

Emil Benke, on p. 119 of his 'Mechanism of the Human Voice,' says:

'The *Voce mista* is mixed in this sense, that it combines the vibrating mechanism of the lower thin with the position of the larynx of the lower thick; that is to say . . . the larynx itself takes a lower position in the throat than for the lower thin.'

This seems to demonstrate that the larynx, when producing the mixed voice, *must* be kept low in the throat. S. F. Rook, in 'Curwen's Standard Course,' p. 149, says:

'To gain success [in the production of the mixed voice] keep the larynx low in the throat . . . the result is a remarkable increase in the volume.'

No doubt one could quote indefinitely from either side, but the writer's own observation compels him to assert that the larynx should be kept low and permitted to make no upward flights. Your contributor, Mr. Granville Humphreys, declares that the movements of the larynx in great singers can be seen from the auditorium. Is he sure that it is the larynx he sees moving and not the shield cartilage? He should bear in mind that the shield supports the forward portion of the vocal ligaments and that these are stretched



or relaxed by the vertical motion of the shield. This movement can often be seen, and is no doubt mistaken sometimes for the larynx moving.—Yours, &c.,

Main Street,

A. E. LACY.

Keyworth, Notts.

August, 1924.

### THE SUFFIX 'ED' IN CHANTING

SIR,—It was interesting to read in the *Musical Times* for August (p. 750, 'Answers to Correspondents') that singers of the past generation appear to have chanted the Psalms without enunciating 'ed' as a separate syllable. I first heard chanting on those lines in 1916, although I had previously heard chanting in many parts of the country for upwards of twenty years before that date.

Not long ago a professional organist (when adjudicating upon some chanting in a school singing competition) stated that 'ed' was adopted in later Victorian times by some clergy in order to combat the carelessness with which many of them spoke and delivered themselves, and he criticised it rather severely. At Westminster Abbey they have recently dropped 'ed,' and now sing 'prais'd,' &c. But surely the reason for sounding 'ed' lies deeper than as given above?

H. B. Briggs, in the 'Elements of Plainsong,' p. 31, says that 'we are dealing with prose, and not with poetry.' One hesitates before disagreeing with such an authority, but is not the very opposite the case? We are using Coverdale's *Rhythmical Version of the Psalter*, and I maintain that the enunciated 'ed' is necessary to maintain the rhythm. Curiously enough, on p. 9 of the 'Manual of Plainsong,' Mr. Briggs has subscribed to the statement that 'when the Psalms are correctly chanted it will be found that a regular rhythmical movement is created, which may be represented by a series of beats.' Surely this implies poetry.

Coverdale's Psalter is in Chaucerian English. Everybody who has read Chaucer knows that prefixes and suffixes *have to be sounded*, especially in his poetry, in order to maintain the rhythm. Here some one may exclaim, 'Oh, but Chaucer died in 1400, and Coverdale was not born until 1485! There is a century at least between their works.' So there is, but the language was almost unchanged. The two earliest sonneteers—Wyatt (1503-42) and Surrey (Henry Howard, 1537-1614), both later than Coverdale—suffered greatly from endeavouring to write rhythmically in a language which was in a most unstable condition, prefixes and suffixes only gradually being dropped, and consequently the balance of the words altering. I have not my Saintsbury's 'Short History of English Literature' by me, but, if I remember aright, he gives a splendid example of an early sonnet by Wyatt illustrating this point. Coverdale's Bible appeared in 1535, and the century after Chaucer was particularly barren as regards literature, so the language did not develop, and the Church, as ever, would be conservative in such matters.

I therefore think that 'ed' should invariably be sounded as a separate syllable. It is easy to ridicule 'for the mouth of them that speak lies shall be stopp'd,' but thus it is in the 'Manual of Plainsong' (Psalms 63), and it is much more dignified and less abrupt than 'stopp'd.' The same with 'look'd.' Some may say that I am merely the victim of habit or prejudice, but the 'Chaucerian theory' is my own. I haven't borrowed or copied it from anybody else, and I really think that my evidence is strong. If you drop 'ed' you spoil the rhythm, and the rhythm is the life.—Yours, &c.,

W. J. COMLEY.

Hertford.

### THE FINGERING OF SCALES

SIR,—If the discussion in your pages had no other result than to show that thoughtful teachers are trying to teach this important subject in a systematic and efficient way, based more or less on classification, it would have achieved something worth while. But we have arrived, I think, at a much more advanced stage, and may fairly postulate that such teaching is the only efficient way, and that the materials are ready at hand.

It is not to be expected that all teachers will ever use the same system, but surely the great point is that we may be able to establish certain simple rules, by the observance of which a definite number of scales may be accurately and readily performed. And this was the reason for the publication of my little book, 'Scales and Chords,' referred to by several of your correspondents. I fancy I was a pioneer in that direction: others possibly may find better ways. But do let us discard those awful volumes, some bearing very distinguished names, in which every note and every finger is indicated; in which not a single principle is formulated, which make no attempt to impress the memory, and which have repelled multitudes of young students.

And let us remember that all 'fingering' is based upon definite principles, the application of which will solve all ordinary difficulties. It may of course be granted that in modern music one does come across passages which demand exceptional treatment; but to those who have mastered their scales and chords in their early days, even extraordinary passages present no impossibility.—Yours, &c.,

B. VINE WESTBROOK.

298, Stanstead Road, S.E. 23.

August, 1924.

### OF WHAT USE ARE CRITICS?

SIR,—With reference to the 'Ad Libitum' notes by 'Feste,' in the August number of the *Musical Times*, I observe in the last paragraph, on p. 700, the following: 'A virtue or defect may easily escape one critic; it can hardly get past the whole gang.'

If a whole gang of critics are necessary to detect a defect or a virtue, and if one critic cannot do this, of what earthly use are critics? In any case, of what use are critics, anyhow? Have they a definite standard by which to judge a work? If so, what is their authority for such a standard?

From what I see, they appear to make criticisms according to personal likes or dislikes—perhaps governed by their stomachic condition—and unless they can set a standard above that of any ordinary human mind governed by moods and feelings, their criticisms are mere presumption. Can the critics sing, play, conduct, compose, better than those they criticise? If not, their criticism is a mere pretentious humbug to make a living—a casting the beam out of another's eye before they cast out the mote from their own.

It appears to me that a Russian poem expresses the whole matter most admirably. This poem treats of the singing of a nightingale, high in the heavens, being criticised by a donkey, reclining lazily on the muddy earth. The critics who cannot do better than those they criticise are in worse case than the donkey in the poem—for the donkey did try, by braying, to show the nightingale how to sing.—Yours, &c.,

Somerset Road,

Teddington.

F. W. MASSI-HARDMAN.

August, 1924.

### CONFUSION OF TONALITY IN ELIZABETHAN COMPOSITIONS

SIR,—This characteristic of 16th-century compositions, discussed by Mr. Heathcote Statham in the *Musical Times*, is especially found in Spanish works. Papers on the subject were read at the Conference of the International Society, held at Vienna in 1909. Specimens from Vittoria, also from Hassler and Lassus, are quoted in the Report, pp. 109-127.—Yours, &c.,

H. DAVEY.

14, Powis Square,

Brighton.

The South London Philharmonic Society starts next season's activities on September 17 (choral) and 23 (orchestral). A fine list of works will be undertaken—choral works by Holst, Dvorák, Mendelssohn, Parry, Wagner, &c., and orchestral by Bach, Beethoven, Handel, Weber, Grieg, &c.

## Sharps and Flats

I was born in the year in which Mendelssohn died, and, with the modesty characteristic of my race, I have always been under the impression that that was Nature's own way of keeping the chain of great music intact.—*Sir Alexander Mackenzie.*

Jazz, like the poor, are ever with us.—*John Philip Sousa.*  
Intemezza from Cavallerie Rustuana, Cujus Animam from Rossini's Stabat Master.—*Report of a Monmouth organ recital.*

. . . the haunting violin solos of de Groot, the only man who can make me stop both eating and drinking at dinner.—*Hannen Swaffer.*

I am consumed with a great aspiration. Some day, one voice will sing to the world. I want above all things that that voice shall be mine. I pray that when that day comes I may not have grown too old to sing a song which shall be heard in the back-blocks of Australia, on the lonely sheep-runs of New Zealand.—*Dame Clara Butt.*

I do not know whether the fact that I am thinner than I used to be is due to improvement in my singing, or whether I sing better because I am thinner—or if either has anything to do with the other—but certainly it is a coincidence that I find with the growth of my voice that I have grown thinner.—*A bby Putnam Morrison.*

. . . that infamous Prelude—I need not give the composer's name.—*James Agate.*

Publicity is as great a feature in music as in any other business. They say that Mary Garden, after Roosevelt, is the most widely advertised person in the world, and she said to me once: 'I don't care what people say about me as long as they say it.'—*Edward Johnson.*

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Vocalist (lady) wishes to meet accompanist for mutual practice. N. London (near Muswell Hill).—M. R., *c/o Musical Times.*

Violinist (leader), residing in district, wanted for small club, meeting to practise chamber and other music. (Strings and pianoforte).—E. S., 9, Oak End Way, Gerrard's Cross.

A few instrumentalists, strings and others, amateurs (good players), wanted to accompany choral works. Choir of two hundred. Islington.—RONALD CHAMBERLAIN, *c/o* Newman, 12, Canonbury Street, N.1.

Baritone wishes to meet contralto, with good voice, for mutual practice. London.—A. M., *c/o Musical Times.*

Dorian Symphony Orchestra, Westminster, S.W., invites applications for membership for season 1924-25. Prospectus post free on application (stating instrument) to the SECRETARY, 30, The Green, Twickenham.

Amateur ladies, gentlemen, and instrumentalists required to take part in a costume-choral-song recital of 18th-century music this autumn. The production will be on the lines of the Russian 'Chauve-Souris' Theatre. Small subscription.—ALEC BROOKSBANK, 97, Belgrave Road, S.W.1.

Vocalist wishes to meet tenor and soprano for trios.—P., 'Aysgarth', Shirley Road, Croydon.

Will singers or string players give occasional help, Monday afternoons, at Fellowship meetings in three poor parishes in South London? Good accompanist provided.—S. A., *c/o Musical Times.*

Pianist (lady) wishes to meet violinist or 'cellist for practice in sonatas, or both for trios. Canterbury or district.—E. H., *c/o Musical Times.*

Pianist (gentleman) wishes to meet violinist, 'cellist, or flautist for practice of chamber music. W. London, Chiswick or Kew districts preferred.—E. A. C., 32, Thorney Lodge Road, Chiswick, W.4.

Male-Voice Quartet, winner three London Festivals, invites another quartet or individual singers to join in forming octet. Wood Green district.—G. H. WHEELER, 198, Lymington Avenue, N.22.

A thoroughly reliable amateur orchestral flute and piccolo player, sharp or flat pitch, wishes to join good orchestra. W. or S.W. districts.—H. F. C., *c/o Musical Times.*  
Pianist (lady) wishes to meet advanced violinist and 'cellist for trio practice. W. Hampstead district.—L. B., *c/o Musical Times.*

Whitefield's Orchestra has vacancies for violins, violas, double-bass, two flutes, clarinets, oboe, bassoon, and cornet, for monthly Sunday evening musical service at Whitefield's Tabernacle, Tottenham Court Road, W.1.—SPENCER SHAW, 112, Tufnell Park Road, N.7.

Good amateur instrumentalists required in the orchestra of the West Middlesex Musical Society. Rehearsals commence in September. Applications should be made to the hon. secretary, Mrs. C. S. SMALLMAN, 20, Fordhook Avenue, Ealing, W.5.

There are vacancies in the Choir (all voices) of the West Middlesex Musical Society. Works to be performed include 'Faust' (Gounod), 'The Revenge,' and 'The Seasons.' Applications should be made to the HON. SECRETARY, 20 Fordhook Avenue, Ealing, W.5.

Soprano wishes to join quartet or glee party. S.W. or W. London.—A. P., *c/o Musical Times.*

Capable violinist desires addresses of well-balanced orchestras in Central or S.W. London, where good music only is rehearsed.—O. G., *c/o Musical Times.*

The Arundel Male-Voice Choir resumes rehearsals early in October. Vacancies for first tenors and second basses. Rehearsals, Wednesdays, Memorial Hall, Farringdon Street.—HON. SECRETARY, 48, Stockwell Road, S.W.9.  
Voluntary accompanist wanted for the above Choir.

Two violins and violas (students) wish to meet 'cellist (student) for mutual practice of the easier quartets.—W. R. LYON, 1, Blandford Street, Manchester Square, W.1.

Chiswick and Gunnersbury Philharmonic Society (conductor, Mr. David M. Davis) has vacancies in choir and orchestra. Season commences—orchestra, September 22; choir, September 25, at Chiswick Town Hall.—Hon. orchestral secretary, Mr. E. LESLIE SYKES, 223A, Hammersmith Road, W.6.

Grafton Philharmonic Society has vacancies for all voices. Rehearsals begin on September 11, in the Church Parlour of Clapham Congregational Church, Grafton Square, Old Town, Clapham. The works to be rehearsed are: Brahms's 'Requiem,' English madrigals, 'St. Matthew' Passion, &c.—Apply to the hon. musical director, HENRY H. HALL, 'Forest End,' Forest Hill Road, S.E.23.

Brotherhood Orchestra has vacancies for lady and gentlemen instrumentalists. Rehearsals, Fridays, 8 to 10, at Caledonian Road Primitive Methodist Church, corner of Market Road, N.1.

Experienced second violin and viola wanted for permanent string quartet in London.—E. A. C., *c/o Musical Times.*

Violinist (gentleman) wishes to meet other players for practice of chamber music. N.W. district.—C., *c/o Musical Times.*

Lady pianist wishes to accompany violinist or orchestra for practice.—E. M. R., Roxwell, Squirrels Heath Avenue, Gidea Park, Romford.

London Sketch Club Orchestra has a few vacancies for competent string and wind players. Applicants must have had some orchestral experience. Rehearsals, Thursdays, 7.45 to 10, at 246A, Marylebone Road, N.W.—Hon. secretary, W. S. BAGDATOPOULOS, 7, New Court, Lincoln's Inn, W.C.2.

Violinist (lady) wishes to meet other instrumentalists for practice of trios or quartets.—I. B., 18, Normanton Road, Clifton, Bristol.

Vocalist (male) wishes to meet accompanist for mutual practice.—F. C. A., *c/o Musical Times.*

Bass singer wishes to meet accompanist for mutual practice. Evenings.—J. N. R., *c/o Musical Times.*

Lady offers services as accompanist, pianoforte or organ. London district.—G. F. B., *c/o Musical Times.*

South London Philharmonic Society has vacancies for all voices, and for violas, 'cellos, double-basses, oboes, bassoons, and brass-wind. The following will be performed: 'Elijah'; Dvorák's 'Stabat Mater'; Holst's



'Hymn of Jesus' and 'Hymn to Dionysus'; Parry's 'Pied Piper,' &c., and orchestral works by Bach, Beethoven, Grainger, Sibelius, &c.—Applications should be made to the hon. secretary, EDWARD A. WHITE, 15, Ashurst Street, Battersea, S.W.11.  
Ladies and gentlemen (alto, tenor, and bass) please see advertisement columns.—All Saints', Sumner Road, S.E.15.

The Tudor Singers have vacancies for a first soprano, a contralto, and a light tenor. Excellent reading and regularity essential. Meetings every Friday (recommencing in September) at Victoria. Works by Morley, Weelkes, Byrd, Palestrina, &c.—C. J. BATES, 76, Leighton Road, Ealing, W.13.

Violinist and pianist (good sight-readers) wanted to form trio to practise light music. Good pianoforte and library. One afternoon a week.—Mrs. S. R., 13, Wellington Mansions, Upper St. Martin's Lane, W.C.2.

### TRINITY COLLEGE OF MUSIC

The following candidates were successful in the open competitions held at the College in July. Scholarships awarded for one year: Miriam Frances Anglin, Lucy Annie Bonner, Marguerite Alice Caseau, Florence Nellie Daniels, Constance Davies, Israel Feliciant, Lena Hooper, Phyllis Ada Ivermee, Ruth Marion Johnson, Rose Violet Kemp, Ethel Kerkin, Harry Kossovsky, Henrietta Victoria Le Bosse, Sylvia Sarah Levy, George M. Melachrino, Edith Olive Millard, Frances Reginald Mitchell, Geraldine Mary Nolan, Dorothy Frances Sexton, Emily Daisy Scott, Vera Snare, Rigmor Trim, Mary Winifred Walter, Florence Joan Worsdell. Probationary scholarships for one term were awarded to Grace Ferry and Clement P. Peters. The examiners were Sir Frederick Cowen and Dr. E. F. Horner.

### OXFORD SUMMER COURSE IN MUSIC

The third Oxford Summer Course organized by the Federation of British Music Industries and the British Music Society ended on August 19, after a fortnight's interesting and useful lectures. Under the direction of Major J. T. Bavin, of the Federation of British Music Industries, this year's Summer School was taken in hand on successive days by lecturers well-known for their activities in the field of musical education, each of whom delivered short courses of instruction to the many students who had come for purposes of that instruction, and for the opportunity of getting it in the pleasant surroundings of Oxford in summer-time.

The School was inaugurated by a dinner in New College Hall, at which the Vice-Chancellor of the University presided, many well-known musicians being present. Sir Hugh Allen, Mr. Howard Hanson (Director of the Easton Music School, Rochester, U.S.A.), Dr. Malcolm Sargent, and Mr. Frank Roscoe spoke to the several toasts. The course began with Mr. Adrian C. Boul's series on Conducting, in which the lecturer dealt with many of the problems attaching to that art, and laid especial emphasis upon such questions as confront conductors of small country orchestras, choral societies, and choirs. Dr. Malcolm Sargent, with similar intention, gave a series of lectures on the formation of amateur orchestras and the things concerning the instruments their conductors should know, and another series on the work possible in the villages by way of community singing. Dr. George Dyson gave four lectures which he entitled 'Chapters in the History of Music,' and which brought clearly before his hearers many of the outstanding factors in the growth of musical art, and many of the things that have mattered in respect of various forms of that art. The lectures of Mr. Herbert Wiseman, who turned more directly to the subject of music-teaching in the schools, were of great value to the many teachers in attendance, for they dealt with the best methods of teaching children voice-training and sight-reading, and with the choice of songs desirable in the schools.

In the same vein, Mr. E. A. Adams, head-master of a Birmingham elementary school, gave a series of instructive talks on his own musical experiences in such schools, and Major Bavin, lecturing on the value of the gramophone to the work of teaching music in the schools, gave many gramophone illustrations of his own use of the instrument for that purpose.

There were also lectures by Mr. Frank Roscoe on 'The Presentation of a Subject,' by Mr. W. W. Starmer on the science of bell-construction and the art of the carillonneur, and by Mr. Gordon Stutely on 'The Organization of Children's Orchestral Concerts.'

During the fortnight of the course two chamber music concerts were given by the Winifred Smith Quartet, Mrs. Farnell provided the programme of a musical evening, and Mrs. J. S. Curwen gave a talk at Lady Margaret Hall on pianoforte-teaching.

### MUSIC IN PUBLIC SCHOOLS

At WINCHESTER the Glee Club gave a concert on July 28, when the chief choral item was 'The Revenge.' Among the smaller choral works were items by Morley, Brahms, Sullivan, and Vaughan Williams. The orchestra played the Overture to 'Mireille' and 'Dargason' from Holst's 'St. Paul's' Suite. Among the soloists were Mr. Steuart Wilson and Dr. Fellowes, the latter playing violin solos of Hurlstone. The concert marks the end of Dr. E. T. Sweeting's twenty-three years of office as music-master, during which period the school concerts and recitals have been notable for enterprise and wide range. Dr. Sweeting went to Winchester in 1901, his previous work of the kind having been at Rossall (1882-97)—where, by the way, his pupils included a youth named Thomas Beecham. At Winchester he found practically no provision for musical work. The art was merely tolerated—indeed by some it was actively discouraged. Fortunately, the then new headmaster (Dr. Burge) and the Governors were ready to back up his plans for developing the musical side. Dr. Sweeting took office on the understanding that a Music School should be built, and three years later it materialised—a well-equipped affair with a capital hall suitable for lectures and concerts, and an organ. In 1901 the pupils were a mere handful—Dr. Sweeting was able to manage his first term single-handed—but for some years now the number has remained steadily round the hundred mark. Choral work has from the first been a strong feature, and the programmes published in these columns have shown a fine range of choice, from Elizabethan madrigals to modern works, large and small. Talking to us recently about his work at Winchester, the Doctor paid a warm tribute to those who had helped to place the School music on so secure a foundation. He had been fortunate in his staff, some of whom had been at the School for a long time. Among his assistants were Jervis Read, Adam Carse, Albert Sowerbutts, and (during the war) H. Balfour Gardiner. Dr. Sweeting gave his last organ recital in the College Chapel on July 20, playing Bach's Toccata in F, Schumann's Canon in B minor, Franck's 'Pièce Héroïque,' the Prelude to Act 3 of 'The Mastersingers,' and the *Finale* to a Widor Symphony. An interesting event during the end-of-term happenings was the placing of a tablet in the Cloisters to the memory of Weelkes, who, it will be remembered, was a former organist of the College. At this ceremony the choir sang Weelkes's 'Hosanna,' 'On the plains,' and 'Sing we at pleasure.' The memorial owes much to Dr. Fellowes, himself an old Wykehamist.

Two concerts marked the end of term at RADLEY. On July 28 the orchestra and Madrigal Society combined in a scheme that included Holst's 'St. Paul's' Suite and Fugal Concerto, Grainger's 'Handel in the Strand,' Bach's 'Brandenburg' Concerto in F (first movement), Balfour Gardiner's 'News from Whidah,' Stanford's three Elizabethan Pastorals, and Holst's two Eastern Pictures, with madrigals and part-songs by Weelkes and Morley. Among the smaller instrumental items, special interest was attached to the first movement of B. J. Naylor's String Quartet in A, written when the composer was a boy at the school. On June 30, the School Band gave a capital programme that included Purcell's 'Trumpet Tune,' Vaughan

Williams's 'Folk-Song' Suite, Rébikov's 'Pastoral Scene' (for flute, oboe, and clarinet), 'Sellenger's Round,' Byrd's 'Wolsey's Wilde,' and the March from Holst's Suite in F.

At HIGHGATE, on July 28, the concert was of a miscellaneous character, the programme comprising the Serenade from Elgar's first 'Wand of Youth' Suite, and a Suite in D, by P. N. Parker, two of Dvořák's 'Slavonic Dances' for pianoforte duet, solos for clarinet by Gade, for pianoforte by Purcell, and for violin by Jarnefelt and Pergolesi, with vocal items by Keel and Truhn.

## Competition Festival Record

In our August issue 'G. W.', reporting the Leamington Festival, stated that 'the test-pieces in a number of classes were the same as those set recently at other competitions in the district,' and went on to imply that the Leamington syllabus was based on other local schemes with a view to increasing the number of entries. A correspondent writes pointing out that the Leamington syllabus was issued in October last, some considerable time before that of another local Festival in which a good many of the Leamington choices appeared. Copying there certainly appears to have been, but it was not by the Leamington executive.

There are many Girls' Clubs, Women's Institutes, &c., where a singing class languishes, or is not started, because of the lack of means to pay a conductor. On the other hand, there are conductors who, for love of the work, or from a desire to gain valuable practical experience, are happy to conduct such classes in return for out-of-pocket expenses. The Federation of British Musical Competition Festivals is adding to its good works by putting these institutions and honorary conductors in touch with one another. Those interested should write to the Secretary, 3, Central Buildings, Westminster, S. W. 1.

### THE NATIONAL EISTEDDFOD

BY ALFRED KALISCH

Each Eisteddfod has its distinguishing feature, and among the things by which—apart from the growing importance of all literary activities—the Pontypool Eisteddfod of 1924 will be remembered are the great improvement in orchestral work and the curious incidents which marked the two chief choral competitions.

In the principal choral competition two choirs made slips in Bach's chorus, 'O Light Everlasting,' and were not together with the orchestra for a considerable time; and in the Male-Voice Choir competition no first prize was given, but the first and second prizes were both divided.

The accident in the first competition suggests some reflection. The judges decided to deprive the two choirs in question of all marks for the first piece. The adjudicator said that he and his colleagues thought they had no other alternative. A great many people, on the other hand, were of the opinion—with which I agree—that it would have been wiser to have stopped the choirs and allowed them to start again, and make a certain deduction from the marks.

There was another unfortunate incident in connection with the principal choral competition. It was announced on the platform that Mr. Cyril Jenkins's Choral Ode, 'Song of the Silent Land,' would not be sung because the orchestral parts had not arrived in time. Mr. Jenkins strenuously denied that this was his fault, and pointed to the fact that more than one choir had rehearsed the piece with orchestral accompaniment within the past months. Without entering on any controversy, it may be said it was an unfortunate thing that the choirs who had engaged orchestras at considerable expense felt that they had a grievance. Besides, as this was the most difficult of the three test-pieces, some of the choirs had spent more time in preparing it than on the others, and felt they had been badly treated on this ground also.

### THE ORCHESTRAL ACCOMPANIMENT

One other point with regard to the principal choral competition should be dealt with. On paper the idea that an orchestra should be engaged to accompany the competitions is admirable, but in practice it does not work so well. Welsh choral conductors as a rule have comparatively little experience in dealing with an orchestra, and so we have a conductor who is strange to his orchestra, and an orchestra which is strange to the choir it is accompanying. Even in the case of the London Symphony Orchestra, which accompanied a previous Eisteddfod, a difficulty was felt from this source; and with a comparatively young body like the Welsh National Symphony Orchestra it was of course accentuated. I am fairly certain in my own mind that the low marking of the choirs in the principal competition, which was lower than it has been for a long time, is largely due to this cause of want of cohesion between the three principal elements. In former years no choir with less than a hundred and eighty-five marks would have been in the running, but Troedyrhiw won with only a hundred and seventy-eight.

This brings me to speak of the Welsh National Orchestra which made its first appearance at a National Eisteddfod. The ultra-Nationalists seem to make it a point of honour to belittle its achievements. While the principal papers in London, Manchester, and Birmingham praise its work in 'The Messiah' and 'The Dream of Gerontius,' the Welsh organs which represent the Nationalist party consistently complain of its poor tone, ragged entries, and lack of musical understanding. They are indignant at its calling itself 'National,' to which epithet they say it has no right. It would be interesting to know how these gentlemen would say that a right to the title can be acquired. The worst of it is, one cannot help feeling that a good deal of this criticism is a veiled attack on one particular person—Sir Walford Davies.

### THE WELSH NATIONAL ORCHESTRA

Another grievance is that help from outside was called in for the National Eisteddfod, but seeing that the outside artists who joined the Orchestra for this occasion included players like Mr. Leon Goossens, Mr. Draper, and Mr. Cruft, it is difficult to see that the ensemble would have been improved by their absence. Those who have raised the question should be reminded that when Mr. Goossens played at Covent Garden in the spring, Herr Bruno Walter expressed the opinion that he was one of the greatest oboe players of the day, and his playing in, for instance, the 'New World' Symphony can only be described as exquisite.

The Welsh Nationalists, as I said last year, seem to me to obstruct real progress by reason of their desire to go too fast. They should study more carefully the history of English music in the last fifty years. At first all the plums were seized by French, German, or Italian musicians, or native musicians who had studied abroad. These, in turn, trained a new generation of natives, and it was not till that home-trained generation had reached maturity that we could say we had an English, or British, school of music in the strictest sense of the word.

### NATIONALISM RUN RIOT

The ultra-Welsh seem to me to be attempting to put the cart before the horse, or, to change the metaphor somewhat violently, to wish to anchor their boats in a backwater instead of floating on the main stream.

The most interesting of the adjudications delivered were those of Sir Richard Terry, the most important of which bore on this subject. With a great deal of his eloquent plea for sincere nationalism I cordially agree, but he made one remark which I cannot help considering unfortunate. Sir Richard said that Offa's Dyke should be reconstructed, and that no Welsh musician should be allowed to cross it until his National character was so firmly fixed that no Fellow of the Royal College of Organists or Doctor or Bachelor of Music could harm it. Now, that some F.R.C.O.'s and Mus. Docs. get into grooves no one can deny, but they are not all bad. Why should Sir Richard thus prepare a rod for his own back? Does he not himself bear both titles, and adorn them? And how about the other leaders of the National movement, such as Dr. Vaughan Thomas, Dr. David Evans, and



Mr. Hopkin Evans? The only exception—in this case I suppose one ought to say honourable exception—is Mr. Leigh Henry. I naturally exclude Sir Walford Davies, because he is quite absurdly looked upon by the extremists as the arch-enemy of Welsh National art. He has, as a matter of fact, done more than anybody else for the cause, and, fortunately, the violence of the unreasonable attacks on him has served only to consolidate his position.

#### THE REAL HANDEL

In another adjudication Sir Richard Terry spoke words of much wisdom, which deserve the most careful consideration not in Wales only but throughout the Empire. He protested against the ridiculous idea of Handel-worshippers practically confining themselves to 'The Messiah' and 'Judas Maccabeus.' Still stuck in the slough of mid-Victorianism, they regarded what Sir Richard called Handel's 'big bow-wow' choruses as his greatest works. Apart from his other oratorios, which were unduly neglected, Handel was one of the greatest, if not absolutely the greatest, writer of song the world had ever known. How many people, asked Sir Richard, know his 'Julius Cæsar'? His operatic overtures, he contended, contained some of the jolliest music ever written, and would be an admirable study for young orchestral players.

It is a curious thing that whereas England is supposed to be the home of Handel worship, Germany has been several years ahead of us in the revival of Handelian opera; indeed, the idea of trying a Handelian opera, even in concert form, never yet seems to have entered an English head.

The instrumental competitions are worth considering in a little more detail because of the extraordinary advance they showed over previous years. Mr. Herbert Ware's Cardiff Orchestra won the prize for the performance of the first and second movements of Beethoven's C minor Symphony, and Mr. Amos Harding's Abertillery Orchestra was not very far behind. One could not help feeling that the interval between the two would have been still smaller if Abertillery had as much chance of hearing symphonic music as Cardiff has—and that is small enough, heaven knows. I was glad to notice that neither orchestra began the first movement with a triplet, a mistake which even the best bands are given to making. It was unfortunate that only four bands entered, and that only two faced the adjudicators. Mr. Herbert Ware's String Orchestra also gave an excellent performance of two movements from the 'Peer Gynt' Suite; in both cases there was an improvement on previous years which could hardly be imagined. The winning string quartet (again only two competitors), which played a Haydn Quartet and Grainger's 'Molly on the Shore,' was awarded ninety marks for the first and eighty-five for the second—figures which would hardly have been thought possible a few years ago.

I am inclined to attach as much importance as to anything else to the new competition for choirs and orchestras in the same locality. It shows that there is a growth of interest in orchestral music, and encourages choral singers to accustom themselves to performing with orchestra. The test-piece was one of the 'Chandos' Anthems of Handel. The keen interest shown by singers and players was most refreshing, and it was of considerable educational value to the audience to realise that Handel wrote splendid music outside his too familiar works. Again, the only regret felt was that the competitors were so few; but at any rate it was an excellent beginning, and it is very much to be hoped that the competition will become a permanent feature.

For reasons already mentioned there was a little disappointment about the chief choral competition, but the second choral competition produced some very fine singing of Percy Fletcher's 'Song of the Grey Sea' and Edward Arthur's 'Contrasts.' Mr. Daniel's choir from Llandilo and Mr. Ben Devonald's choir from Ton sang remarkably well, and were praised by the adjudicators for the qualities of artistic interpretation and sensitiveness to mood in which the best Welsh choirs were so often lacking of old. Still more remarkable was the extraordinarily high level attained by the male-voice choirs. The test-pieces were 'Hereward the Wake,' by S. E. Lovatt (a Staffordshire musician), and

'Dominus Illuminatio Mea,' by Walford Davies. The result was unprecedented: Swansea and Dowlais, with 191 marks each, divided the first prize, and Cardiff and Fishguard divided the second prize in proportions of £30 to £20. It will be seen from the table of marks (p. 842) that of the two winning choirs one was pre-eminent in Sir Walford Davies's chorus, which demands a subtle appreciation of mood and a mastery of difficult modulations, whereas the other was supreme in the impulse and vigour called for in 'Hereward.' If Cardiff had not made an unfortunate slip towards the end of the first piece the result might have been different. The singing of the end of 'Hereward' by the Dowlais choir was a thing to be remembered. After the competition the choirs united, and sang both works magnificently. The ultra-Nationalists apparently regard this as a weak concession to mid-Victorian jumboism, but the effect on all unprejudiced persons was overwhelming.

While waiting for the adjudication the whole of the massed choirs and the congregation sang hymns—an unforgettable effect. Speaking of the hymn-singing by the congregation on the previous day, Sir Richard Terry said that it was a long time since any music had given him such a lump in his throat. On this occasion the experience was more moving still.

It remains now to speak only of the concerts. I found the performance of 'The Messiah' extremely spirited and inspiring. The soloists were Miss Annie Rees, Miss Dilys Jones, Mr. Tudor Davies, and Mr. David Evans. The inclusion of 'The Messiah' was much criticised on the ground that it is too well known, but it should be remembered that out of the fifteen thousand people in the audience, probably not more than a couple of hundred had heard it performed with full orchestra and a large choir, and to the remaining fourteen thousand eight hundred it must have been a revelation.

The performance of 'The Dream of Gerontius' seemed to me excellent. Mr. John Coates was in admirable form, and held the audience completely under his spell. In the playing of the orchestra there were flaws, but the performance was full of the right significance, and there was some first-class individual work.

There were some who hinted that in 'The Dream of Gerontius' there are suggestions that would not be quite wholesome for the 'Welsh spirit.' All that can be said is that a case which needs such arguments to support it must be a fairly bad one; and any standpoint, however good it may be, is not assisted by wild statements of this kind.

It is not necessary to say very much about the two Welsh compositions. Mr. Hopkin Evans's 'Kynon,' which was played for the first time, is a spirited setting of an old Welsh legend, and is admirably suited for performance by choral societies all over the country. A good many Welsh folk-songs are woven into the orchestral texture, and the resemblance of one of them (unless indeed it be a melody of the composer's) to the opening of the slow movement of Beethoven's seventh Symphony is remarkable. 'Kynon' shows considerable skill in the employment of orchestral and choral resources, and the inclusion of 'Men of Harlech,' which is very skilfully done, aroused enormous enthusiasm.

I was very much impressed by the songs of Dr. Vaughan Thomas, which were sung at one of the evening concerts. They may be recommended to all singers in search of something to vary their programmes, and I am glad to find myself in agreement on this subject with the representatives of the National party.

Kenneth Harding's orchestral piece 'The Prelude' is also full of promise, and the 'Fantasy on Children's Melodies,' by Hubert Davies, leader of the National Symphony Orchestra, is very agreeable, though on slightly conventional lines—for which reason ultra-patriots ask us to regard it as an outrage on Wales.

The level reached by the solo singers was very high. Of the two winning sopranos—both junior and senior—the adjudicators said they are young ladies of whom a great deal is likely to be heard in the future. The tenor who won the prize for singing the 'Prize Song' from 'The Mastersingers' is also unusually promising. One of the other competitors has, perhaps, a better voice, but the adjudicators rightly said that he could not be preferred to the

winner because his style is rather that of oratorio than of opera. The two winning baritones have magnificent voices. Of the violinist who won in the Open Competition the adjudicators said that his performance marked the highest artistic level reached during the week. The winning junior violinist, who has the not very Welsh name of Leyshon, also has remarkable talent.

In conclusion, it seems to me that the Eisteddfod is faced by a grave problem owing to its great success. It is almost impossible to get through the programmes in the time allotted. Every day it was almost time to start the evening concert when the afternoon session ended. Possibly some time might be saved on the oratory, but that would appear to the patriotic Welshman a mere sacrilege—perhaps rightly, for it would rob the function of its national characteristic. As it was, only three chosen female choirs had time to appear on the platform, which was a great pity, as the singing of the winning choir was remarkably beautiful. There were never more than three competitors in any of the vocal solo finals, although the entries were very large. One does not want to hear seventy competitors sing the same song, but still in some ways it would be more instructive to the listeners to hear more than three, so that they might get an idea of the general level of acquirement, about which the exceptional excellence of the winners can tell us nothing.

## CHIEF CHORAL COMPETITION

Test-pieces: (a) Bach's 'O Light Everlasting' (Chorus No. 1) and (b) 'The Silent Harp' (David Evans).

	(a)	(b)	Total.
1. Troedryhiw (Mr. Ethelbert Llewellyn)...	91	87	178
2. Port Talbot (Mr. Thomas Davies) ...	86	90	176
3. Rhymney (Mr. John Price) ...	86	88	174
4. Mid-Rhondda ...	84	82	166
5. Risca ...	82	83	165
6. Cardiff ...	80	78	158
7. Pontycymmer ...	—	89	89
8. Llanelly ...	—	78	78

## SECOND CHORAL COMPETITION (60-80 voices)

Test-pieces: (a) 'Dau Gwair' (Edward Arthur) and (b) 'Song of the Grey Seas' (Percy Fletcher).

	(a)	(b)	Total.
1. Llandilo United Choir (Mr. P. R. Daniel) ...	92	89	181
2. Jerusalem Ton (Mr. Ben Devonald) ...	93	86	179
3. Hirwain United Choir (Mr. G. Collier) ...	83	79	162
4. Newport Musical Society ...	78	80	158
5. Crumlin Choir ...	73	80	153
6. Birchgrove (Cardiff) United Choral Society ...	74	78	152

## MALE CHOIR

Test-pieces: (a) 'Dominus Illuminatio Mea' (Walford Davies) and (b) 'Hereward the Wake' (S. E. Lovatt).

	(a)	(b)	Total.
1. Swansea (Mr. L. R. Bowen) ...	94	97	191
2. Dowlais (Mr. Alan Morlais) ...	98	93	191
3. Cardiff (Mr. Ted Lewis) ...	94	90	184
4. Fishguard and Goodwick ...	89	91	180
5. Milford Haven ...	86	82	168
6. Rhymney ...	82	85	167
7. Barry ...	80	81	161
8. Wattstown ...	74	77	151

## SECOND MALE-VOICE CHOIR

Test-pieces: (a) 'Castilla' (Dan Protheroe) and (b) 'Gentle Dove' (E. T. Davies). Six competitors.

	(a)	(b)	Total.
Brynmaur (Mr. W. R. Lewis) ...	89	93	182
Glafrwd (Mr. Sam Lucas) ...	89	89	178
Gwent (Mr. Alban Evans) ...	91	85	176

Tone-poem for full orchestra (based on the story of Branwen).—Mr. Franklyn Sparkes, Salisbury.  
String Quartet (1st and 2nd violins, viola, 'cello).—Mr. Franklyn Sparkes.

Soprano solo (seventy-nine competitors). Test-pieces: 'Woodland Voices' (D. Vaughan Thomas) and 'Ave Maria' (Max Bruch).—Madame Jennie Davies Ellis, Pontycymmer. Consolation Prize, Madame Alice Morton Thomas, Cross Keys.

Pianoforte Solo (open). Test-pieces: (a) Fugue in C sharp minor, No. 4 (Bach); (b) First movement from B flat Sonata, Op. 22, No. 11 (Beethoven); (c) Prelude No. 4 (William Baines).—Miss Mary Irene Phillips, Swansea.

Orchestral band competition (eight professionals allowed). Test-piece: First and second movements from fifth Symphony, in C minor (Beethoven).—Herbert Ware's Orchestra, Cardiff.

Choir and orchestra (not to exceed sixty voices) from the same locality (four professionals allowed in the orchestra). Test-piece: Handel's sixth 'Chandos' Anthem ('O praise the Lord with one consent'). Two choirs competed.—Kenfig Hill District (Mr. William Rees), 80 marks; Gwent Choral and Orchestral Society (Mr. Dan Owen), 83 marks.

Girl Guide Choirs (new competition), choirs from 15-20 voices, all under 17:

	Total
1st Pontnewydd Company Girl Guides ...	84
Griffithstown Girl Guide Choir ...	80
Barry and Rhose Districts ...	80
Fleur de Lys Girl Guides ...	51

Children's Folk-Song Choirs:

Nantymo Children's Choir (Mr. James Evans)...	98
Abercarr House School Choir (Miss B. Nicholas) ...	95
Ynysybwll Juvenile Choir (Mr. Tom Jones) ...	93

Boy Soloists (under 16):

Tom Howell, Port Talbot ...	172
Haydn Elliott, Abertillery ...	169
(Consolation) Eddie Hobbs, Blaenavon ...	163

Violin Solo (under 16):

- (1) Eluned Leyshon, Bridgend.
- (2) Gwyn Edwards, Pontycymmer.
- (3) Sidney Williams, Barry.

Solo Girls (under 16) (seventy competitors):

- (1) Alice Spence, Abertillery.
- (2) Nancy Jenkins, Abercynon.

Juvenile Choirs (fifteen competitors):

	Total.
1. Blaenclydach Juvenile Choir ...	280
2. Nantymoel Children's Choir ...	272
3. Mountain Ash Girls' Choir... ..	268
4. Bethel Juvenile Choir, Garnant ...	266
5. Ynysybwll Juvenile Choir ...	258

Action-Song Competition:

1. Pentre Broughton Action Party ...	191
2. Heolgerrig Party ...	168

Duet for Soprano and Contralto:

Madame Annie Rees-Perkins, Pontycymmer (soprano), and Madame Mattie Davies, Three Crosses, near Swansea (contralto).

Pianoforte Solo (open):

1. Mary Irene Phillips, Swansea ...	175
2. May Roval, Brynna, Llanharan ...	174

Baritone Solo:

1. Mr. W. E. Llewellyn, Llantrisant, and Mr. H. Emlyn Jones, Cwmlllynfell (tie).

Soprano Solo (under 16 years of age):

1. Gwynfryn Price, Ferndale (aged 10 years).
2. Sadie Eynon, Trimsaran, Llanelli.

Tenor Solo. Test-pieces: Walter's Prize Song ('Mastersingers') and 'Thy fair face, Myfanwy' (Cyril Jenkins):

1. Emlyn Barnes, Mesteg ...	94
2. John Thomas, Dynyant ...	89
3. Herbert Cornfield, Pontnewynydd ...	86

Mezzo-Soprano:

Miss Fuller Mills, Carmarthen ...	180
Miss Alice Cole, Abercynon ...	188
Miss Howells, Cardiff ...	187

Contralto Solo. Test-pieces: 'Don Fatale' (Verdi) and 'Lullaby' (Morfydd Owen). Twenty-two competitors:

Miss Mattie Davies, Three Crosses.

Violin Solo (open). Test-pieces: 'Berceuse' (Arensky) and third movement of 'Kreutzer' Sonata (Beethoven).

W. H. Jenkin, Angelton Bridgeend.

## PROMENADE CONCERTS

First, a very brief note of changes in this thirtieth season of Promenade Concerts, over which Sir Henry Wood and Mr. Robert Newman still happily hold sway. Some old familiar (albeit quite young) faces are gone from the orchestra. No new works are to be produced, but some of the best of those brought forward in recent years are revived. If one regrets a little the absence of opportunities for hearing new music, it is to be remembered that few novelties proved worth the doing, or attracted the public. There is an average of one native work a night, and a score of British composers are to conduct their pieces.

The Beethoven Symphonies, on Fridays, are not given in chronological order this year. An additional 'classical' night (Tuesday) is fixed, when ten Haydn Symphonies and over a dozen major works of Mozart are to be heard. This, with the increase in the number of Bach Concertos, Suites, and Overtures, is the brightest feature of the season—one at which all musicians rejoice.

The renovated organ is to be employed too rarely, and then chiefly in music of small importance. Some good solos by our fine native players would have been immensely appreciated.

The lighting of the hall is greatly improved. One other improvement would be welcomed: the programmes, with their lengthy and valuable notes, ought to be available before the concerts. Why not sell them with the tickets?

At the first Wagner evening Miss Austral and Mr. Widdop sang exceedingly well. I am not sure that the latter's voice,



outside its present fairly wide though clearly limited area of power, and a considerable capacity for lyrical expression, has the further attributes that will allow him to develop into a true heroic tenor. His manner is good and his style attractive.

The Mozart G minor Symphony, on the first Tuesday, was a big test for an orchestra only just getting into its stride. The proceedings had been damped, earlier, by Miss Ethel Leginska's painstaking but quite undistinguished performance of the A major Concerto (K. 488). Neatness and respectable tone-grading are not sufficient in Mozart. There must be individuality, finesse—a leaven working in the thing, an effervescence of the soul, and of this Miss Leginska gave no sign that evening.

In the Symphony the players, though they did not snatch us up into the ether, at least extended themselves and gave us, from their shoulders, a glimpse of the heights. Their work in the E flat Symphony the week after was in every way happier—more delicate and assured. The first Haydn was No. 4 in the new Breitkopf edition. (As so few people have this, it would be well to announce the *old* number when the work has no title. Most people have no idea what work they are going to hear at present, if it is known merely by number.) This charming little experimental Symphony in D, with its naive grace, its distinction and easy resource in ideas (the slow movement, with its effective three-part harmony for strings alone, is a gem), was a taste of delights to come. The second Haydn (also in D—No. 6 in the new edition) was perhaps a trifle less interesting to anyone but the student, until we came to the rollicking *Finale*, that sent us all away with a hum on our lips and a lilt in our steps.

On August 14 the Dohnányi F sharp minor Suite was another delight. This charming work (an American would rightly call it 'cute'), with its set of variations—a form the composer manages with admirable artistry—is just the thing for recording. Gramophone users, amateur or professional, would enjoy it. What an ingenious, companionable fellow Dohnányi is!

The vocal soloists have performed very competently. I liked best Mr. Mostyn Thomas, who used his fine voice wisely and well in Purcell's wonderful air, 'Ye twice ten hundred deities.' Mr. Malcolm MacEachern, most astonishingly subduing his very big tone to a somewhat muffled *mezza voce*, went with satisfactory speed but with rather less than complete audibility through the difficult 'Haste, haste' from Bach's 'St. John' Passion. The other singers so far heard have been Miss Bella Baillie and Miss Hilda Blake, both seizing something of the Mozart spirit in operatic airs, Miss Ivy Phillips, who has too promising a voice to waste it on 'Samson' music, and Mr. Peter Dawson, than whom there is no more friendly singer. He does not go deep, but his work on the surface is something more than superficial, and he is always heard with pleasure.

Of the pianists, Signor José Iturbi has been the most striking. He chose Mendelssohn's No. 1 for some curious reason (since he is intellectually quite above it), but never let the composer sun himself on his sentimental side. This player is notably a pianist's pianist, giving high satisfaction by his musicianly qualities. Rarely have I heard power so accurately and so easily applied, shading so sure and fine, phrase-moulding so judicious and beautiful. Possibly his mind is a little cold, but his personality is exceedingly interesting.

Mr. Leon Kartun, playing Bach's Concerto in F minor (No. 5), on August 9, used a technique of a familiar Continental type, that never seems to give the best results. Playing almost entirely from the forearm, with a too little adaptable hand in scales, he gets hard outlines, and tone that sings but slightly, and so brings about a general feeling of dulness.

W. R. A.

Mr. Norman Andrew and Mr. Walter A. Barlow have passed Final Mus. Bac. at Manchester University. The Hargreaves Exhibition was awarded to Mr. George Parker.

At the Leyburn Musical Festival, on August 10, a fine performance of 'Elijah' was given by a choir augmented from Harrogate. Mr. C. L. Naylor accompanied on the organ and Mr. R. H. Adamson conducted.

## Music in the Provinces

**ABERYSTWYTH.**—At the fourth concert given by juveniles in University Hall, on July 17, under the auspices of the National Council of Music for Wales, Sir Walford Davies was the conductor. An orchestra of seventy represented Aberystwyth, Machynlleth, and Llanfyllin, and was composed of strings, with one clarinet—played by a boy of ten. The band played the March from Handel's 'Occasional Overture,' the Minuet, Hornpipe, and Allegro from the 'Water Music,' the Gavotte from Grieg's 'Holberg Suite,' two Gavottes from Bach's Suite in D, the first movement of Bach's Violin Concerto in A minor (Mary Fleure, aged twelve, was the soloist), and pieces from 'Samson.' The children's choir, conducted by Miss Kate Griffiths, sang unison songs.

**BLACKPOOL.**—Excellent soloists have recently been heard at the Opera House. On August 3 a capital programme was given by Miss Olivia Hilder, Miss Joan Ashley, Mr. John Hulme, and Mr. Miroslav, the last-named playing the first movement of Tchaikovsky's Violin Concerto. On August 10 Miss Nora Delmarr and Mr. Edward Nichol were the singers, and Mr. John Dunn the violinist, with Mr. Hulme again playing pianoforte solos (Chopin and Liszt). On August 17 the performers were Miss Gladys Palmer, Mr. Hubert Cave, Mr. Miroslav, and Miss Una Truman. Mr. Walter Rummel was announced to give a recital on August 31.—Attractive programmes have been the rule at the North Pier, the artists including Miss Laura Evans-Williams, Mr. Norman Williams, Miss Muriel Brunskill, Mr. Arthur Catterall, Mr. Peter Dawson, Miss Stiles-Allen, Mr. Norman Allin, &c.—Mr. Arthur Davies is conducting popular programmes at the Tower, assisted by local soloists.

**HINCKLEY.**—Elgar's 'Caractacus' has had a week of open air performances in costume. The work proved to be well suited to this quasi-operatic style of presentation, and great credit is due to Mr. P. W. Powell, the conductor; Mr. A. R. Whatmore, the producer; Mr. H. J. Francis, the organizing secretary; and to the large numbers of enthusiastic workers without whom the ambitious enterprise could not have been carried through with such striking success. Crowded audiences attended during the week, many visitors coming from Warwick, Birmingham, Derby, Nottingham, Stamford, and other neighbouring centres. The *South Leicestershire Advertiser* of July 18 contained many large illustrations of the chief performers, and of some of the more picturesque scenes.

**MONTGOMERY.**—On July 26, 27, and 28, the National Council of Music for Wales held its fifth annual conference at Gregynog Hall, by invitation of the Misses Davies. Sir Walford Davies, Director, reported that the Welsh Symphony Orchestra had over a hundred members, graded into teaching members, professional members, and associate members, the latter having passed a test and being available for concerts in their own areas. The full orchestra was engaged to play at the National Eisteddfod at Pontypool, and would also play during the Welsh week at Wembley at the end of August. Sir Walford added that thirty Welsh choirs would participate in the culminating concert of that week, and others would perform daily. During the past year the Council had organized a hundred and seventeen lecture-concerts in elementary and secondary schools and elsewhere, and gifted children had been placed where they would receive sound musical and general education. Gramophones and records had been issued to schools.

## IRELAND

His many friends were grieved to hear of the tragic death, by drowning, on August 1, of Mr. Leonard Shanahan, in the forty-fifth year of his age. He was professor of music at Clongowes Wood College, a brilliant organist, and a composer of promise.

Herr F. Reuter, organist of St. Mel's Cathedral, Longford, was recently made the recipient of a presentation from the choir, on his departure to take up an appointment in Buenos Aires.

Music formed a special feature of the Tailteann Games, which were held at Dublin during August 2-17. Among distinguished visitors present were Sir Henry Hadow, the Ambassador of Brazil, the Swedish Envoy and the Envoy of the Dutch Parliament, Señor da Costa, Sir Edward Lutyens, and Sir John Lavery. The inauguration Ode, by Senator Gogarty, set to music by Louis O'Brien, was performed under the composer's direction on August 3, at the Theatre Royal, the soloists being Mr. Joseph O'Mara and Mr. Michael J. Gallagher. The work gives promise of better things from Mr. O'Brien. Traditional piping and fiddling made a fair show on Bank Holiday, but the harp (including the Irish harp) did not produce a single entrant. It must be presumed that the theme of Tom Moore's 'Harp that once thro' Tara's Halls' cannot be far astray. There was only one entry for string orchestra; the traditional singing was poor. The special award for first prize-winners was won by Miss Violet Pearson, of Dublin (winner of the Plunket Greene Cup in 1921), Mr. John McCormack being the adjudicator.

Mr. John McCormack's concert on August 3 was a huge success, and the encores kept the audience till a late hour. His second concert, on August 10, was equally successful, notwithstanding the high prices of admission. Mr. McCormack has given £250 towards the fund for a central concert-hall for Dublin. He has promised to give a recital in the new building, gratuitously, as soon as it is opened.

Three operas of Irish interest were produced at the Theatre Royal, Dublin, during the week August 11-17, viz., 'Shamus O'Brien' (Villiers Stanford), with Joseph O'Mara in his original rôle; 'Sruth na Maoile' (Molyneux Palmer); and 'Shaun the Post' (Harold White), the last-named for the first time on any stage. Stanford's opera is an old favourite, and 'Sruth na Maoile' (conducted by Mr. Vincent O'Brien) had a good reception a year ago. Both were cordially received, yet the audiences were not so large as they should have been. Details of the new opera, 'Shaun the Post,' will be given in next month's issue.

## THE SALZBURG FESTIVAL

BY HUBERT J. FOSS

The question how to rate the importance of the Festival of the International Society for Contemporary Music, at Salzburg, has exercised more minds than my own, particularly of those who (like me, until this year) had never been present at it. To some it is the work of cranks, produced for the benefit of cranks; to some a remote, and therefore entirely unimportant, series of performances of music by people not heard of in England; to others it is a blessed compliment to English music, in having selected four English works for the enlightenment of the Austrians; and to still others it is the most important event of the year—the idea of a life-time. But if one thinks of Salzburg without hope or prejudice, enthusiasm or scorn, without a love for either classical or modern music, but with only a love for music, its significance as an event does not come under any of the above headings.

Salzburg is just a Festival of modern music, an encouragement of talent organized by an entirely international body, a meeting-place for the music and musicians of all countries. Clearly it is vitally important; but it is neither the hope nor the condemnation of the musical activity of the day. Salzburg, curiously, is in the position of being too important and not important enough. It is a living paradox, for while it is important both as a Festival and as the only Festival of modern music, yet it is too exclusive in its appeal, and remote from everywhere except Salzburg, fully to achieve its proper end. This Festival should never be remembered as *the* Festival, but only as *a* Festival. It is at present the only volume published of a work that has obviously got to extend to twenty, or fifty. Thus, while Salzburg is unimportant for the stay-at-homes, it is not sufficiently important for the go-abroaders. Salzburg should give the lead to the world; and I feel convinced that no vital results will come of what is a very splendid effort until the international jury chooses a set of works for perform-

ance in all the musical cities of the world. The Festival, as it is, reaches far too few, however important those few may be.

The jury system will stand for this development as it does to-day, for someone must take the lead. I should, perhaps, add that if it is successful in its endeavour of propaganda, it must be prepared to withdraw at that moment when it achieves its end. At present, however, the jury stands, whether the new rule for 1925 is right or not; but the reduction of the jury's numbers from seven to three is a procedure of dangerous tendencies. Egon Wellesz (Vienna), Alfredo Casella (Rome), and André Caplet (Paris) are to choose the works for next year's performance at Venice in September, and undoubtedly their job will be far less clumsy and awkward than it has been before. It will be awkward enough indeed planning a whole Festival upon judgments made entirely from score. But it will at the same time be dangerous, for the whimsies of one, if strong enough, have no great obstacle to overcome if the whimsies of only two are opposed to them.

Apart from the scope of its appeal, a matter in which it clearly is but a child and deserves judgment as a child, I am not sure that the whole design of the Festival is right. To crowd the chosen works into four concerts each of three hours and more, is a debatable policy. Other international reunions, such as a display of printed works, should be effected, and especially the matter of performance should be more carefully considered. True, there were some exceptionally fine artists on the list of concerts, but there were also some very poor ones, and the whole must be kept steady to be satisfactory. Each branch is, I believe, supposed to provide the executants for its own works. The central committee ought, however, to be in itself absolutely assured that the chosen performers are of the first rank, particularly in interpretation. One bad performance in a Festival is enough to make us suspicious of forming judgments of works which, for all we know, are being grotesquely distorted in the way Peter Warlock's 'Curlew' was maltreated.

Yet Salzburg remains an essential of the development of modern music. It was important for its music—on the whole a most valuable anthology of European efforts, and containing only some five works that would with difficulty have graced a provincial town. Secondly, there were some performances of the highest merit. Thirdly, and by far the most important of all, this Festival has become a meeting place for musicians of all nations. The vital work, as Mr. Bernard Shaw said of the Washington Conference, is done outside the concert-hall—in the discussions and in formal talks between foreign musicians, the interchange of ideals, ideas, and practice, the discovery of European music as a vital and sometimes quite exciting thing, and not only as a promising subject for a newspaper article. As countries are seen by some in the stereoscope, so music is viewed by some through the minds of journalists. To these there is no better cure than a week devoted to Salzburg or Venice. Not only is the experience very enjoyable; it is also very broadening, very developmental, and it is full of interest and pleasure.

The concerts were held in the beautiful hall of the Mozarteum, a room particularly good for sound and pleasant as a background for music. The audiences filled the hall. The first work of the first concert was Arnold Bax's Viola Sonata, beautifully played by Mr. Lionel Tertis and Miss Harriet Cohen: the only flaw in the performance seemed to me that the dynamic level of the pianoforte was rather too low for its sonorous companion. The work is yet one more sign that Bax has reached his musical maturity, which means that what he writes is no longer promising or startling but the reasoned utterance of a well-attuned mind. The second movement is inclined to be scratchy, and there are one or two tunes which are more satisfying romantically than they are musically—e.g., the second subject of the first movement. But the third movement is particularly beautiful, and the whole is a work that, despite its super-romanticism and occasionally luscious and even spurious emotionalism, appeals to me strongly. This programme provided a work with which Bax's Sonata may be interestingly compared, i.e., Pizzetti's 'Cello Sonata. The performance was not of the same standard, for the artists were here reversed in excellence. Mr. Tertis is better than Signor Gilberto



Crepax (whose style I found jerky and tone a little nasal), and Signor Casella better than Miss Cohen, with the result that the pianoforte drew more factitious attention than Pizzetti's notes gave it. Here is a work also of strong emotional bias, and which wears its heart upon its sleeve. This must not be thought to be its disadvantage in my eyes. What it did do, however, was to make me look more definitely for its musical sense, and it was in failing to discover this that I found the work dull. But the Sonata made one consider what is Bax's special quality that makes his music absolutely individual despite its occasional common emotionalism. It is not only, I think, his remote and mystical outlook, but also that in his expression he uses an 'inexhaustible store of musical invention which, once perhaps his disadvantage, now under the discipline of his experience can transform even a dull tune, even a dull thought, into a thing beautiful of itself. It is here that Pizzetti fails; his idiom is uninspired, which means that his sense of musical texture is insensitive. Again, his idiom is not diatonic in its own way, but in the way of the harmony books; his form is not æsthetic form; his thought is not his own but that of a period. The incessant reliance upon the sweetness and poise of the  $\frac{6}{4}$  chord, the fulsome emotion of his leaping sixths, his ubiquitous flattened submediant, his major thirds, his agitated diminished sevenths, are all flaws in the texture of sound; they have no meaning as music. The somewhat mawkish meditation of the composer is not interesting when expressed by these means, and the whole work is summed up by the solo recitative which opens the last movement. It is musically dull.

Heinrich Kaminski's 'Drei geistliche Lieder' for voice, clarinet, and violin, are of a totally contrasted kind. Their idiom, like the combination of instruments, is original without being unfamiliar, and my only regret was that Madame Lottie Leonard's powerful voice sometimes obscured the sound of the whole. In the first song one was particularly sensible of the beauty of the vocal line, and of the restraint with which the powerful feelings were expressed in the music. The second song was dainty, simple, and charming, and full of meaning, though I confess that at this first hearing I was a little puzzled by the significance of certain harmonies, particularly those of the closing chords. They had the obscurity of simple speech. It is in the third that the composer seems to achieve completeness of expression. It has the freshness and spirited frankness of the old Church music, admirably expressed by the clear contrapuntal idiom, and when it ends one is left with a sense of spiritual exaltation, a feeling something like that of having just drunk nectar. This was to me the most interesting German work in the whole Festival.

In Kurt Weill's 'Frauentanz'—seven songs for soprano, viola, flute, clarinet, horn, and bassoon—I was irresistibly reminded of Arthur Bliss, but it was not long before I discovered that he makes better use of his instruments. Here they are chosen with a view to certain effects, and are able to produce them, though I fancy the addition of one or two strings would have improved the ensemble, softening the whole and providing a bridge between the voice and the inflexible wood-wind. The influence of Stravinsky is very marked, and the composer has not discovered his own individuality, though that he has talent I do not for a moment doubt. His harmony is often more obscure than his meaning, as in No. 1, and the latter is sometimes just silly, as in No. 3. No. 2 is beyond me, and No. 7 fails to be *dolente* because it is never *tranquillo*. Nos. 4 and 6 are the best, the latter for its colour, and No. 5 has charm, but is too clever by half. That is the fault of the work, which is, I hope (I do not know), a juvenile production. If it is, then it shows promise; if it is not —

In Ernst Kanitz's 'Drei Lieder' we had one of the errors of the jury. Virtually, they amount to 'ballads' in the Lied style, and as examples of tricking out commonplace by ornaments they are almost unsurpassed. The singer (Mr. C. A. Case) here gave indication of how limited are his powers, but Miss Ada Golschmidt is quite an exceptional accompanist.

It was the simplicity of Ladislav Vycpalek's 'Lieder' that immediately appealed to me. These songs are original—a quality enhanced by their date (1911-1915); they are full of a great fire, and deeply spiritual, and Madame

Marya Freund was able to develop from them all that they contained of emotion and musical feeling. The first ('Winterabend'), a great song, appealed to me particularly for the close musical development of its simple initial idea. The second ('Ruhe') is full of fire, but interesting chiefly for its strange harmonic idiom, which, flowing continuously, is full but angular, and uses the common triad almost as a discord. The third song ('Sonne') brought out a magnificent performance, but here the emotional intensity of the other numbers seemed to have become violence, with not such pleasing effect. The fourth ('Mysi') is brilliant, swift, beautiful both melodically and dramatically, and has a real climax. The promise of this work impressed itself deeply on me, and it stands, I find, as the most important contribution of the first concert.

After it Ernst Krenek's fourth String Quartet (Op. 24, 1924) sounded poor in contrast, mainly because of its intellectuality and the unrestrained restlessness of its march. It is, of course, three times too long, and its bare aridity and violence weary one long before the end. There is humour, but it is a cynical grin; there is counterpoint, but it is the counterpoint of the devil, not of angels. The fourth of the seven movements is to me the most memorable, and this I found strangely beautiful, with a spiritual quality lacking in all the rest of the work. The fifth and sixth movements are very interesting—more interesting than successful in my view. The ending is odd: the sixth movement returns almost to the diatonic idiom, and the seventh is a Mozartean Rondo, quite irrelevant, but a welcome relief after the intellectual note-spinning of the rest. I cannot commend the ensemble of the Züricher Tonhalle String Quartet, though the work is excessively difficult to play.

The second concert opened with a Septet, by Willem Pijper, for flute, oboe, clarinet, horn, double-bass, and pianoforte, the performance of which I imagine to have been good, though the rhythm is odd enough for the instrumentalists to have had to wait on the composer at the pianoforte. The work of a serious young man, this is not, I fancy, his best production. The scoring lacks assurance, and throughout the double-bass and pianoforte were too prominent. There is a streak of originality in this intelligent work, but it is not developed; the inspiration is self-conscious and technically jerky. In rhythm and form there is a lack of æsthetic interest, and throughout a reliance on harmonic colour that is structurally weak. The 'Passacaille' I found quite beyond my comprehension.

It is pitiable that the English works which followed the Septet—Warlock's 'The Curlew' and Vaughan Williams's 'On Wenlock Edge'—should have suffered at the hands of the performers. A more grotesque result could hardly be imagined than their presentation of 'The Curlew,' and though 'On Wenlock Edge,' having more definite features as landmarks, was better treated, it was still a travesty. I am told that the English section is to blame for this. Whatever the reason, the result was unnecessary, for if fine singers and players can be found to give adequate readings of French, German, and other works, they can be found for English works also. 'As it was, the singer, Mr. Charles Albert Case, was not even a tenor, nor was he an artist; the conductor, Herr Gruenberg (oh, that he should have been necessary!), had only the vaguest sense of the music he was directing; the instrumentalists seemed to have no power of assertion, and rhythmically distorted both works. At least, I suggest Mr. Case might have had the courtesy to know his notes (especially his leads), his words, and the correct pronunciation of the proper names, and I am sure that, apart from the competent English musicians present, there are many who would for their expenses have been glad to go to Salzburg and direct these works better than did Herr Gruenberg. I cannot speak too strongly in condemnation of the performance of 'The Curlew,' both artistically and in its results, for it gave no one a chance of assessing its extraordinarily high value. It was obviously the English work of importance at this Festival, and stands out as one of the big works of the whole series of concerts. 'On Wenlock Edge' sounded a little disappointing in its new surroundings; it seemed local, and the clumsiness of the writing was more than ever evident from the scratchy playing. The music is good

enough, the workmanship poor, and though it retains my warm affection it does not seem to me one of the most valuable productions of the English revival.

Zoltan Kodály's Sonata for violin and 'cello introduced to me Herr Paul Hermann, who is certainly one of the best 'cellists I have heard; he should come to London and surprise us here. The work is over-long, particularly the second movement, but it is written with a restrained and absolutely certain mastery of musical style that alone would make it remarkable. It is original without showing any signs that it will influence anyone else; nationalist in spirit, and deriving its idiom largely from folk-music, it seems to have achieved that rare height when nationalism can also be universality. The first movement appeals to me most, and then the last, with its strong folk-tunes. It is a work of great interest.

Another exceptional artist, though one of less finish, came forward to sing Alexander Shenshin's 'Der undurchbrechliche Kreis.' Oskar Jolli has a beautiful voice, which he uses with subtlety of timbre. At present his style is overdone, but one feels that experience will reduce what are now sometimes exaggerations into a very fine method of expression. The songs themselves are very beautiful, endowed with a tranquillity often absent from modern music, and with an emotional persistence which, as in the songs of Vycpalek, appealed at once to me. The exquisite seriousness of the opening has a rare charm, and after this number I think I prefer the fourth.

This was a concert of exceptionally good (as well as exceptionally bad) performances, for the trio of the Hindemith brothers, with Licco Amar, could not have done more with Paul Hindemith's String Trio. The opening Toccata was a relief after a somewhat 'soulful' concert; the sound, however, was often muddled, and that means that the counterpoint—and there was no other interest—was poor. I found the second movement dull—wandering, formless, without melody. I have no doubt in my mind that the Hindemith-Jarnach type of music is wrong; its complete lack of spiritual content is damning. Such music is not so unsatisfactory when rhythmic and swift, like the *Massig schnell* section here; but when it becomes meditative it is the condemnation of itself. Meditation upon nothing is dull as a spectacle for an audience. As for the Fugue *Finale*, I never spotted the subject from start to finish, and should not have known it was a Fugue had not the programme said so. That, I think, cannot have been entirely my fault.

The most auspicious opening put us all in good humour at the third concert. Malipiero's 'Stornelli e Ballate,' beautifully played by the Venetian String Quartet, which has an uncommon delicacy of ensemble, is a most appealing work. But I do not like the form; its fourteen short movements, broken into three groups by the repetition of a prologue theme, is not to my private taste; there is too little continuity and development. The execution I found beautiful. The idiom is delicately original, with plenty of skilfully produced colour, and it is a particularly pleasant work to hear as sound—lucid and sonorous. More: it is a work full of character and meaning, an extraordinarily fine mixture of expressive means. It is interesting to compare this work, with its humour and levity, with the similar productions of modern Paris.

Of Erik Satie's 'Socrate' I can only say that I consider it sacrilege to apply such music to the exquisite prose of Plato. This work is half-an-hour of light music, to which any words, one would imagine, would be more appropriately matched than the death of Socrates. I cannot imagine why this travesty was included in the Festival.

Erwin Schulhoff's Vier Stücke für Streich Quartet are not big or important; as light music they are engaging, skilful, and full of humour. The *Alla Tango* is a little dull, but the *Alla Tarantella* is a compensation. The performance of the Zika Quartet was particularly good.

Of far less charm, and even less important, was Poulenc's Sonata for clarinet and bassoon. The *Allegro* is funny, and the Romance a beautifully written satire on the romantic ballad. The whole work is clever, but I cannot discover its *raison d'être*. Why write things like this?

M. Gil-Marchex did all he could for the twelve Szymanowski Studies; he played them easily and beautifully,

but I cannot consider them high musical achievements, though I liked them better than some of this composer's work. They are derivative to a great degree, full particularly of Chopin and early Scriabin, but at least they are based upon purely musical ideas; my doubt is whether it is possible in so short a space as most of these studies occupy to give the full flavour of any idea of importance. Just as one becomes interested he is left to go empty away.

John Ireland's Piano-forte and 'Cello Sonata is a work of which I find it difficult to write. The performance, by Miss Beatrice Harrison and Miss Harriet Cohen, was good, though there is little doubt that the 'cello part could have been done better; Miss Harrison's tone was not very good, and she is rather inflexible. While I admire Mr. Ireland's intentions here, his achievement is so opposed to my taste in music that I am, perhaps, not a fair judge of the work. Its sincerity and utter seriousness are without question, but there seems to me to be a lack of musical invention which disqualifies it as a musical utterance. Its sentimentality and lack of humour are the result of this, and the rhapsody in which it abounds is to me dull. Further, the sound is not pleasant, the sensuous appeal small, and after long consideration I still disagree with the majority, and find the work quite unsuitable for performance at Salzburg.

The same unsuitability was apparent, in my view, in Othmar Schoeck's 'Gaselen,' for baritone, flute, oboe, bass-clarinet, trumpet, drums, and piano-forte. This seems to me a mass of humbug. More I cannot say.

The fourth concert opened with an interminable Quartet by Philip Jarnach, very skilfully performed by the Amar-Hindemith Quartet, which surely is the pianola of chamber combinations. This work is written with considerable skill—far more than most works of its type—and employs a species of contrast and a system of themes unusual in modern German music. But what a waste of good talent! Here is real ability expended upon useless, soulless, shallow sound that is only rarely beautiful to hear, and then mainly by contrast with the aridity of the neighbouring passages. Really, it is a vast concatenation of intellectual jargon, and though it is more musical than some of its fellow deserts of sound, because (particularly in Part 2) it has more pattern, more technical achievement, more invention, yet that does not affect its origin in the mind, which is what damns it as musical expression.

The two Czecho-Slovak works for piano-forte which succeeded it are facing the directly opposite way, which, apart from being a welcome contrast, is a way that will lead much further, to a much greater future. But on the whole these works were a little disappointing after Vycpalek and Shenshin. The first, an *Adagio: Tempo Rubato* from the Suite 'Hledání,' by Borelav Vomáčka, is based upon a very expressive first theme, romantic in spirit. The colour in this work is all provided by the harmony, and there is a noticeable lack of rhythm. It does not stay well in the memory, and its main impression at the time was one of disappointment. K. B. Jirak, whose March, Berceuse, and Scherzando from 'Na rozhraní' followed, has a more definite personality; his work has a greater firmness. The March is rhythmic music of no deep kind, but is interesting, first for its colour and also for its curious emotional quality. This is surprising, because it is conveyed almost, it seems, unconsciously by notes that are primarily facile, and it is evidently part of the composer's romantic make-up. The Berceuse is anything but original, but I liked it at once, chiefly for its real tranquillity. The Scherzando, I felt, was rather poor. Both these composers have something to say, but seem to be groping for a philosophical basis for their thought, and for a better means of musical expression. Dr. Václav Stěpán played the works with a fine musicianship, but he is obviously not a solo pianist.

Milhaud's 'Catalogue des Fleurs' does not improve upon acquaintance. I am definitely not amused by it, and if there is not amusement here, what else remains? George Auric's 'Alphabet' is greatly better than the Milhaud work, because it has a simple and natural charm. I found it quite delightful, especially No. 4, but not a whit more important than Peter Warlock's 'Candlelight'; for this playing is a side-line of music, and not, surely, as some people think, its



main current. The performance by Signor Casella was magnificent, and Madame Freund's very delightful, though perhaps a little heavy. In the first work she lacked dramatic variety and pace.

Egon Wellesz's Short Suite for seven instruments, or Violin Concertante, is a pleasant enough work, beautifully written in the old forms and a not very original style. Undoubtedly his Vienna nick-name of Ravellesz is justified. The first movement, *Moderato*, succeeds, particularly the fugal passage, and there is a purely musical development of the themes that is attractive. The slow movement, meditative and dissonant, fails again, though the second slow movement, *Largo*, has a better sense of line, and is more interesting. Here, however, the harmonies are sometimes allotted to the instruments in a way that makes them sound ugly. The last movement returns to the more charming mood of the opening, and has some good melodic germs. This is a human work, however derivative one may find it.

To the eleven short lyrics on Spanish popular poems, 'Coplas,' of Mario Castelnuovo-Tedesco, which Madame Freund sang without much inspiration, applies the remark I made of the Szymanowski 'Etudes.' The work did not appeal to me. It is too heavy in outlook, the pictures it paints are not clear and clean in colour, and at the opening one has to wade through some dull passages. At No. 3 the interest begins—No. 4 is the best number—and with intermissions remains to No. 9. But the whole lacks individuality of conception and execution, and though I had looked forward to hearing the work, I was left dissatisfied at the end.

The highest achievement of the week was the performance of Stravinsky's Octet for wind instruments by the principals of the Frankfurt Opera orchestra, under Herr Hermann Scherchen. It was a superb performance that one cannot forget, of such clarity that one wonders how much modern music he has misheard through bad playing and misdirection. I found in this work a streak of beauty I had not expected, and after 'L'Histoire du Soldat' and some other recent examples it was good to hear. Technically it is the work of a master, brilliant, ingenious, and genuinely written for the instruments, not only scored for them. Yet, although it provided quite a thrilling close for the Festival, I went away with an uncomfortable sense of the decadent cleverness of the whole thing which I cannot explain. It is a clean and bold work indeed, but it does not seem to be that of a clean and bold mind. I fear I must leave my impression unexplained, but it was none the less real.

Apart from the several exceptional performances, Salzburg this year was musically of the greatest interest. The works that stand out particularly in my memory are a miscellaneous lot—Bax's Sonata, Kaminski's and Vycpalek's songs, Warlock's 'Curlew,' Shenshin's Song-Cycle, Kodály's Sonata, the Malipiero Quartet, and the Stravinsky Octet. All of these are works which have a purely musical quality combined with an emotional quality. What is noticeable is that no work of modern Germany, except Kaminski's, is here included, and I came back convinced that the German school is looking to the wrong leader. I have no hopes there.

And now one looks forward to next year's Festival at Venice. I have already made up my mind to be there.

## Obituary

We regret to record the following deaths:

PHILIP WILSON, on July 26. He was born on November 29, 1887. Going to Australia in 1913, he made known there a large number of English songs, giving the first Australian performance, among other things, of Vaughan Williams's 'On Wenlock Edge.' For a time he was on the staff of the Sydney Conservatorium. He returned in 1920, and did a good deal of concert and recital work. He was co-editor with Peter Warlock of an 'untouched up' edition of the Lutenist composers. At the time of his death he was busy with editorial and literary work in connection with the English Ayre and other English music of the Elizabethan period, and he had also started a

comprehensive tour of the broadcasting stations, giving lecture-recitals on Lutenist Ayres, and generally doing propaganda work for Tudor music. His early death is a severe loss to the profession in which, by his enthusiasm for all that was best in his art, he was steadily making for himself a prominent place.

FERRUCCIO BENVENUTO BUSONI, on or about July 27, at Berlin. He was born in 1866, at Empoli, near Florence. At nine he made his first public appearance at Vienna, and a few years later had established himself as one of the greatest of pianists. As a composer he had a long list of works to his credit, but, as is usual in such cases, the public refused to take him seriously save as a performer. For once the public was less wrong than it seemed to be, for it has to be admitted that his output was notable for little beyond an elaborately displayed skill. He did fine work as an arranger of Bach, especially of a number of the Choral Preludes. His immense gifts as a player were shown above all in Bach, Beethoven, and Mozart. It was announced a few days before his death that he had just completed a music-drama on the subject of Faust.

## Answers to Correspondents

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.*

### THE CLARINET

J. B.—(1.) We know of no 'comprehensive bibliography of clarinet music,' and we doubt if such a work exists. You will find in 'Grove,' at the end of the article on the clarinet, a list of works by the chief composers, from Mozart to Brahms, Stanford, and Coleridge-Taylor. Keep in touch with publishers and reviews for present-day works. (2.) Here are particulars of some instruction books for the instrument: Berr; this is a complete method, published by Hawkes & Son, Denman Street, W. (paper boards, 20s., cloth, 25s.). The same firm issues a tutor by Klose (same prices); a cheaper one by Langey (6s. and 9s.); and an even less costly one, 'The Simplicity Tutor' (2s.). The last-named is of course elementary. (3.) You ask if the 'simple system' is rendered obsolete by that of Boehm. We understand that, although the Boehm system is adopted by practically all the principal clarinetists, the 'simple' is still of use for ordinary purposes. (4.) We do not know if the late Oscar Street developed his 'Musical Association' (1915-16) paper on the instrument.

### 'ROYALTIES' AGAIN

AMPERSAND.—(1.) A composer publishing a piece on a royalty basis is not usually called on to pay a part of the cost of engraving, &c. As a rule, we should look with a doubtful eye on a publisher who made a demand of the kind. (2.) A composer can sell his work outright, of course, but the royalty system is to be preferred, for its combination of prudence and fairness.

### MUSICAL JOURNALS, ETC.

K. (Lisbon).—(1.) We cannot spare space and labour to give a complete list of the musical journals we lumped together in our January 'Occasional Note.' Still less have we the courage to say 'which is the best from a general point of view,' though we have long since made up our mind on the point. You say 'The Musical Times is quite splendid, but it is more chiefly devoted to organ music and choir singing.' Far be it from us to dispute your first assertion, but we deny the second. The organ and choir side usually takes no more than a tenth part of our space. You add: 'All the songs inserted this year have been practically sacred, and not one of them is a solo song.' The 'songs' are merely supplements, and are always choral, in accordance with the custom of the journal since its inception seventy years ago. Only a half are 'practically sacred.' No musical journal in this country issues solo songs as supplements, so far as we know.

(2.) Bound volumes of the *Musical Times* may be had of the publishers (11s. 6d.), and covers for binding, with a complete index, are available at the end of each year (2s. 6d.). (3.) The first four of Mr. William Wallace's articles on conducting appeared in September, October, November, and December, 1923. The articles on Rheinberger's Organ Sonatas began in September, 1923.

E. V. E.—You ask us to say 'Who is the best female pianist in (a) England, and (b) the world?' We wouldn't if we could. All those you name are excellent, and all excel in different ways. Go on enjoying their playing without worrying yourself (and us) over questions which for obvious reasons cannot be settled, and which, even if they could be settled, would be of no importance.

LOVER OF HAYDN.—(1.) You can obtain odd string parts of any of Haydn's Symphonies from Novello. Single copies of wind parts are to be had in some cases, but as a rule they can be obtained only in complete sets. (2.) There is a good deal of confusion in the numbering and description of Haydn's Symphonies, and it will never disappear, because about half-a-dozen publishers have their own system. The remedy is, when ordering one of the works, to quote the opening bars.

SCHUBERTIAN.—(1.) The only recent book on Schubert known to us is one by Theodore Gerold, published by Alcan, Paris, in the series 'Les Maîtres de la Musique' (7.50 fr.). No English edition is yet available so far as we know. You can obtain the work from Novello. (2.) Try the books on Elgar by Ernest Newman and R. J. Buckley (John Lane, each 2s. 6d.). A more recent work is that of J. F. Porte; it gives biographical notes, and a complete list of his works in chronological order (Kegan Paul, 7s. 6d.).

AMBITIOUS.—Adrian Boult's 'A Handbook on the Technique of Conducting' (William Reeves, 3s.) is an excellent, concise work that should help you. We know of no book devoted specially to choral conducting.

DICKENS'S 'CHRISTMAS CAROL.'—We doubt if a record exists of the 'songs and pianoforte pieces used at the early performances of the "Christmas Carol." Can a reader help our inquirer?

M. G.—It is impossible to suggest a list of works for your choir without knowing its capabilities. It is unnecessary, too, for publishers will gladly send you 'on approval' a parcel from which you can make the choice yourself. When writing, give the publishers an idea of the style and degree of difficulty.

K. W. M.—Helmholtz's 'Sensations of Tone' is published by Messrs. Longmans, Green (30s.).

A. E. H.—(1.) It is difficult to recommend 'a book on voice-training which does not go into detail too closely.' What kind of detail? Physiological? And what is your limit of closeness? Your best plan is to take a glance at them at the publishers, and decide for yourself. Probably your public library may have some on its shelves. (2.) A pianoforte version of Grieg's Suite 'Sigurd Jorsalfar' is published by Augener, who also issue an organ arrangement of the March therefrom. (3.) Rheinberger's Organ Sonatas are issued separately, and are stocked by Novello.

R. J. H.—In Chopin's Prelude in C minor the last chord in bar 3 is C major, not minor. We have answered this question before, so evidently players are doubtful. But why? The various editions leave no room for uncertainty, and, as for the effect, we have just played the passage both ways and cannot hear the minor version of the chord without a shudder.

F. J. A. E.—The organ works of Horace Wadham Nicholl are as a whole extremely difficult. Opinion must vary as to their value. After going through the whole of his output for journalistic purposes some years ago, we ourselves found him dry. He reminded us a good deal of Reger, not only in his mastery of counterpoint and his liking for using lots of notes, but in his alternation of really fine passages with long arid stretches. But this is a purely personal view, which we do not press against the contrary opinion of the critic you quote.

L. H.—We have no copy of 'If she forsake me.' An inquiry concerning a work outside the easily-accessible classics should be accompanied by a copy, or by MS.

extracts. If the words 'appear to suggest quiet sadness' there is your cue, surely.

SOPRANO AND OTHERS.—One of the following would probably suit you: Hampstead Garden Suburb Choral Society (Mr. Frank Hamblin, 8, Clifton Gardens, Golders Green, N.W.11.); Willesden Green and Cricklewood Choral Society (Mr. C. F. W. Belchamber, 64, Cranhurst Road, N.W.2); Alexandra Palace Choral Society (Secretary, Mr. C. J. Dunn, 33, Thornby Road, E.5).

K. H. W.—See reply (2) to K. (Lisbon).

## Miscellaneous

The London School of Violoncello announces that a Scholarship, tenable for three years, is open to children under fifteen years of age, who must be British subjects. The competition takes place on September 15, and entries must be received not later than September 10. Further particulars from the Secretary at the School, 10, Nottingham Place, W.1.

The Annual Medal Competitions at the Tobias Matthay Pianoforte School, resulted as follows: Senior Silver Medal, Hilda Bor; Bronze Medal, Eunice Norton; Extra Bronze Medal, Sybil Bagnall; Junior Silver Medal, Beryl Rogers; Bronze Medal, Wendy Tyler. Miss Lily West judged.

Mr. E. Sims-Hilditch, of Crewe, has been appointed University Extension Lecturer on Music at the University of Manchester.

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Conductor: MR. ALBERT COATES.  
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MR. FRANK WEBSTER. | MR. HORACE STEVENS.

SATURDAY, NOVEMBER 15, 1924, at 2.30 p.m.

THE SPIRIT OF ENGLAND - - ELGAR  
MASS IN D - - - ETHEL SMYTH

Conductor: DR. MALCOLM SARGENT.  
MISS DORIS VANE | MISS ASTRA DESMOND.  
MR. JOHN ADAMS. | MR. JOSEPH FARRINGTON.

SATURDAY, DECEMBER 20, 1924, at 2.30 p.m.

### CAROLS

Conductor: MR. H. L. BALFOUR.  
MISS MEGAN FOSTER. | MISS OLGA HALEY.  
MR. PARRY JONES. | MR. PETER DAWSON.

SATURDAY, JANUARY 3, 1925, at 2.30 p.m.

MESSIAH - - - HANDEL

Conductor: MR. H. L. BALFOUR  
MISS FLORA WOODMAN. | MISS PHYLLIS LETT.  
MR. BEN DAVIES. | MR. ROBERT RADFORD.

SATURDAY, JANUARY 31, 1925, at 2.30 p.m.

HIAWATHA - COLERIDGE-TAYLOR

Conductor: MR. EUGENE GOOSSENS.  
MISS DOROTHY SILK.  
MR. WILLIAM BOLAND. | MR. HAROLD WILLIAMS.

SATURDAY, FEBRUARY 28, 1925, at 2.30 p.m.

THE DREAM OF GERONTIUS - ELGAR

MISS MARGARET BALFOUR.  
MR. JOHN BOOTH. | MR. CHARLES KNOWLES.

SATURDAY, MARCH 21, 1925, at 2.30 p.m.

MASS IN B MINOR - - - BACH

Conductor: MR. HAMILTON HARTY.  
MISS CAROLINE HATCHARD.  
MISS MURIEL BRUNSKILL.  
MR. ARCHIBALD WINTER. | MR. HERBERT HEYNER.

GOOD FRIDAY, APRIL 10, 1925, at 2.30 p.m.

MESSIAH - - - HANDEL

Conductor: DR. E. C. BAIRSTOW.  
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Adagio espressivo, from the Symphony in C, *Schumann*. Stainer's arrangements, No. 5, p. 54. (Novello.) This arrangement *only*.

The 10 selected pieces and the book set for the Essay for the January, 1925, A.R.C.O. Examination, are the same as those set for July, 1924.

All Candidates for the next Examinations must send in their names for FELLOWSHIP by DECEMBER 11th, for ASSOCIATESHIP by DECEMBER 18th. In the case of NEW MEMBERS proposal forms duly filled up must be sent in before DECEMBER 4th. No names will be entered after the above dates.

The Choir-Training Certificate Examination will take place during the week beginning November 3rd. Entries must be received by the Registrar not later than Monday, October 6th. Application for Membership (or re-election) must be made on a proposal form to be obtained on application. This form must be duly filled up and returned to the Registrar, with the Membership Subscription, not later than Monday, October 6th.

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# The Musical Times

AND SINGING-CLASS CIRCULAR

OCTOBER I 1924

(FOR LIST OF CONTENTS SEE PAGE 943)

THOMAS RAVENSCROFT, B.Mus.

(c. 1583—c. 1633)

BY JEFFREY MARK

The name at the head of this article has a familiar ring with it, but when the average musician comes to reckon up, he will find he knows little or nothing about the man. When I tried to find out why this is so, it came to me quite clearly that, in my own case at any rate, my whole knowledge of him was gained as a choir-boy. When singing, as I did then, from 'The Hymnal Companion,' I knew by heart most of the names—such as 'Saffron Walden,' 'Castle Rising,' 'Dominus regit me,' and the like—which are put at the head of the harmonizings in that book. One which frequently recurred was 'Ravenscroft's Psalter.' This meant nothing to me at that time and, until quite recently, has meant very little more, so that, when Dr. E. H. Fellowes, in his 'English Madrigal Composers,' says that it is by 'the sadly garbled versions of his hymn-tunes he is now best known,' he is no doubt telling us the bare truth about Ravenscroft's position in musical history to-day.

The known facts about Ravenscroft's biography can be given in a short space. In one of the prefaces to his 'Briefe Discourse' (1614), his age is given as twenty-two, but this would make him only fifteen when he became B.Mus. (at Cambridge in 1607), and only seventeen when he brought out his 'Pammelia' and 'Deuteromalia.' It is probable, therefore, that he was born about 1583. He was a chorister at St. Paul's under Edward Pearce, and music-master at Christ's Hospital from 1618 to 1622. He died about 1633 (see 'English Madrigal Composers').

Actually, Ravenscroft's Psalter ('The Whole Booke of Psalmes,' 1621) is quite the least important of his publications. It consists of a hundred harmonizings—forty-eight by himself and the remainder by twenty other musicians, some dead and some alive at that time. It is a creditable compilation, and in some ways more valuable than many other Psalters, but it only does in a slightly different way what had been done many times before and has been done scores of times since. In the case of his other publications, all are interesting and one at least, unique. The first appeared in 1609 under the following title:

Pammelia. Musick's Miscellanie; or, Mixed Varieties of Pleasant Roundelays, and delightful Catches of 3. 4. 5. 6. 7. 8. 9. 10 Parts, in one. None so ordinarie as musically, none so musically, as not at all, very pleasing and acceptable.

This was reprinted in 1618, and consists of a hundred catches and rounds, some to sacred

words of the metrical Psalm type and others to Latin fragments from the Roman missal and elsewhere, but the majority to short stanzas of a traditional, popular, and mostly humorous or jovial character. It was the first collection of its kind to appear in England. The famous canon 'Robin, lend me thy bowe' is amongst them, and some others are of a simple and rare beauty in both words and music. The sweet and magic sadness of this, for instance:

Oken leaves in the merry wood so wilde,  
When will you grow green-a.  
Fayrest maid and thou be with child,  
Lullaby maist thou sing-a.

Or this, in another vein:

Birch and green holly  
(Birch and green holly),  
If thou be'est beaten, boy,  
Thanke thine own folly.

The excellent eight-part canon below, I give with the music. It scores very well, and the imperative 'Come again, ho' at the end is amusing and effective. It is resolved at a bar's interval:

Ex. 1.

Hey hoe, what shall I say? Sir John hath carried my  
wife a-way. They have gone ere I wist  
She will come when she list, hey trol-ly, trol-ly lol-  
ly— Come a-gain, Ho!

'Deuteromalia' appeared in the same year, and is described on the title-page as below:

Deuteromalia: or the Second part of Musick's Melodie, or melodious Musicke. Of Pleasant Roundelays; K. H. mirth\* or Freeman's Songs and such delightful Catches. 'Qui canere potest, canat.' Catch that catch can. 'Ut Melos, sic Cor melos afficit et reficit.'

Ravenscroft, as may even be gathered from this, was something of a wag in his way, but in other respects rather heavy and pedantic—a most unfortunate contradiction, particularly as, like many other Elizabethans, he was strongly addicted to punning and other laboured forms of witticism. 'Deuteromalia' is accordingly described as containing

Mirth and Musicke to the Cunning-catcher.  
Derth and Physicke to the Cony-catcher.†

\* K. H. mirth has generally been thought to mean 'King Henry's mirth,' but Dr. Fellowes suggests that 'K. H.' stands for 'King's Head' and, as such, would refer to a famous tavern of this name in Cheap-side, or to a house in Greenwich known later to Pepys as 'the great musick house.'

† Cony-catchers (literally 'rabbit-catchers'), the popular name for certain types of disreputable thieves and deceivers who preyed, then as now, on the ignorance of people in London who 'had scarce seen the lions.' For an intimate description of these rogues, see Dekker's 'Gull's Horn Book,' and Robert Greene's 'Conny-catching' pamphlets.

In his introduction, Ravenscroft begins, with heavy sprightliness, to point out, that since

... 'secundae cogitationes' are ever (they say) meliores  
... why may not then *secundae cantiones* be as well  
*dulciores*

—which, we suppose, is his playful way of excusing himself for bringing out 'Deuteromalia' so quickly after 'Pammelia.' He continues, throughout, in a mixture of English and Latin, and ends as below:

Candidus imperti; sinon, hiis utere mecum, either  
commend me, or come and mend me, and so I end me,  
as resolute as thou art dissolute,

and finally puts his name to his effusion as perkily as any Tom d'Urfey: 'THINE, T. R.'

'Deuteromalia' is a collection of some thirty-one pieces, of which eight are catches for three voices, and nine catches for four. 'Three Blind Mice' here appears perhaps for the first time in print, as below (the tune does not bear any resemblance to that sung to-day):

Three blind mice,

Dame Julian, the Miller and his merry old Wife,  
Shee scrapte the tripe, licke thou the knife.

'Hold thy peace, knave,' a catch sung in  
'Twelfth Night,' also appears, as well as another  
which is fairly well-known:

Mault's come downe, mault's come downe  
from an old Angell to a French crown.  
There's never a maide in all this towne  
but well she knowes that mault's come downe.  
The greatest drunkards in this towne  
are very glad that mault's come downe.

The 'Freemen's Songs' (of which there are seven for three voices, and seven others for four) are rather more pretentious, but still settings to words of a popular and humorous character. 'The Wedding of the Flye and the Bee' describes, in nine four-lined stanzas, the wooing of this strange pair; who were bid to the wedding ('all Flyes in the field and Wormes creeping'; 'the Snail . . . with all her ioly trinkets at her traine'; 'Tenne Bees . . . all clad in Gold'); how the wedding was held in an 'old Ive tree,' how the bread was baked in an 'old horse head' and the ale brewed in 'one Walnut shale,' and of the matter and conclusion of the marriage. This is set as a canon for three voices.

Below is given the first verse and air of a song which was no doubt brought back by English soldiers from the Continental wars of the 16th century.\* It is printed in Hawkins's 'History,' and with the occurrence of a French phrase at intervals along the stanzas brings to mind at once certain other familiar songs brought over from France by our soldiers during the Great War.

Ex. 2.

Wee be Soul-diers three. "Par-don-a  
moy, je vous an pree." Late-ly come forth of the  
low coun-try, with nev-er a pen-ny of mo-ny.

\* See my setting of this song, for tenor, baritone, and bass solo, with male-voice chorus (T.T.B.B.). (The Year-Book Press.)

Ravenscroft's third collection appeared in 1611, as below:

Melismata. Musicall Phansies. Fitting the Court,  
Citie and Countrey Humours. To 3, 4, and 5 voyces.

This contains twenty-three numbers which appear under the following headings: 'Court Varieties' (six pieces), 'Citie Rounds' (four), 'Citie Conceits' (four), 'Country Rounds' (five), and 'Country Pastimes' (four), and is described as being:

To all delightful except to the Spitefull,  
To none offensive, except to the Pensive.

All except the 'Citie and Countrey Rounds' are short part-songs or madrigals, with the words and music arranged to fit the various 'humours' they are meant to represent. Perhaps the best of them is a setting for four voices of the famous 'Three Ravens' ballad which is included in the 'Country Pastimes.' Many of them are regularly arranged for verse and chorus, as in 'A Wooing Song of a Yeoman of Kent's Sonne,' where the last two lines in every stanza are repeated by the chorus. The first verse given with the music below will show that the poem is one of the many variants common in English and Scottish popular literature of the 16th and 17th centuries, based on the familiar line 'I cannot come every day to woo.' The first phrase of the treble is almost the same as that of the tune which Ravenscroft gives for the better-known 'Three Ravens' referred to above. The alto part, it will be noticed, is an ideal one for those who are nervous and somewhat uncertain in their part-singing:

Ex. 3.

I have house and land in Kent, and  
if you'll love me, love me now. Twopence halfpenny

is my rent, I cannot come every day to woo.

CHORUS, repeat: 'Twopence-halfpenny, &c.  
is my rent, I cannot come every day to woo.

Ravenscroft's fourth and (except for the Psalter) the last publication, appeared in 1614, under the following title:

A Briefe Discourse of the true (but neglected) use of  
Charactering the Degrees, by their Perfection,  
Imperfection, and Diminution in Measurable Musicke,  
against the Common Practise and Customs of these  
Times. Examples whereof are exprest in the Harmony



of 4 Voyces, Concerning the Pleasure of 5 usuall Recreations—1. Hunting, 2. Hawking, 3. Dauncing, 4. Drinking, 5. Enamouring.

In the introductions and prefaces to this work we have a very different Ravenscroft from the 'Thine, T. R.' of 'Deuteromalia.' He begins with a pompous dedication:

To the Right Worshipful, most worthy Grave Senators, Guardians of Gresham College in London.

An 'Apologie' follows, in which Ravenscroft bemoans:

. . . the piteously scourged and mangled body of music . . . with scarce Ligatures left to preserve the compacture of her Body, so much is shee wrong'd, dilacerated, dismembred and disioned in these our daies, she scarcely hath Forme or Habit left, but e'en as a Sceleton retaines only a shape, or shadowe, of what she was in her former purity.

After this come nine poems, praising Ravenscroft's endeavours. These are by 'Nathaniel Gyles, Thos. Campion, John Dowland, Io. Davies (Heref.), Martin Peerson, William Austin, Thos. Piers, T. H., and R. L. L. Theo-musophilus.' Dowland's compact little contribution is given in full below:

Figurate Musicke doth in each Degree  
Require it Notes of severall Quantity,  
By Perfect, or Imperfect Measure chang'd,  
And that of More, or Lesse, whose Markes were rang'd  
By Number, Circle and Poynt; but various use  
Of unskil'd Composers did induce  
Confusion, which made muddy and obscure  
What first Invention fram'd most cleere and pure.  
These (worthy Ravenscroft) are restrain'd by Thee  
To one fixt Forme: and that approv'd by Me.

Then comes a Preface which defines the scope of the work, and refers contemptuously to the Minstrels, who

. . . (though our City makes Musicians of them) . . . making account to doe the Art Honour, now in these daies of the ill opinion, and small credit it beares, have fairly brought [Music] downe from a chiefe Liberrall Science, to the basest almost of Mechanick Functions.

Since Ravenscroft's time, the 'body' of music has been continually 'dilacerated and dismembred,' and it is a testimony to her wonderful constitution that she has not only survived these barbarous attempts, but also the equally determined counter-efforts of such as he to restore her 'mangled body' to its 'former purity.' Ravenscroft thought to mend her shape by restoring the 'ligatures' invented or practised by composers and theorists such as Glareanus, Ornithoparcus, Sebaldus Heydon, John Dunstable, and Thomas Morley, and his 'Briefe Discourse' proper (which is largely duplicated in another 'Treatise of Musick' by Ravenscroft in the British Museum—Add. MS. 19,578) seeks to define the 'Divisions of Moode, Time and Prolation in Measurable Music' by a series of quotations from the theoretical works of these men.

Whereas, in his three earlier collections, there is no evidence (but rather his own ambiguous statement to the contrary) to show that Ravenscroft was the composer, or even the arranger, of any of

the pieces, in the musical 'examples' from 'The Briefe Discourse,' seven of the twenty were composed by John Bennet, two by Edward Pearce, and the rest by Ravenscroft himself. In the Hunting section, Bennet and Pearce contribute a song each; under Hawking, Ravenscroft writes two songs and Bennet a third 'for the Hearne and Duck'; in the 'Dauncing' section Ravenscroft is responsible for 'the Fayries dance' and 'the Satyres daunce,' and Bennet for 'the Urchins daunce' and 'the Elves daunce'; the three Drinking songs ('of Beere,' 'of Ale,' 'of Ale and Tobacco') are all by Ravenscroft. The most remarkable thing about these songs is the deliberate endeavour to create the atmosphere peculiar to each 'recreation.' Technically considered they are all madrigals or part-songs with chorus, but some, according to Dr. Fellowes, are 'mere tavern songs.' Pearce's Hunting song is actually a four-voiced setting of the following words:

Hey trola, lola, hey trola, lola there  
there boys, there—hoicka, hoick-whoope  
Crie there they goe, crie there they goe,  
they are at a fault—Boy winde the Horne.

Ravenscroft's Drinking songs are settings for four voices, with chorus, or such stanzas as this:

Trudge away quickly, and fill the black Bole,  
devoutly as long as wee bide.  
Now welcome good fellows, both strangers and all,  
set grief and sadness,  
set sadness aside;

or this, for a chorus:

Tosse the pot, tosse the pot, let us be merry  
And drinke till our cheeks be as red as a cherry.

Only the four 'charming fairy-like pieces' under the 'Dauncing' heading Dr. Fellowes is prepared to admire. Ravenscroft's own words as to their content and meaning will probably explain why:

. . . with some difference from the common Exercise now a daies of it, in our Maskes and Revells: As not grounded on the Dauncing of Measures, and accordingly bound to some particular Rules and Numbers, proper to the nature of the Daunce only, which then is afoot; But fashioned like those Antique Daunces, which the Poets would have us belevee, the Fayries and the Satyres, and those other Rurall Natures frequented, and having in them much more variety and change than any other Composition and withall so expressing our imperfect Moods and Measures, for their Tact, Prolation and Diminution.

All the same, I wish that Ravenscroft had followed out his realistic principles in this as in the other sections, so that we might now be able to catch the spirit which animated 'the common Exercise in the Maskes and Revells' of those days.

The fifth and last section, however, illustrating the 'recreation' of 'Enamouring' is possibly the most interesting of all. Bennet's two songs in the 'Court humour' and Pearce's in the 'City humour' are fairly orthodox, but the 'Countrey humour' is illustrated by Ravenscroft himself (except for a final chorus by Bennet) in a setting of a South-country dialect poem called 'Hodge Trillindle to his Zweethort Malkyn.' It is set 'vor Dreble, Denor, Meduz ond Basis,' and is in four distinct

sections concerned respectively with the following stages in the wooing of Hodge and Malkyn :

1. 'Hodge to Malkyn.'
2. 'Malkynz anzwer to Hodge Trillindle.'
3. 'Their Gonglusion.'
4. 'Their Wedlocke' (set by Bennet).

This sequence is specially interesting as perhaps the earliest example of a song-cycle we have in English music. Mr. J. W. Brown of Carlisle, in an article in the *Cornhill Magazine* for May, 1920, claims this honour for a song-cycle in eleven sections composed by Richard Nicholson, the first Heather Professor of Music at Oxford University. Considerations of space alone prevent me from discussing this interesting point, which I shall leave until I can get an opportunity for comparing the two side by side. 'Hodge and Malkyn' is interesting enough in itself, but I must content myself with quoting the text of the 'Zegund bart' (Malkyn's reply to Hodge's avowal), which will give some idea of the temper of the thing:

Yo tell ma zo: but Roger ich a vound your words but  
thou not vor vorty bound [wynde,  
wooll I beeleave yo vurther than Ich zee.  
Your words and deeds like Beens and Bacoan gree:  
But if yol loave ma long a little vit,  
Thon wedlocke Ich a little wool gomit,  
that ich wooll I.

Ravenscroft's position in Elizabethan music is, so far as my knowledge takes me, unique, or at any rate unusual. It appears to me, that in those times, and certainly for a fair time afterwards, the line between the professional or patronised musician and the hardy race of minstrels, was very clearly drawn. On the one hand were the musicians proper, who composed or played under the direct protection and patronage of some private gentleman or public body, and on the other, the unlicensed minstrels in various stages of decay and actual disrepair, who snatched a precarious livelihood from the very jaws of a law which classed them with 'rogues, vagabonds, and sturdy beggars.' The musicians' attitude towards them seems to have been one of complete and contemptuous indifference, except in so far as the minstrels proved themselves actually capable of 'queering a pitch' which they imagined to be specially reserved for themselves. Though it is largely this uncompromising and self-centred point of view which has given the work of these men that peculiarly intensive quality which the modern musician finds so attractive, yet it is also this same spirit of exclusiveness which prevents their music from attaining to the universal significance of the contemporary drama.\* True it is that some others amongst them, Byrd and Bull included, were not above writing in a popular vein occasionally (albeit in a rather stiff sort of style), or even composing variations on tunes connected

with 'carmen' and the like, but Ravenscroft, with his efforts to satisfy the 'Court, City, and Country humours'—now something of a coxcomb, and then again a regular pedant—somehow manages to bridge over the gap between two bodies of musicians, each of whom might have learned a great deal from the other. Even in Ravenscroft's own case, it seems likely that his irregular doings were a feature of his early life only, and that later he came back to the fold and behaved himself properly with Dowland, Campion, Peirson, and the rest of them. During the time of 'Pammelia,' 'Deuteromalia,' and 'Melismata,' I imagine him as something like Hardy's 'Jude,' who, although well educated, and a man of keen and sensitive perception, was yet capable of reciting the creed in Latin to call up some sort of admiration for himself from a crowd of drunkards and ne'er-do-wells in a tavern. By the time of his 'Briefe Discourse,' 1614, Ravenscroft's 'conversion,' as already suggested, was complete. In 1616, he contributed three anthems and a motet (all for five voices), to Sir Thomas Myriell's collection 'Tristitiæ Remedium'; besides these, some six or seven other anthems by him are in MS. in the British Museum (Add. MSS. 29,427, 30,478-9), and in the library at Christ Church, Oxford. Five years later he made a complete atonement with his 'Whole Booke of Psalms.'

The slight sarcasm in the last paragraph aimed at the more venerable figures in Elizabethan music need not offend the enthusiast, as nothing can really touch them, still less oust them from the peculiar strength of their position. The point is that, taking their work in the sweep of musical history, it appears so very limited and so very much the same in determination and in actual quality. It is no answer to say that one must be soaked in it before he can begin to realise the differences in the work of the various composers, which are, in effect, quite striking and not subtle. This fact is appreciated even in the case in question. Ravenscroft, in his serious and more orthodox work, is inferior in both the quality and inspiration of his music to most of his more famous contemporaries. It is as definitely 'Elizabethan' in structure and flavour, but in all his music which I have scored, I find a definite stiffness in the texture, and a jerkiness and woodenness in the part-writing. John Bennet's final chorus in the Hodge and Malkyn cycle, for instance, is at once smoother and much more spontaneous than any of the other three by Ravenscroft. Still the fact remains that to a modern intelligence at any rate, the whole musical output of the age is remarkably homogeneous in intention and in effect; particularly (and this is most strange and disconcerting to us) in that there is little, or none at all, which can definitely be stigmatised as bad. There is so much of orthodox anthem, motet, madrigal, and fancy, all of a uniform and excellent quality, and so very little of what Ravenscroft gives us in his 'Melismata' and 'Briefe Discourse.' That is why I consider him to be important.

\* The Elizabethan poets proper (*i.e.*, apart from the dramatists), and with the possible exception of Spenser, are like the professional musicians in this respect. With their preoccupation with form and the neatness and delicacy of the context, their imitations of Ronsard, du Bellay, and the rest, as well as other Italian and Spanish schools of intense and somewhat precious ideals, they are of small importance compared with the dramatists, who, by virtue of a rude contact with the theatre, and more particularly, the humanising influence of 'the stinking groundlings,' became the true poets and singers of a wonderful age.



## ACCIDENTAL STROKES OF GENIUS

BY ALEXANDER BRENT-SMITH

Strictly speaking, all strokes of genius are accidental, but some are obviously more a matter of chance than others. For instance, the invention of Sam Weller was a stroke of genius and the invention of Rugby football was a stroke of genius, but the first was an incident in the literary career of Charles Dickens, and the second was an accident in the scholastic career of William Webb Ellis, who, 'with a fine disregard of the rules of the game as played in his time, first took the ball in his arms and ran with it, thus originating the distinctive features of the Rugby game.'

That some strokes of genius are the merest accident is proved by the fact that they happen occasionally even to machines. All of us have gurgled with delight over the masterly stroke of genius on the part of the linotype machine which changed the Christian name of a famous demagogue from Horatio into Hotario, with its deadly hint at his gaseous platform eloquence. Many have inwardly chuckled over a similar mistake when a father lamenting the loss of his daughter was made to say 'It was the bridge-room stole her from me' instead of 'It was the bridegroom stole her from me.' We can only gasp with astonishment and murmur 'Truth will out.'

There are three classes of accidental strokes of genius—those that we know were accidental from our study of biography; those that we know were accidental, by inference; and those that we think were accidental, by conjecture.

In the first class we put those inspired moments in music or literature which occurred to their creators through some external prompting. We know that Wagner inserted the cor Anglais solo in the third Act of 'Tristan and Isolde' because he heard just such an effect during the darkness and silence of night at Venice. We know that the famous D flat Prelude of Chopin owes its chief characteristic to the fact that Chopin composed it to the accompaniment of incessantly dripping rain outside. We know, too, that the most arresting feature in the 'Hymn of Praise' was suggested to Mendelssohn by the most wearisome of life's lesser evils—a sleepless night.

In the second class we put all those passages which composers arrived at almost unconsciously. This is a very large class, and embraces nearly all the big architectural passages in music, in which chance phrases, born of the original subject-matter, play an unexpectedly important part. This is a common occurrence in fugues, and the reason is that when a composer begins the composition of a fugue he cannot quite tell where his idea will lead him. Of course, he foresees certain possibilities in his subject-matter, but he cannot tell what accidents by the way may alter his course. And the same thing is true of novel-writing. The novelist knows the main incidents, but cannot tell how far these will be altered by the actions and characters of his hero or heroine once they have been put in

motion. He is, as it were, Columbus, intending to sail to India but actually discovering America; or Saul, the son of Kish, who set out to find his father's asses and succeeded in founding a kingdom.

John Milton set out to write a drama, but instead of a drama he produced an epic. Jane Austen, in 'Northanger Abbey,' intended to parody the sensational writing of Mrs. Radclyffe, but discovered as her work progressed that she was producing not a parody but a novel of remarkable genius. Wagner built the *Finale* of the second Act of 'The Mastersingers' upon a theme which he intended to sound foolish, but which turned out in its development to be magnificent, just as Mr. Pickwick was created by Dickens to be the butt of every swindler, and became almost imperceptibly the master of every circumstance.

Beethoven wrote a canon making fun of Maelzel and his metronome, but this same tune he used shortly afterwards in the eighth Symphony and transformed into one of the loveliest movements he ever composed. Thus it happens that well-written movements frequently take their character from accidental features rather than from their parent themes. For example, the 'Doric' Fugue of Bach depends more upon its counter-subject than upon its subject, though the one could not have existed but for the other. Similarly the *Finale* of the 'Jupiter' Symphony is a triumph of second thoughts. In fact, the great masters in no way display their greatness so clearly as in their ability to follow the beckoning of the spirit whithersoever it happens to lead them.

In the third class we must put those rare strokes of genius which we imagine, with insufficient reason, to be accidental. Included in this class would be all those doubtful readings which may be either inspirations or misprints. Take the opening speech of 'Twelfth Night,' which contains the doubtful lines:

It came o'er my ear like the sweet sound  
That breathes upon a bank of violets.

Some editors read 'sound,' others read 'south.' Each perceives in his own reading the genius of Shakespeare. Now either may be an inspiration, but it is certain that both cannot be true Shakespeare: therefore one, I know not which, can only be an accidental stroke of genius. In the same category must be placed the debated close of Chopin's F major Prelude, and another even more acrimoniously debated passage which I will not even mention, lest I disturb a hornet's nest.

In this class also we must put those fortunate slips of the pen which composers have realised are an improvement upon their original intention. It is well known that on one occasion when Liszt was playing, he hit a wrong note at the top of a magnificent *arpeggio*. Nothing daunted by his mistake, he used the wrong note as part of a new harmony, worked his way down the pianoforte on this new harmony, and then repeated the faulty

*arpeggio*, this time correctly. Now that is the sort of accident which seems to account for various strokes of genius in the works of some composers, though of course they may possibly be natural inspirations. In the opening bars of the F minor Fantasy of Chopin there is a rhythmic figure which drops from F to C. One day (we may surmise), when Chopin was strumming, he happened to turn round to speak to George Sand. Not thinking what he was doing, he let his fingers stumble on to C flat instead of C. Hence that superbly unexpected modulation which thrills us every time we hear it played. This is, of course, pure supposition, but it is none the less probable.

Such strokes of genius might happen to anyone, but they do not, because it is only the few who can hear their possibilities. Beauty and Truth are for ever confronting us, but there are few who can hear in the slip of a finger anything more than an unfortunate mistake, just as there are few who can see in a falling apple anything more than the prospect of a dumpling.

## FOOT-NOTES TO MUSICAL HISTORY

BY WILLIAM C. SMITH

[*Notes on some unique and rare works recently acquired by the British Museum*]

The publication in 1912 of the 'Catalogue of Printed Music (1487-1800) in the British Museum' placed within the reach of students and collectors information on the earlier printed musical works then available in the National Library.

Apart from the steadily growing mass of modern music received under the Copyright Acts and by purchase, the Museum has opportunities from time to time of acquiring unique and rare works by purchase, gift, or bequest. Since the publication of the Catalogue referred to above, a considerable number of additions of old works have been made to the Library, and pending the issue of the particulars of these recent accessions in a Supplementary Catalogue, it will doubtless be of interest to have descriptions of some of the most interesting and important of them.

Occasionally, when a unique work changes hands and is placed in the Museum, the matter is referred to in a newspaper or magazine article, but in the majority of instances the work is quietly added to the Museum collection and the matter is not brought immediately to the notice of the public. A few, therefore, of the works mentioned here have been already chronicled, but the present whereabouts of the majority is known only to the authorities and to a limited circle of readers.

The particulars given here include references to some works of which no other copies are known, and in other cases to works that are otherwise unrecorded by the standard bibliographical authorities.

The accessions cover generally the whole field of music, and although no one class has been

especially selected for description, specimens of certain types of work are particularly well represented. For instance, the great number of Madrigals published on the Continent during the 16th century, and the tendency for the complete sets of parts of these works to be broken up and scattered are reasons for the frequent occurrence of this type of composition in sale catalogues, &c. Odd parts are thus always being acquired by the Museum as additions to broken sets, but unless the parts are complete or have some special interest they are omitted from descriptions here given. The works are treated in chronological order. The press-marks are supplied in round brackets. The composer or heading precedes the title and description. Particulars in square brackets have been supplied from other sources than the works themselves, and unless stated to the contrary each work is complete.

Motets. Motetti a cinque Libro primo. [O. Petrucci: Venice, 1505.] obl. 4°. (K.1.d.5.\*)

The Superius part only of an exceedingly rare work, formerly in the possession of Alfred Littleton. Several other collections of Motets of the 16th century have also been acquired.

Dobneck (Johann) Cochleus. Tetrachordū Musices Joannis Coclei Norici. Artium Magistri . . . Impressi In Officina . . . Joannis Weyssenburger: Nurnberge, 1511. 4°. (K.1.h.22.)

The Museum previously possessed the 1512 edition. Only three other copies of the 1511 edition are known. The work consists of thirty leaves, thirty-eight lines to a full page.

Virdung (Sebastianus). Musica getutscht vnd auszgezogen durch Sebastianū virdung . . . vnd alles gesang ausz den notē in die tabulaturē diser benantē dryer Instrumētē der Orgeln: der Lautē: vnd 4 Flöten transferieren zu lernē . . . [Furter? Basel? 1511.] obl. 4°. (K.8.c.9.)

This work, formerly owned by Alfred Littleton and described in 'Grove,' is one of the earliest printed works on instruments and has many illustrations.

Senfl (Ludwig). Liber selectarum cantionum quas vulgo mutetas appellant sex quinque et quatuor vocum. [S. Grimm and M. Wirsung: Augsburg.] 1520. fol. (K.9.a.24.)

A large folio volume, edited by Senfl. It contains compositions by the composers whose names are given as follows: H. Yzac, Josquin de Press, L. S[enfl], J. Hobrecht, P. de la Rue, and Mouton.

Martínez de Bizcargui (Gonçalo). Ate [*sic*] de canto llano y cōtrapunto y canto de organo con proporciones y modos breuemēte cōpuesta y nueuamente anādida y glosada . . . Juan de Jūta: Burgos, 1528. 4°. (K.8.f.21.)

The 1550 edition was previously in the Museum. The earlier edition is very rare, and unknown to Eitner.

Chansons. Quart liure contenant xxvj. chansons musicales a troys parties a deux dessus & ung concordant, Le tout de la composition de Claude geruaise . . . Pierre Attaignant: Paris, 1550. obl. 4°. (K.2.a.9.)



Psalms. Pseaumes de David, mis en rythme francoise par Clement Marot, & Theodore de Besze, avec Nouvelle et facile methode pour chanter chacun couplet des Pseaumes sans recours au premier selon le chant accoustumé en l'Eglise, exprimé par notes compendieuses exposées en la Preface de l'Auteur d'icelles. Pierre Dauantes: [Lyons? or Geneva?] 1560. 12°. (K.8.a.15.)

Very rare. Formerly in the Littleton library, the sale catalogue of which gives a reproduction of the numerical notation which Davantes claimed to have invented. The text is printed in 'lettres de civilité.'

Other collections of Psalms acquired include:

Four score and seven Psalmes of Daud in English mitre by Thomas sterneholde and others . . . [J. Day: London,] 1561. 16°. (Case 36.bb.4.)

Formerly in the Britwell library.

The Whole Booke of Psalmes . . . John Day: London, 1565. 4°. (Case 24.a.31.)

Imperfect.

The Whole Booke of Psalmes . . . Iohn Daye: London, 1580. 8°. (689.a.41.)

Imperfect.

The Whole Booke of Psalmes. Iohn Windet for the Assignes of Richard Day: London, 1594. 4°. (1411.f.25.)

Imperfect.

The three latter works presented by Robert Steele, who described them in his 'Earliest English Music Printing,' London, 1903 (Nos. 48, 80, 142). Other books of Psalms are described under their respective composers.

Rufolo (Matteo). Di Matteo Rufolo Il Primo Libro de' Madrigali a Quattro Voci . . . Appresso Girolamo Scotto: Venetia, 1563. obl. 4°. (K.7.b.13.)

The only known copy. Rufolo (or Rufile) published another book of Madrigals for five voices in 1561.

Day (John). Mornyng and Euenyng prayer and Communion . . . John Day: London, 1565. fol. (K.7.e.8.)

This is another edition of 'Certaine notes,' &c., published by Day in 1560. The British Museum previously possessed Contra Tenor and Tenor parts only. The Medius and Bassus parts have now been added from Lincoln.

Le Roy (Adrian). A Briefe and easye instrution to learne the tableture to condeute and dispose thy hande vnto the Lute [by Adrian Le Roy] englished by J. Alford Londonor. Ihon Kyngston for James Roubothum: London, 1568. obl. 4°. (K.1.c.25.)

A later English edition of Le Roy's work was published by Kyngston in 1574, in three books with continuous pagination, but separate title-pages. On the first title-page it is described as 'translated into English by F. Ke. Gentelman.' The second book of the 1574 edition consists, however, of fol. 1-16 of Alford's translation (1568), with another illustration of a Lute player added, and with the author's and translator's prefaces and folios 17-39 of Alford's selection

of lute pieces omitted. This unexplained appropriation does not appear to have been noted hitherto.

Chamatero (Hippolito). Di Hippolita Chamatero . . . Il Secondo Libro delli Madrigali à quattro voci . . . Appresso Girolamo Scotto: Vinegia, 1569. 4°. (K.7.a.2.)

The only Museum specimen of a number of works published by this composer, who is described as 'Maestro di Capella nel Domo di Udine.'

Corona (Giovanni). Di Gioanne Corona Organista Il Primo Libro de Madrigali A Cinque Voci . . . Appresso li Figliuoli di Antonio Gardano: Venetia, 1574. obl. 4°. (K.7.b.2.)

A unique copy of this work, formerly at Lincoln, by a composer of whom nothing else is known, except that he contributed a madrigal to Chamatero's collection described above.

Cosyn (John). Musike of Six and Fiue partes. Made upon the common tunes vsed in singing of the Psalmes. Iohn Wolfe: London, 1585. obl. 4°. (K.8.b.6.)

No complete copy of the work exists. To the Altus part at the Museum, the Tenor, Quintus, and Sextus parts have now been added from Lincoln. Little is known of John Cosyn, who may have been the father of Benjamin Cosyn, the compiler of the Virginal Book formerly at Buckingham Palace, but now at the Museum.

Pozzo (Vincenzo dal). Di Vincenzo dal Pozzo Il Primo Libro de Madrigali a Cinque Voci . . . Appresso l'Herede di Girolamo Scotto: Vinegia, 1585. 4°. (K.4.f.9.)

This copy, formerly in the Huth collection, is one of a number of works by a composer whose compositions have been hitherto inaccessible to English students, with the exception of a book of Madrigals for four voices published in 1600.

Primavera (Giovanni Leonardo). Il Settimo Libro de Madrigali a cinque voci . . . Appresso l'Herede di Girolamo Scotto: Vinegia, 1585. 4°. (K.7.a.8.)

The Museum possesses only two other works by this rather prolific composer, particulars of whom appear in 'Grove' and other authorities. The copy mentioned here was formerly at Lincoln.

Manenti (Giovanni Piero). Li Pratinoli . . . A Cinque Voci . . . Appresso Angelo Gardano: Venetia, 1586. obl. 4°. (K.7.b.5.)

The composer, described as 'Bolognese Musico del serenissimo Gran Duca di Toscana,' was previously represented in the Museum by the Canto part of 'Madrigali . . . a Sei Voci . . . Libro Primo, Venetia, 1574.'

Tristabocca (Pasquale). Di Pasquale Trista Bocca da l'Aquila Il Secondo Libro di Madrigali a Cinque Voci . . . Appresso l'Herede di Girolamo Scotto: Vinegia, 1586. 4°. (K.7.a.11.)

This copy from Lincoln, is the only one known to Eitner.

Pascarola (Giovanni Thomaso de Benedictis da). Di Don Gio. Thomaso de Benedicti da Pascarola Il Primo Libro de Madrigali a cinque voci . . . Ad instantia di Scipion Rizzi: Venetia, 1589. 4°. (K.4.f.8.)

The composer is known only by this work, formerly in the Huth library, and another copy of which is at Naples.

Damon (William). The former Booke of the Musicke of M. William Damon . . . containing all the tunes of Dauids Psalmes, as they are ordinarily sung in the Church: most excellently by him composed into 4. parts . . . Published for the recreation of such as delight in Musicke: By W. Swayne Gent. T. Este, the assigné of W. Byrd: [London,] 1591. 4°. (K.3.m.4.)

The Altus, Tenor, and Bassus parts have now been added to the Cantus part. The Museum also possesses the Cantus part of 'The second Booke of the Musicke,' &c., 1591. The two books were issued to replace 'The Psalmes of David in English meter, with Notes of foure partes set vnto them by Guilielmo Daman, for Iohn Bull . . . 1579,' an earlier edition of Damon's work which had an unfavourable reception.

Cavendish (Michael). [...] (I) 14. Ayres in Tabletorie to the Lute expressed with two voyces and the base Violl or the voice & Lute only. 6. more to 4 voyces and in Tabletorie, And 8. Madrigalles to 5. voyces. By Michaell Cavendish Gentleman. At London Printed by Peter Short, on bredstreethill at the signe of the Starre: 1598. fol. (K.2.i.20.)

A unique but imperfect copy of this large folio table book. Unfortunately, mutilation of the title-page leaves the beginning of the title unknown. The work is probably to be identified with the Ghost 'Ayres for four voyces,' 1599, ascribed to Cavendish by bibliographers, no copy of which, however, has ever been traced. Cavendish contributed a Madrigal 'Come, gentle Swaines' to Morley's 'Triumphes of Oriana,' 1601, and another setting of the same words is in the '14 Ayres.' A long and interesting description of the work appeared in the *Times Literary Supplement*, April 4, 1918.

Vecchi (Orfeo). Orpheu Vecchii . . . In septem Regij prophete Psalmos vulgò poenitentiales Sacrarum modulationum quæ Motecta nuncupantur & senis vocibus concinuntur Liber Quartus. Apud hæc. Simonis Tini & Franciscum Besutium Mediolani, 1601. 4°. (K.7.a.12.)

One of a number of works by this composer, who has escaped the notice of many authorities. Eitner, however, has a long article. The Museum possesses one other work, the Bassus of a volume of Motets published in 1603.

Dowland (John). Lachrimæ, or Seaven Teares Figvred in Seaven Passionate Pauans, with diuers other Pauans, Galiards, and Almonds, set forth for the Lute, Viols, or Violons, in fve parts . . . Iohn Windet: London [1604.] fol. (K.2.i.16.)

A magnificent copy of this famous Table Book for Instruments, formerly in the Huth library. The work is extremely rare, and it is a notable addition to the Museum collection.

Banchieri (Adriano). La Pazzia Senile. Ragionamenti vaghi et dilettevoli, a tre voci . . . Libro Secondo. Appresso Ricciardo Amadino: Venetia, 1611. 4°. (K.7.a.1.)

A rare copy of the 1611 edition of an almost epoch-making work, 'the first comic-opera,' originally published in 1598. Banchieri excelled in almost every branch of music, and is well represented in the Museum library.

Dering (Richard). Cantica Sacra ad melodiam madrigalium elaborata senis vocibus, Cum Basso Continuo ad Organum . . . Apud Petrum Phalesium: Antverpiæ, 1618. 4°. (K.7.a.4.)

An earlier work than any other in the Museum by this composer. The copy was formerly at Lincoln. From the same source was also obtained Dering's

Canzonette a quattro voci, con il Basso Continuo . . . Appresso Petro Phalesio: Anversa, 1620. obl. 4°. (K.7.b.3.)

Adson (John). Courtly Masquing Ayres, composed to 5. and 6. Parts, for Violins, Consorts, and Cornets. Printed for T[homas] S[nodham], for Iohn Browne: London, 1621. 4°. (K.8.f.8.)

The Museum possessed a copy of the Altus part. A fine complete set of the six parts has now been added from the Britwell library.

Porter (Walter). Madrigales and Ayres of two, three, foure and fve Voyces, with the continued Base, with Toccatos, Sinfonias and Rittornellos to them. After the manner of Consort Musique. To be performed with the Harpeschord, Lutes, Theorbos, Base Violl, two Violins, or two Viols. Published by Walter Porter, one of the Gentlemen of his Maiesties Royall Chappell. Printed by William Stansby: London, 1632. 4°. (K.8.f.20.)

This copy, formerly in the Britwell library, consists of five vocal parts (Canto, Alto, Tenor, Quinto, Basso) and one instrumental part (Basso). In Porter's preface 'To the Practitioner' the instrumental parts are referred to as follows:

Thus much I thought good to certifie thee; what shall be wanting as through Bases, for the other Instruments, which is to be vsed to make up the body of Musicke, according as I haue set downe, thou must take a little paines to write out, as I haue taken a great deale to make them, and to haue them printed.

Caputi (Gio. Battista). Canzonette Spirituali a tre voci. Con il Basso Continuo . . . Opera Seconda. Appresso Ottauio Beltrano: Napoli, 1640. 4°. (K.2.d.18.)

The composer and work are otherwise unknown. The dedication is dated 1641.

Barnard (John). The First Book of Selected Church Musick . . . Edward Griffin: London, 1641. fol. (K.7.e.2.)

The Medius Decani part has now been added to the Secundus Contratenor Decani, Bassus Cantoris, and imperfect Tenor Cantoris parts in the Museum.

Frescobaldi (Girolamo). Canzoni alla Francese in Partitura . . . raccolte d'Allessandro Vincenti . . . Libro Quarto. Appresso Allessandro Vincenti: Venetia, 1645. fol. (K.2.i.18.)

Only two other copies known.



Gamble (John). Ayres and Dialogues for One, Two, and Three Voyces; to be Sung either to the Theorbo-Lute or Basse-Viol . . . The Second Book. W. Godbid for Nathaniel Ekin: London, 1659. fol. (K.2.g.13.)

This copy, formerly owned by Julian Marshall and Dr. Cummings, is bound up with a copy of the first book of 'Ayres and Dialogues,' 1656, another copy of which the Museum also possesses.

Playford (John). Courtly Masquing Ayres . . . of two parts Treble and Basse for Viols or Violins. Composed by several Excellent Masters . . . W. Godbid for J. Playford: London, 1662. obl. 4°. (K.2.c.13.)

The Treble part only, formerly owned by Dr. Cummings. A complete copy is at the R.C.M.

Gaultier ( ) called Le vieux and Gaultier (Denys). Liure de Tablature des Pieces de Luth. De M<sup>r</sup> Gaultier S<sup>r</sup> de Nètte Et de M<sup>r</sup> Gaultier son Cousin, sur plusieurs differents Modes, avec quelques Reigles, qu'il faut observer pour le bien Toucher. Graué par Richer. A Paris chez la veufue de M<sup>r</sup> Gaultier dans la monnois. [1664?] small obl. 4°. (K.4.a.17.)

A very rare (probably unique) copy of the work of the last two members of a celebrated family of lute players. Ninety-two pages (1-8; 5-88), the whole charmingly engraved, with illustrated title-page. The music, in tablature, consists of Giges, Courants, Fantaisies, Sarabandes, Canaries, &c., the respective composers being named. This copy may be the one described in the sale catalogue of the library of J. B. Weckerlin. No other copy is known.

Visée (Robert de). Liure de Gvittarre dediée av Roy, Composé par Robert de Visée. Gravé par Hierosme Bonnetüil. Se vend a Paris Chez le dit Bonnetüil . . . et Chez Nicolas Cheron . . . [1682.] obl. 4°. (K.1.k.12.)

Only one other copy is known (Bib. Nat. Paris). Eighty-four pages. The work contains Preludes, Suites, Courantes, Sarabandes, &c., in tablature and staff notation, with explanatory preface, and is finely engraved in a picturesque style.

Hudgebut (John). A Collection of New Ayres: Composed For Two Flutes with Sonata's. By some of the Ingenious Masters of this Age. The First Collection. [With preface signed: John Hudgebutt.] Printed by J. Heptinstall for John Hudgebutt: London, 1695. obl. 4°. (K.2.c.15.)

The first flute part only. Composers named are Courtville, Will William, Solomon Eccles, Keene, Morgine, John Eccles, John Banister. This copy was formerly in the possession of Dr. Cummings.

Morgan ( ). A Collection of New Songs With a Thorough Bass to each Song, and a Sonata for two Flutes, Compos'd by M<sup>r</sup> Morgan. I. Walsh . . . and I. Hare: London, 1697. fol. (K.2.i.21.)

A finely engraved folio (title-page and ten leaves) containing songs in 'Ye Musick of the Generall Peace' sung by 'Mrs. Linsey, Mr. Leveridge, Ms. Cross'; songs in 'The Imposture Defeated,' sung by 'Ms. Linsey, Ms. Cross'; 'Endimion sung by Ms. Cibber' and 'Cinthia sung by Ms. Mills' [from 'Endymion']: and a Sonata for two flutes and a bass.

'The Imposture Defeated,' a comedy by George Powell, followed by 'Endimion,' a Masque by the same author, was produced in 1697, and the text published in 1698. Morgan the composer, about whom little is known, is represented by a Catch in 'Joyful Cuckoldom' [1690?-96?], and he may have been the 'Morgine' mentioned in the work by Hudgebut described above.

Musica Oxoniensis. A Collection of Songs: for One and Two Voices, with the Thorough-Bass. Publish'd by Francis Smith, and Peter de Walpergen Letter-Founder, by whom 'twas Cut on Steel, and Cast, by the Directions of the former. Oxford: Printed by Leon. Lichfield: And are to be Sold by John Walsh . . . and John Hare . . . London, 1698. fol. (K.8.k.12.)

Twelve pages, dedication and preface. Contains a song in two parts by John Welldon, three songs by Richard Goodson from the 'Mask of Orpheus and Euridice.' The preface 'To all Lovers of Musick' states

The Character with which all Musick has been as yet Printed, not being Comparable to that which is generally Written; we have been induced to consider of a new way how any Musick may be Printed so as to be more Convenient, and more Beautiful than Any yet Publish'd, if not equal to any in Manuscript. Whether the Effect has answer'd the Design, we leave to the Censure of those, who will, without Prejudice, compare this Specimen with any Printed Musick; and we doubt not, but the Neatness of the Character, the Regularity and Evenness of the Lines, the natural Division of the several Syllables to their proper Notes, &c. will easily be seen; and the great Expence and Trouble, we have hitherto been at, be in some measure Rewarded by a candid Reception and Encouragement . . . The Musick is Compos'd by Good Masters, and several Songs by the same Hands and Others, may be procur'd and Monthly Publish'd if the Work meets with Encouragement.

Copies of the work are also at Glasgow and in the Bodleian Library.

Purcell (Daniel). The Songs in Phaeton: or, The Fatal Divorce . . . With An Addition of some Songs in the last New Play (The Campaigners). Printed by J. Heptinstall for Samuel Scott: London, 1698. fol. (G.112.a.)

A hitherto unrecorded edition of the Songs in these two plays. Sixteen pages, with 'Symphony for Violins or Flutes.'

Hotteterre (Jacques). Pieces pour la flute traversiere, et autres instruments avec la basse-continue . . . Livre premier. Œuvre second. Chez Christophe Ballard: Paris, 1708. obl. 4°. (c.14.a.)

Formerly in the possession of Dr. Southgate. A rare work by one of the most famous flautists of the time. Unrecorded in 'Grove,' he appears in Eitner and Riemann as 'Louis Hotteterre.'

Manfredini (Francesco). Sinfonie Da Chiesa a due Violini col Basso per l'Organo & una Viola a beneplacito con vna Pastorale per il Santissimo Natale . . . Opera Seconda. Per Marino Siluani: Bologna, 1709. fol. (K.2.i.19.)

The composer wrote several oratorios, and the Museum possesses 'Six Sonatas for Two Violins and a Violoncello with a Thorough Bass for the Harpsichord,' London [1770?].

Flute Music. Catches for Flutes or A Collection of the best Catches contriv'd and fitted for 1 : 2 : 3 : or 4 Flutes, to be perform'd in the nature of Catches, which makes a compleat Consort of Flutes, being y<sup>e</sup> first of y<sup>e</sup> kind yet publish'd . . . J. Walsh . . . and J. Hare : London, [1710?] obl. 8°. (b.171.a.1.)

A nicely engraved work of twenty-four leaves and index, bound up with

A Choice Collection of Airs or Ariett's for two Flutes with the Overture of Camilla & Arsinoe . . . to which is added a New Sonata for two Flutes Compos'd by Mr Daniel Purcell . . . I. Walsh and I. Hare : London, [1708?] obl. 8°. (b.171.a.2.)

Nicely engraved ; two parts of seventeen leaves each. Includes Airs and an Overture by 'Mr. Keen,' otherwise known only by the existence in MS. Harl. 4899.f.4, of an 'Overture and Sonata in G' for two flutes by [Edward?] Keene.

Pécour (Louis Guillaume). Nouveau Recüeil de Dance de Bal et celle de Ballet contenant un tres grand nombres des meilleures Entrées de Ballet . . . qui ont été dancées à l'Opera . . . Recueillies et mises au jour par Mr. Gaudrau . . . Chez le Sieur Gaudrau : Paris, [1712.] 8°. (K.8.k.II.)

A quaint work, showing the figures. Two earlier collections are in the Museum.

Pasquini (Bernardo). A Second Collection of Toccates Vollentarys and Fugues made on Purpose for the Organ & Harpsicord Compos'd by Pasquini, Polietti and others The most Eminent Foreign Authors Engraven & Carefully Corrected. I. Walsh . . . and I. Hare : London, [1715?] fol. (g.56.)

The other composers named are Kerl, Aresti, Amadori, Fontana, and Froberger. An important Handel source book, one of the edition with which Handel was most likely familiar, although earlier editions of the works in it occur elsewhere. A former owner has marked the original passages from Kerl used by Handel as subjects for 'Let all the angels of God worship Him' ('Messiah') and 'Egypt was glad' ('Israel in Egypt'). The first of these subjects, not so closely followed by Handel as the second, is not recorded in Sedley Taylor's book 'The Indebtedness of Handel to Works by Other Composers.'

Haendel (Georg Friedrich). Suites de Pieces pour le Clavecin. . . Premier Volume. Printed for the Author : London, [1720.] obl. fol. (K.I.k.9, 10, 11.)

A set of the three first issues of this work, all from the Cummings library. The title-page of the first is engraved by J. Cole, the second and third 'Engraved and Printed at Cluer's Printing-Office in Bow-Church Yard, Cheapside.' There are other slight differences in the issues, but they each contain the explanatory preface by Handel regarding the 'surreptitious and incorrect copies of them' which had got abroad.

Bach (Johann Sebastian). Clavir Übung bestehend in Præludien, Allemanden, Couranten, Sarabanden, Gigueen, Menuetten, und andern Galanterien . . . [Theil I.] Partita III. In Verlegung des Autoris. 1727. obl.fol. (K.10.a.30.)

Formerly in the possession of A. H. Littleton.

Jones (Richard). 'Suits or Setts of Lessons for the Harpsicord or Spinnet Consisting of great variety of Movements as Preludes Aires Toccats All'mands Jiggs Corrents Borre's Sarabands Gavots Minuets &c. &c. Composed by Mr Richard Jones. London. Printed for and Sold by I. Walsh . . . [1730?] fol. (K.7.g.12.)

A unique copy of a 'Ghost' Book, only known hitherto by a reference in Wm. Randall's list for 1776 ('Grove'). Jones was a fine violinist and composer for the instrument. He succeeded Carbonelli as leader of the Band at Drury Lane. 'The Lady's Banquet, First Book,' London [1735?], a copy of which is in the Buckingham Palace collection, contains a 'Symphony or Overture in [The Miser, or] Wagner and Abericock,' by 'Mr. Jones.' This play was produced in 1727, and the composer was probably Richard Jones.

Bickham (George). An Easy Introduction to Dancing: or the Movements in the Minuet fully explained. Adorn'd with twelve Figures drawn from the Life . . . By George Bickham, junior. London, 1738. 8°. (K.2.d.20.)

An interesting work by the publisher of the well-known 'Musical Entertainer.'

Hymns [English]. Hymns and Sacred Poems. By John Wesley . . . The Second Edition. Bristol: Printed by Felix Farley, 1743. 8°. (K.7.c.1.(1).)

Bound up with

A Collection of Tunes Set to Musick, As they are commonly Sung at the Foundery. London: Printed by A. Pearson, and sold by T. Harris . . . T. Trye . . . and at the Foundery, near Upper-Moor-fields. 1742. 8°. (K.7.c.1.(2).)

The latter work with music, the former having words only, was the first Wesleyan Hymn Book. Copies are very rare, and the one under review is imperfect, wanting pp. 5-8; pp. 29-32 being supplied in duplicate. The work was badly printed, has many errors, and never reached a second edition. A facsimile was published in 1882.

Bach (Johann Sebastian). Die Kunst der Fuge . . . [With preface by F. W. Marburg.] [J. Schübler? Zella?] 1752. obl. fol. (K.I.k.8.)

A copy of the second issue of this very rare work from Dr. Cummings's library.

The above list is a small selection from a much larger number of accessions, which include works by Cipriano de Rore, C. & J. C. Stamitz, Filippo di Monte, Monteverde, and Orlando di Lasso. The magnificent collection of early printed music at the Museum has still, however, many gaps waiting to be filled, and it is suggested that owners of rare and early works, before disposing of them elsewhere, should consider the claims of the National Library as a permanent resting-place for their treasures.



## CONDUCTORS AND CONDUCTING

BY WILLIAM WALLACE

(Continued from September number, page 787.)

## IV.—THE PHYSICAL ASPECT OF THE BEAT

Viewed from its physical side the act of conducting is a form of athletics. Like all exercises of the muscles it calls for co-ordination, quick response to stimulus, and from continuous practice it becomes in a sense automatic. Here we will deal with the muscular aspect, and consider the musical aspect at a later stage, involving as it does questions of personality and interpretation.

The most effective beat is that which expends least energy. The movements of the arm should be determined by the functions which its four sections, upper arm, forearm, wrist, and hand, discharge in nature. These are, large and broad movements at the shoulder, more restricted at the elbow, fine and delicate at the wrist and hand: all being preserved in a state of equilibrium. There should be flexibility at each of these points. Rigidity means fatigue, for in order to keep a joint in a stiff position the antagonistic muscles must be maintained in a state of tension, without the alteration of relaxation which comes about with movement.

We may therefore assert that when a conductor feels his arm 'give out,' it is due to the still, small voice of a muscle protesting against its misuse, and he should reconsider his style. Doubtless awkward gestures can with practice be indulged in without ultimate fatigue, but the training to acquire clumsiness is a waste of effort which would equally well be employed to attain to grace.

So, following nature, the actions are broad at the shoulder, restrained at the elbow, delicate at the wrist. If the arm is held too high, with the elbow on a level with the chin, the first muscle to give way is that covering the shoulder, and when that muscle is not in training the pain can be almost insupportable.

The advice given by Berlioz to keep the hand on a level with the head, 'dropping the point of the stick perpendicularly (bending the wrist as much as possible; and not lowering the whole arm)\*' does not agree with Seidl's description of his conducting. His directions, if followed implicitly, would cause intense pain in a very short time and look inelastic and expressionless. It would appear that he held his arm high and rigid, and beat *à la métronome* with his wrist only. If this inference is correct, it would seem that his study of anatomy and physiology in the old Ecole de Médecine, where we are told he was a student, was as perfunctory as his injunctions on this point.

In terms of music the joints should act thus: shoulder—*forte*; upper arm, elbow, forearm—*dim* . . . *poco* . . . *a* . . . *poco*; wrist and hand—*piano*.

Physiologically the flexor muscles have a higher tension than the extensors: it is easier to fold the

arms and keep them folded than to hold them stretched out. With the right hand and arm, therefore, the beat is easier obliquely downwards and towards the body than when it is directed away from the body, as in the third beat in 4/4 time, or up at the end of a bar. These points may be regarded as splittings of hairs, but they are not to be derided by the novice or amateur, who possibly may find in them an explanation why on some occasion he had to transfer the stick to his left hand in the middle of a concert, to the confusion of the forces before him.\*

Not only is it unbecoming, but also significant of lack of observation to clutch the stick as if it were a sword-hilt and hold it vertically with stiff elbow and wrist, with all the movements carried out from the shoulder alone. This excites the wonder of the orchestra and the pity of the audience. There is a certain feeling of impudence coupled with impotence when the shoulder and elbow are kept rigid and the movement is from the wrist alone. One is reminded of the inhabitants of some paddock where the gallinaceæ are wont to forgather. Perky dabs at the air, leaps, acrobatic performances, may hold up to nature so distorted a mirror that the eye-impression drives out the ear-impression.

Quite as bad a practice is to hold the stick horizontally with the tip pointing downwards to the left, the movement being up and down in the vertical plane. This might pass when the time-signature is one-in-the-bar, or two-in-the-bar, but for other subdivisions a different movement would be necessary, and confusing. This beat is a peculiarity of some theatre conductors.

The diagrams given in some books, if followed too literally, would result in hard and mechanical gestures. The most that they indicate are the relative points to which the hand should be carried. The movements are most easy and graceful when the conductor traces in the air with the point of his stick fancied waves and curves.

So far as movements of the body are concerned restraint will be found more profitable than a display of agility. The wise conductor who harbours his resources stands in one position only, with his muscles relaxed. The feet need not be moved except when it is necessary to turn to the violins. Our conductors stand full face to the orchestra. This is a good plan, for it prevents them, when half-face to the platform as some Continental musicians used to do, from copying their bad example and addressing more or less pertinent remarks to the audience during the progress of the music.

Such actions as stamping the feet or slapping the score with the stick have no place in the concert-room. Beating time on the upper edge of the desk seems to be a vice of alien origin. One author suggests that the edge should be padded with leather in order that the knocks may at least

\* Berlioz: 'The Orchestral Conductor' in 'Modern Instrumentation,' p. 246. See also *Musical Times*, March, 1924, p. 213.

\* A left-handed conductor has been known to visit these shores—his stay was not a lengthy one—and the effect on the orchestra was much the same as that which a left-handed batsman produces on 'the field.'

be muffled. Another authority recommends a small piece of metal, fixed to the top of the desk, to be struck when it is necessary to interrupt a *tutti*. These devices would appear to indicate that the orchestra does not notice the cessation of the beat, and that the desk is of the old-fashioned, sloping pattern. With the large score-paper now in use a table and not a desk is required.

There are some mannerisms which it is well to avoid. A frequent tendency when one-in-the-bar is beat is to make the down stroke so short and quick, a kind of flick, that the up stroke, the recovery, gives the accent. One conductor used to revel in constantly describing circles and figures-of-eight with the point of his stick, which were so bewildering that from the orchestra it was well-nigh impossible to tell where the beat began or ended. To add to the confusion he sometimes conducted from memory, but as he never ventured from the beaten track of the repertoire, which everybody knew, no great harm was done. The change from a three-beat to a four-beat in a continuous movement, or *vice versa*, becomes automatic in time, but at first the muscles do not respond unless the mind is concentrated on the new beat. But even with this effort of attention the muscles resist the call of the music, and having become habituated to one kind of rhythm will persist for at least a bar of the change of rhythm.

Again, there is a disposition to cut short the last beat of a bar which precedes a bar containing an important 'lead.' While it is the aim of these papers to discuss points of general rather than of special interest, there is necessity here to refer to an example, and the Prelude to 'Tristan' provides us with a case in point. So far as the conductor is concerned the time-signature of 6/8 is somewhat awkward, for the dynamic accent falls impartially on the first or fourth beat, in slow time. The *mental* impulse is to shorten the third or sixth beat and not give it its full value, so that the second half of the bar, instead of consisting of quaver, dotted quaver, and semiquaver, sounds like two quavers and semiquaver. The character of the work in question, with the constant repetition of similar phrases, induces this tendency to bring the arm up too sharply for the sixth beat.

It will be clear that exuberance of movement, or restraint, will be determined to a large extent by the quality, experience, and strength of the musical body under control. If wise principles have been laid down in rehearsals, a small and efficient orchestra or choir will not need the efflorescence suitable for a 'Handelian' festival. Trained musicians have so delicate a responsiveness to the slightest nuance that excess of movement is merely waste of energy.

As most human beings are right-handed, the play of the left hand is less free and spontaneous, and of all the conductor's gestures it is the most abused.

In the concert-room, with nothing to obstruct the view of the beat, there is no necessity to keep it perpetually in action, and it should be reserved

strictly for definite signs. A wise rule to observe is, *The right hand for tempi: the left hand for nuances*. If the left is kept moving throughout, its value at critical points is annulled, but when held in reserve till wanted its co-operation with the right conveys a message of special import and cannot be misunderstood.

The left arm should hang loosely by the side in readiness for communicating and enforcing dynamic effects of intensity or softness, as well as for bringing out middle parts while the right hand is occupied with the general effect. The soundest maxim is to use it sparingly, and only when the purpose is clear.

The pose of the hand also calls for remark, and its powers of expression are wide. It is generally extended when some emphasis or moderation in nuance is required, but nothing signifies want of understanding or of taste so much as when the fingers are bent stiff like a bird's claw. It is not suggested that the hand should move with the little flutters—*pétilements*, as it were, of the wrists associated with the tip-toe *pointes* of the ballerina. It is only when its gesture is clumsy or exaggerated that it catches the eye. It is not given to everybody to have a graciousness of hand-movement, and when it is not a natural endowment, it can be acquired, but only with much practice.

From what has been said it will be clear that the left hand should not know what the right is doing, or at least should not imitate, but co-operate.

For the novice some suggestions may lead him to a line of thought of his own. Let him study his own movements before a looking-glass, standing erect, without stooping. Nothing is more unattractive than the doubled-up body, with the arms wildly waving. Conducting is not Swedish drill: the concert-room is not the place for that: but it would not be a bad plan were some of our youth to practise it in its proper place, to their own physical and moral advantage.

As the student is certain to know orchestral works by heart, let him *think* the music in silence before the glass, as if he had the orchestra in front of him, or let him *read* the score in silence while beating time. It is better to discover weakness and clumsiness when alone than to show *muscular* inexperience on the platform, no matter how far it may be transcended by musical ability. Orchestras are sympathetic, but at the same time they can be severely critical.

There is nothing derogatory in this study in private. Executants, whether pianists, or violinists or 'cellists, have to practise in solitude before they come before an audience. Everyone who has to appear in public has to submit to a preliminary and exacting routine. Why, then, not the conductor? Above all, let the novice study the method of the experienced, and not hold to the rigid, impersonal school, whose exponents leap at the conductor's desk when no leap is needed, and do not leap when the avalanche of music overwhelms them.

(To be continued.)



## SONG TRANSLATION

BY ERIK BREWERTON

The problem of singing in foreign languages has three aspects. There are the abstract merits, the attitude of the singer, and the feelings of the audience. From the first point of view the matter is soon settled. It is obviously best to sing the original words to which the song was written. In the case of the older arias, such as Handel's 'Ombra mai fu,' the words are simple and melodious, they are soon learnt, and there would be no advantage in singing a translation. In singing music of this *bel canto* type, the words, except for the simple emotion which they state rather than express, are not of great interest or importance. It has become conventional to sing these arias with the original words, and there seems no adequate reason for upsetting the convention. With the more modern songs the original words should still be retained, though the reason for doing so is different. In these so-called 'art-songs' it is understood that the verse should be closely woven into the texture of the music. The inflections of the speaking voice as we read through the phrases have their corresponding inflections in the singing voice. A translation, therefore, is bound to be unsatisfactory, for while the words which form the verbal phrases change, the notes which form the musical phrases remain the same. With every translation an antagonism springs up which can never be entirely reconciled.

Let anyone compare Schumann's setting of

Du bist wie eine Blume  
So schön, so rein, und hold

with the English translation (as given in Boosey's edition of Schumann's songs), and he cannot but feel the weakness of the change:

Thou'rt like a lovely flower  
So fair, so graceful and pure.

Not only have the translated words lost the simplicity, the rhythm, the charm of the original, but the purely musical effects of the song are damaged. For example, in the last phrase of the song to the words, 'So rein, und schön, und hold,' the master-note E flat is given to the word 'schön,' followed after the slightest pause by the words 'und hold' to the notes G and A flat. The English words in the edition already mentioned are 'to keep thee evermore.' The master-note falls on the unimportant first syllable of 'evermore,' and the effect of the slight pause and simple conclusion becomes impossible. A sensitiveness to such faults as these is a musical quality; it does not merely represent a fad for singing in a foreign language. Directly a singer translates the words to himself, and observes the harmony existing between them and the music of the composer, directly he begins to appreciate the colour properties of the language, the characteristic words, and the striking phrases, the translation provided for him becomes an irritating thing, something unrefined, even crude, something he cannot read over with the slightest emotion or zest.

Looked at in this light the problem is easily settled, in fact there seems no difficulty to resolve. Culture and commonsense combine in asserting that the song should be sung in the form which the composer gave it expressly and of set purpose. Thus a translation will simply exist as an aid to those who do not know the language well; it may be printed on programmes, but it is not to be sung.

It is only when we drop the general and come to the particular, when we throw over what is right for what is expedient, that the complexion of the matter quite changes, and difficulties arise which were not thought of before. Though the singer knows that the song will suffer if he does not sing the original words, he knows that it will suffer in other ways if he does sing them. Foreign words, however carefully learnt, can never come trippingly from the tongue of anyone who does not know the language exceptionally well; and, granted the singer has a good knowledge of languages, granted he makes it a point of honour to have a fair understanding of French, German, and Italian, not to mention Russian, Spanish, and Norwegian, what profit does all his labour bring when his audience as a whole cannot be said to know any of these languages well, and would prefer to follow the words from his own lips as he sings them, to follow them easily and naturally in the language it thoroughly understands? Just as the singer should understand the words he sings, so the audience should be *en rapport* with the singer. The same standard exists for the one as for the other. The singer is not necessarily a linguist, and if he is a linguist he may still be a very poor singer. The pleasure of music is not enhanced because the obstacle of a foreign language is deliberately raised between the singer and the audience. Vocal music has not the universality of instrumental music. The pianist can play any pianoforte music he chooses, but the singer if he has a wide interest in music is sadly handicapped; for much of what he admires, he can only admire dimly, through the veil of a language of which he may know little or nothing.

A logical solution is to sing no foreign songs at all, to ignore the progressive work of Schubert, Schumann, Grieg, and Wolf, and to confine oneself entirely to British work, old or new. A liberal mind can hardly be content with this solution, and to be logical is not always to be convincing. The great song writers deserve to be known; it is well that they should be known even though, as in the case of Grieg, very few people understand the language of the poems he set to music. If some of Schubert's songs are well known in this country it is because they have been sung in English fifty times to every single time in the original German. A moderate number of Schumann's, of Rubinstein's, and of Grieg's songs are known for a similar reason. Two conclusions naturally follow. If these songs are known their translations must be above the average, and, secondly, the standard of translation has only

to be raised to make other good songs by foreign composers well-known to us. Most of the French, German, and Russian songs are not translated at all, or are translated very badly. Until they are translated—and translated well—to a large number of musical people they must remain unknown. Where the English words make nonsense, as is often the case, the songs labouring under this burden will be passed over and never come into their just heritage.

If the singer is not entirely a musician, he is a musician primarily. No amount of ideas, education, languages, and poetry can make up for the lack of a true musical sense. Intelligence can be overrated. The artist does not think much of being intelligent. He does not concern himself with what educated people think the proper thing to do. He will not sing Brahms in German just because the dictum is promulgated that 'Brahms *must* be sung in German.' He realises that everything is relative in music, especially in singing, where two arts are combined, the arts of speech and of musical sound. He must sacrifice something or he will do nothing; indeed, if he did not sacrifice something he would never sing songs at all, but consider vocalising a more satisfactory and consistent form of music. Let the singer, however, make the smaller sacrifice and not worry too much about it. Critics worry, artists act. There are times when a song, if sung at all, must be sung in the original words when there is no good translation, or when the singer believes that the nature of the poem is such as to defy a good translation. There are examples of the older music which are best given in the original words with which they have been long associated. But in the majority of cases—perhaps fifteen out of twenty—it is better to sing to an English audience an English translation than to sing in a foreign language. The moral follows: if translations are not good they must be improved.

## NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

### III.—WILLIAM MUNDY

Notwithstanding the numerous compositions of William Mundy, and the high level of his anthems, it is strange that his biography up to the present is almost a blank, save the date of his appointment to the Chapel Royal, and the filling of his place presumably on his death. Henry Davey, in his 'History of English Music' (new ed., 1921), dismisses him thus:

William Mundy, a Vicar-Choral of St. Paul's, entered the Chapel Royal on February 12, 1563; nothing more is heard of him until his place was filled up on October 12, 1591, when he was probably dead. His works are still heard in our Cathedrals, and the anthem published as Henry VIII.'s is commonly attributed to Mundy.

William Mundy was born *c.* 1515, and, on March 4, 1540, he was leased certain lands at Leigh, Lambourne. In this lease he is described as of Lambourne, Berks. Ten years later he became Vicar-Choral of St. Paul's Cathedral, under Sebastian

Westcott, and he remained undisturbed in his post at the Visitation of 1561, for Elizabeth was partial to good musicians irrespective of their religious views. In fact she was so fond of music that she willingly retained any Roman Catholic musicians, provided they did not obtrude their opinions.

Mundy's reputation in 1563 was fully recognised, and John Baldwin, of Windsor, in recounting the principal composers of that period, writes:

I will begin with White, Shepherd, Tye, and Tallis; Parsons, Giles, Mundy, *th'ould*: one of the Queen's *Pallis*.

Accordingly we are not surprised to find that Richard Edwardes, Master of the Children of the Chapel Royal, offered him a post in the Queen's Chapel, and, as a fact, William Mundy, 'th'ould'—to distinguish him from his son John, who was organist of Eton College, in 1575—was appointed one of the Gentlemen of the Chapel Royal, on February 21, 1563. In this post he remained till his death in 1591, aged seventy-six, and, like his contemporaries Westcott, White, and Byrd, remained a Roman Catholic. Morley, in his 'Introduction' (1597), includes Mundy among

... those famous Englishmen who have been nothing inferior in art to Alfonso, Orlando, Striggio, Clemens *non Papa*, namely Fairfax, Taverner, Shepherd, Mundy, White, Parsons, M. Byrd, and divers others, who never thought it greater sacrilege to spurn against the Image of a Saint, than to take two perfect cordes of one kinde together.

But, if a good deal of biographical information as to 'th'ould Mundy' is lacking, his works testify in abundance to his powers as a composer. Dr. Ernest Walker, in his 'History of Music in England' (new ed., 1924), writes as follows:

A strange neglect has fallen over most of the music of Farrant's greater contemporary, William Mundy, who was probably the strongest genius of his day after the three leaders, while his one fairly familiar work—the very sincere and expressive 'O Lord, the Maker of all thing'—has been usually ascribed, in defiance of all evidence, to Henry VIII. The contrapuntal Service printed in Barnard's part-books is one of the very finest of all written for the English ritual; it is free from the sort of harmonic squareness of those of Tallis and Farrant, and forecasts rather the method of Gibbons, though Mundy cannot equal his successor's majesty. The anthems, 'O Lord, the world's Saviour' and 'O Lord, I bow the knees,' are both, in their different ways, strikingly beautiful works, rather less childlike and more elaborate than those of Farrant, but not at all inferior in tenderness. Occasionally, as in the verse anthem, 'Ah, helpless wretch' (which Barnard printed), he fails to achieve more than rather stiff, though refined, work of a simple, hymn-like character, and he never, even at his best, reaches the heights of the greatest things of Tye, or Whyte, or Tallis; yet he is certainly one of the outstanding men of his time, and deserves to be far more widely known.

Mundy composed two four-part Masses, one of which is entitled 'Upon the Square,' and is an interesting, even artistic, composition. The whole text is provided for, including *Kyrie* and *Credo* complete, and H. B. Collins considers that it dates from Queen Mary's time.

In addition to the two Masses, Mundy composed a large number of Motets—eleven of which are in the Royal College of Music, others (fifteen) being at Christ Church and the British Museum. Two of these are delightful specimens of mid-16th century work, namely, 'Surge, propra, amica mea' and 'Exsurge Christe,' the latter containing a prayer




'for the destruction of schism and the revival of apostolic truth.' There are five settings of the Magnificat in Add. MSS. 17,802, of which Mundy's is the finest. There are also several English anthems by Mundy in Barnard's Collection.

Among Mundy's instrumental compositions there is one for twelve instruments, in parts, 'Let the sea make a noyse,' in the British Museum (Add. MSS. 31,390), dating from the year 1578. Other compositions of his have been arranged for lute, five strings, and six strings.

## THE ASSOCIATED BOARD EDITION OF THE 'FORTY-EIGHT'

BY HARVEY GRACE

An edition of the 'Forty-eight' bearing on its title-page the names of Donald Tovey and Harold Samuel must needs raise the highest expectations. Prof. Tovey's is the lion's share. He writes a long Preface—nine pages of the stimulating quality that we expect from him; a further three-and-a-half pages of general instructions on the use of the edition; and, before each Prelude and Fugue, a brief essay compounded of criticism, analysis, and hints as to performance. The style fits the music—learned and human. The point is worth noting, for too many writers on Bach have produced a mixture of the solemn and arid that was for so long supposed to be the fitting way of showing reverence and understanding. Not so Prof. Tovey. Thus, speaking of the C sharp major Prelude in Book 1, he tells us that the crotchet-quaver theme has a better swing when phrased bar by bar () than from quaver to crotchet, adding: 'It should suggest dancing, not braying.' The reader chuckles—perhaps waggishly brays *sotto voce*—and is never likely to misread the theme thereafter.

No less happy is another natural history touch that occurs in the notes on the B minor Fugue in Book 2, where he decries 'an elegant hen-like staccato.'

Again, hear him showing the futility of over-anxious marking of the subject in fugue-playing:

*Part-playing.*—The nature of polyphony has been obscured rather than illuminated by Ouseley's famous definition of counterpoint as 'the art of combining melodies.' Much 'pianistic' fugue-playing has passed as 'scholarly' when it even fails to realise that definition, inasmuch as it 'brings out the subject' as if all the rest of the fugue were unfit for publication.

(But when he goes on to say that the notion is peculiar to pianists, and adds that

... organists, who perhaps play fugues more often than most people, do not find it necessary, whenever the subject enters in the inner parts, to pick it out with the thumb on another manual,

he is unduly complimentary to the organists. Unfortunately, too many are prone to 'solo' the subject whenever possible. Indeed, more than one edition of Bach's organ music encourages the practice, sometimes going so far as to indicate a soloing so fantastically difficult of achievement that the progress of the work must needs be held up. There are even cases where editors have gaily embarked on a soloing expedition without due forethought, and have been unable—or have forgotten—to show the player how to bring the soloing hand back into

the main stream! But it is good to have this pronouncement against a practice that is apt to miss the chief beauty of a fugue—texture—and to give us instead a kind of ostinato or theme with variations.

Perhaps it is late in the day to 'show up' Czerny's edition, but as that version may still have a following because of its bearing a name honoured in the development of pianoforte technique, it is well that the case should be put so unanswerably as this:

Czerny's edition . . . is based on his notes of Beethoven's playing. Hence its enormous prestige. Its text is as worthless as a Shakespeare edited by Garrick; and as to its marks of expression, Beethoven would have been the first to protest (and that in his most Olympian quarter-deck style) against the idea of imposing his inevitably crude guesses upon generations of students who can get from any competent choral society a daily experience of Bach's musical language in that vast field of vocal work which Beethoven knew only as a dim legend.

Organ playing is now more than ever a matter of pianoforte technique, and the old idea of glue-your-fingers-to-the-keys-and-change-them-as-often-as-possible is almost dead; it might receive its quietus if organists would note carefully what Prof. Tovey says on the *legato*-playing of fugues on the pianoforte. With very little modification it applies to organ playing as well, and a good course of the '48' on the lines laid down in this edition would do a lot for organ technique. In the Instructions (a section in which Mr. Samuel no doubt had a hand) we read that 'many fingerings are unnecessarily difficult from being designed to preserve a *legato* which the musical sense does not demand'; the pianist who wishes to excel in polyphonic playing is advised to develop skipping with the little finger of the left hand in fourths, fifths, and octaves, a 'cute little study being given as a sample.

In this way he will gain confidence, and will learn that pianoforte polyphony requires no organist's fingerings, but, on the contrary, a balance of tone which cannot be attained when the hand is preoccupied with squirming in order to avoid infinitesimal discontinuities and overlaps which the ear does not notice at all. On the pianoforte a breach of *legato* is not so often a gap as a bump in the tone, and it is sometimes produced at its worst by the very means taken to avoid gaps.

A breach of *legato* in organ playing is always a gap and never a bump, but in general it may be said that there are either too few of such gaps or that they occur in the wrong places. A careful reading of this preface and an examination of the fingering of some awkward passages would enable many organists to improve their fugue-playing.

Certain conventions in the playing of the '48' come in for hard knocks from Prof. Tovey. Perhaps he over-stresses some technical points that have to do with the keyboard instruments of Bach's day. After all (to take a somewhat similar case), there is a considerable difference between the pianoforte for which Beethoven wrote and that on which his works are heard to-day, but players are not expected to take the fact into account. And although the difference between the pianoforte and the harpsichord is partly one of kind, it is mainly one of degree. That is to say, although the harpsichord was an instrument differing from the pianoforte in some vital aspects, it was still a precursor of the modern instrument, and for good

or ill (on the whole for good) harpsichord music has now to be regarded as pianoforte music. It seems pedantic to imply that in order to play the '48' a pianist must be thoroughly 'aware of the difference between the clavichord, the harpsichord, and the organ, and, further, have sufficient acquaintance with the old instruments to know 'where Bach's music leaves the common ground of all and begins to specialise.' How many Associated Board aspirants need know (even if they *could* know) that "Das Wohltemperirte Klavier" favours the clavichord more often than the harpsichord, and that Book 1 is more typically clavichord music than Book 2? Again, we are told that

... it may be taken as an axiom that when a phrasing or touch represents a 'pianistic' mannerism that would sound ugly on the harpsichord, that phrasing will misconstrue Bach's language and tell us nothing interesting about the pianoforte.

But very few pianists, whether pupils or teachers, are able to know what sounds ugly on the harpsichord. The fact is, as the Professor says later in discussing another point,

... it is arguable that some pianistic mannerisms ... are to be respected as representing the real character of the pianoforte, and are therefore pertinent in the real art and science of idiomatically translating Bach.

There is the case in a nutshell, and one has only to hear Mr. Samuel play the 'Goldberg' Variations on a concert grand to be convinced that considerations of the question of the instrument for which Bach wrote that amazing work don't matter a toss to the hearer—or, apparently, to Mr. Samuel himself.

Of Prof. Tovey's introductions to each number there is no space to speak. Their style and quality are best shown by the remark that however long the reader has lived with these works, and however great his affection for them, he will know them better and like them even more after going through them yet once again with the Professor as cicerone. These introductions, with the Preface, make a collection of Bach articles that have no superior and few equals. If you want to realise the difficulty of the task, and the skill with which it is here carried out, read Riemann's descriptive analyses and compare their wordy gush with the calm and sensible, yet sensitive writing of Prof. Tovey—writing which, in its most coolly critical moments, has behind it enthusiasm so infectious that you will want to bear off the volume to the keyboard and play the movement he happens to be talking about.

Like everything else, a new edition of a classic has to be judged in relation to its avowed purpose, and it is here that the present work falls short. It is put forth for the use of examinees of the Associated Board, and appearing under such auspices it will inevitably claim the attention of teachers and pupils generally. The players for whom it is designed may or may not read Prof. Tovey's scholarly and entertaining pages; their constant concern will be with the music itself, and we must not allow the dialectics of the Preface, &c., to distract our attention from the practical question: To what extent will this edition help the Associated Board candidate? This leads to another question: What are the reasonable demands of such candidates? We may acquit them of a desire to be spoon-fed, and they would probably agree that a fool-proof edition of this or any other work would be undesirable, even if it were attainable. But they would ask that the music-pages should contain a few indications as to pace, dynamics, style, and

phrasing, with approximate metronome marks, &c. Such signs are a concession to human weakness, perhaps; but experience proves that, reasonably used, they stimulate interest and imagination. An editor would naturally make clear the fact that Bach left his music practically bare of such indications, and so players would take them for what they are—mere editorial suggestions that may be disregarded at will. Candidates would be right in expecting, too, that snags arising from differences between the notation of Bach's time and that of to-day should be removed, and that the text should be set out in such a way as to facilitate study. Let us see how this edition meets these modest requirements.

Criticism here must take the form of comparison with the existing editions, which the Associated Board implies are not good enough for its candidates. It would be unfair to take an early edition for such purposes of comparison, so I select the most recent English example, that edited by Harold Brooke, and published by Novello a few years ago.

First as to pace. The metronome may easily be a delusion and a snare, but it has its uses, and as a guide to speed it is far more helpful than any number of picturesque Italian terms, many of which after all refer to style rather than pace. There seems to be no good reason for the omission of metronome marks. All players know that they are merely approximate and suggestive, and nobody can work long at the '48' without being aware that certain movements are capable of being performed at several widely differing paces. Prof. Tovey has made up his mind about the speed of the pieces, and he has not hesitated to indicate it. Unfortunately he does so in a manner least helpful to the player. Thus, he heads each movement with such terms as *Allegretto tranquillo, quasi andante*; *Andante con moto, quasi allegretto*; *Moderato, ma con moto energico, quasi allegro*; *Tempo di Gavotta*; *Vivace non troppo*; *Andante leggermente, quasi un poco allegretto*; and so forth, with far too much hedging with *ma's* and *quasi's*. If an editor doesn't mind committing himself to such flowers of speech he should be ready to back them up with a metronome figure. But stay! Prof. Tovey does give the student further help in regard to pace—provided the student can make use of it—a large proviso, as we shall see. Thus, in the notes on the F sharp minor Fugue in Book 1, we read:

The *tempo* is that of a broad *Andante*, not quite so slow as the first movement of the B minor Clavier and Violin Sonata. The quaver figure should correspond more or less to the flow of semiquavers in the great chorale at the end of the first part of the 'Matthew' Passion.

The player may well ask why, in order to arrive at the pace of a work, he should be referred to two others, one of which is hardly likely to be in his library.

Again, of the F sharp minor Fugue in Book 2:

The *tempo* is pretty exactly that of the great C sharp minor Fugue, making the present quavers equal to the C sharp minor's crotchets.

Of the Prelude to this Fugue we are told helpfully that:

With the use of a large cantabile tone it is possible and desirable to maintain almost an *Adagio tempo* which might be risky in a less terse and concentrated trio of this type. The *Andante* of the 'Italian' Concerto (which is full of demisemiquavers) is about the same



*tempo*, likewise the thirteenth of the 'Goldberg' Variations. (The twenty-fifth 'Goldberg' Variation would be slower.)

—a circuitous way of telling us something that may be shown by a couple of figures—approximately, it is true, but not less definitely than by Prof. Tovey's long paragraph.

Yet once more (Prelude in A, in Book 2):

With the best tone-production the piece will easily bear a *tempo* no faster than that of the Pastorale in the 'Christmas Oratorio.' (The Pastorale in 'The Messiah' represents a *tempo* just too slow for this.)

The advice as to dynamics and phrasing is similarly complicated. Speaking of the G sharp minor Prelude in Book 1, the editor says:

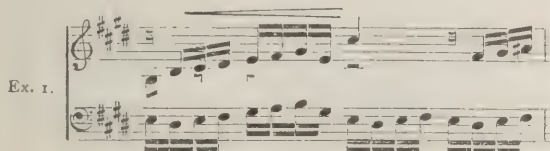
Ask a good violinist to show what the right hand of that bar [24] would mean in double stops with an expressive swell and the *lourd* stroke, in which the bow repeats the notes without changing its direction or leaving the strings.

But the pianist may easily have no good violinist at hand, and moreover he may well point out that he has to play the passage on the pianoforte, not on the violin. Why not therefore mark that 'expressive swell' and *legato* in the music-page, instead of quoting the bar and marking it in the prefatory note?

Again, in the note on the E major Fugue in Book 1, we are told that:

The subtle entry of the subject without its initial quaver in bar 20 must be given with an enthusiastic swell in the up-rushing semiquavers.

Exactly; but why not indicate this natural effect in the score? I turn up this Fugue in the edition of Harold Brooke, and see the 'enthusiastic swell' in bar 20 shown thus by a simple sign instead of by twenty-four words:



The prefatory note is good, but it should not be left to do duty for those familiar, expressive marks which catch the player's eye at the right moment.

But the pick of these roundabout indications has to do with phrasing—a matter easy enough to show by means of the customary slurs, &c. Speaking of the G minor Fugue in Book 2, Prof. Tovey says:

As to phrasing, a good hint may be gathered by looking at the strings in the *Coda* of the first movement of Beethoven's C minor Symphony, and seeing what Weingartner has to say (in 'How to Conduct Beethoven's Symphonies') about the occasion when he found at a rehearsal that somebody had put fussy little cross-accent marks into the band-parts.

For sheer circumlocution this would be hard to beat!

Discussing the E flat minor Fugue in Book 1,\* Prof. Tovey remarks:

The phrasing of the subject demands constant attention in all entries, direct and inverted. On no account must the third and fourth crotchets of the second bar seem to echo the first two crotchets. The resulting tautology, already annoying in the Subject, would be intolerable in the Answer and in the Inverted Subject. The first seven beats of the theme must be one *legato* phrase ending on the D sharp [E flat], and the rest a fresh clause.

\* This Fugue, by the way, appears in D sharp minor, its Prelude being in E flat minor—another meaningless following of the autograph.

I turn to Mr. Brooke's version and find the phrasing marked exactly on the lines thus set forth by Prof. Tovey; the marking is carried through consistently, no matter in what form the Subject appears. Thus the player is told, by a few simple signs, all that Prof. Tovey sets out at such length, and the signs are *where the player wants them*, whereas the words appear apart from the music.

When the young Associated Boarder has surrounded himself with all the scores and other works of reference indicated by Prof. Tovey he or his teacher will proceed to do what ought to have been done by the editors, and insert such phrasing and other marks as will serve to remind them of the principles so laboriously set forth in the notes.

These sins of omission are not the only grounds of complaint. There are annoying traps due to the retention of certain inconsistencies of notation that were common to writers of the Bach period. The commonsense method is to translate such passages into the notation of to-day. At the opening of the G minor Prelude of Book 2 Prof. Tovey adds this warning:

(N.B.— throughout. See notes.)

So the player refers to the notes and is told that

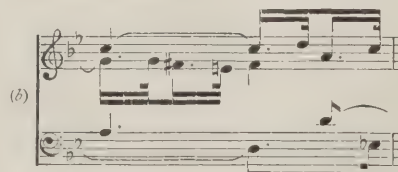
... the dotted quavers throughout this piece are to be played as double-dotted (a notation unknown to Bach) in order that their complementary semiquavers may conform to the prevailing rhythm by becoming demisemiquavers, as was always understood by Bach and Handel in such cases.

Unfortunately Prof. Tovey is not alone in retaining this ambiguous notation. (The timidity of editors in such matters is past the plain man's understanding!) But he might at least have helped the player by ranging the notes in such a way that there can be no doubt as to the time-values. Thus, although Mr. Brooke follows Bach's notation, the ranging practically does away with the ambiguity. Here is a brief quotation showing the importance of ranging:

(Associated Board Edition.)



(Novello Edition.)



Similarly, the opening of the F sharp major Prelude in Book 2 has this note:

N.B.— always means

Then why not let it say what it means? Surely nobody can dispute the clearness and comfort of this method:

Ex. 3. (Novello Edition.)



as opposed to

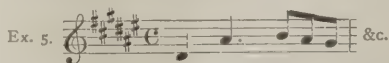
Ex. 4. (Associated Board Edition.)



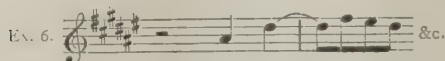
Why should the player throughout a long piece of seventy bars have to remember that the notation of one of the chief themes says one thing and means another?

In an edition for examination candidates there is no room for such slavish adherence to the autograph. The player's concern is with the music, and his progress should not be hindered by pedantic following of notational peculiarities that have long since been discarded.

Again, the first bar of the subject of the E flat minor [D sharp minor] Fugue in Book 1 is noted thus:



when it begins on the first beat of a bar, but thus:



on all other occasions.

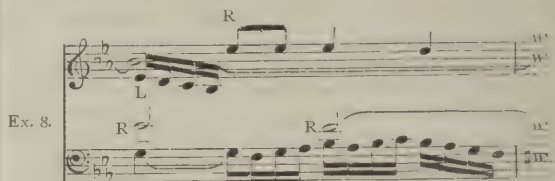
This is yet another instance of slavish respect for the letter. As Mr. Brooke points out in the preface to his edition, Bach often wrote a phrase in two different ways, following the fancy of the moment. In the case of the subject under notice he uses the two forms shown above, but on the analogy of innumerable passages in his own and other music of the period, Ex. 6 might have been shown thus:



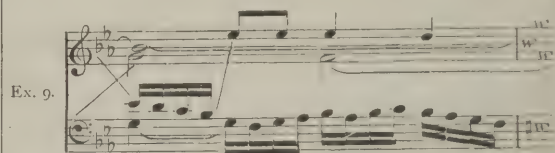
There is everything to be said in favour of preferring the tie to the dot, as in Ex. 6; it shows the rhythmic shape at a glance, and should be used throughout. As a result of the inconsistency in this edition, in bar 52 the passage is noted in two different ways.

The laying out of this particular Fugue raises in an acute form another question on which few players will see eye to eye with Prof. Tovey—that of the distribution of the parts between the hands. The consensus of opinion to-day is in favour of the simple plan of making the staves as a rule represent the hands. Prof. Tovey holds that to break up the part-writing for this purpose 'will give the player more trouble in following the sense than it saves him in reading the notes.'

It is true, as he says, that 'the letters L and R supply all necessary information as to the distribution of the parts between the hands'; but do they supply it in the most convenient way? Many passages of the split-up kind contain notes that might be taken by either hand, and at such points the player is in momentary doubt as to whether a letter remains in force until contradicted. With the staves representing the hands he sees the distribution at a glance. Moreover, the use of R-L often makes the score unnecessarily crowded, especially when the fingering is on the full side, as is the case here. There are so many passages that might serve as convincing examples of the disadvantage of the R-L method that selection is difficult. Here is a very simple case from the E flat Prelude in Book 1. Prof. Tovey gives it thus:

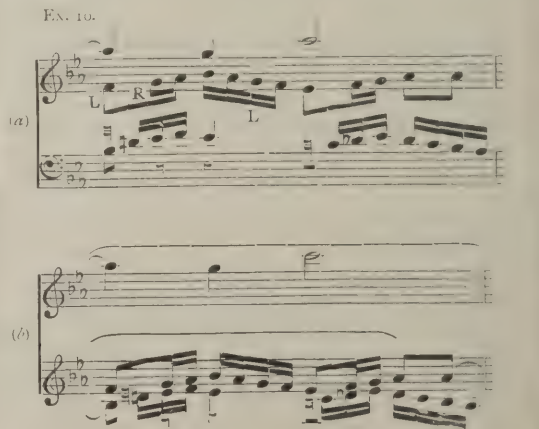


This involves the use of four letters, one of them—the R above the treble staff—being absurd, seeing that the player cannot manage the E flats with anything but his right hand or his nose: it presents the crossed inner parts in an unnecessarily awkward way, and altogether makes a simple passage difficult to read. Here is the same bar as set out by Mr. Brooke, who adopts the plan of showing the hands by means of the staves:



The directing lines show the progression of the parts; those at the beginning of the quotation are, of course, carried on from the preceding bar.

The following bar from the same Prelude shows the two methods in another aspect:



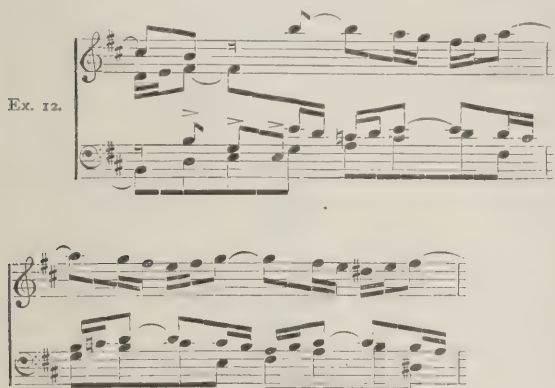
At the risk of hammering at a nail already home, I quote a passage from the B minor Fugue in



Book 1, as one of a good many instances of Prof. Tovey's perverse lack of consideration for the player's convenience:



Compare this ugly, sprawling disposition with Mr. Brooke's version, which gives less trouble to all concerned, from the engraver onwards:



Such details would matter less if the edition were not designed for the use of young players, whose way through Bach should surely be made as grateful as possible.

It is a pity the edition perpetuates the antiquated and clumsy custom of contradicting a  $\times$  or  $\flat$  with  $\sharp$  and  $\flat$ . For example, when  $g \times$  is followed by  $g \sharp$ , the natural applied to the latter is obviously superfluous— $g \sharp$  can hardly be anything but  $g \sharp$ !

Mr. Samuel's fingering it is of course unnecessary to discuss. The only possible objection that might be raised is perhaps on the score of over-fulness; but that is a leaning on the right side. Much of it well repays careful examination, especially some passages that at first strike one as being fingered less easily than they might be. A good reason will show itself on acquaintance. There is even a touch of the adventurous about some of it—a capital thing for the young player who thinks with his finger-tips.

A valuable feature is the printing in small notes of some alternative readings. In one or two cases these are suggested by the editor as being what Bach would almost certainly have written but for the limitations of his keyboard. The music-type is bold, but some of the pages—e.g., the first page of the A major Fugue in Book 1—are somewhat crowded. A more liberal lay-out would have been an improvement.

No apology is needed for the length of this review, nor should the fault-finding be regarded as captious.

A new edition of such a work is an important event, and criticism is challenged by the prefatory note signed by Sir Hugh Allen and Dr. Buck. This note admits that the appearance of one more edition 'may seem to demand an explanation in view of the number and excellence of those already in existence.' The excellence of those editions being thus admitted, it seems a pity that the note should go on to 'explain' the new one by saying that the Associated Board decided to prepare an edition 'embodying the views of the highest scholarship and musicianship available,' thus implying a lack of both qualities in the 'excellent' editions aforesaid. One would have thought that Kroll and Busoni, for example, had not only provided the necessary 'scholarship and musicianship,' but had also applied those assets to 'the service of what is, and must be, the final end of all editions—artistic performance.' The Associated Board edition can fully justify itself only by meeting the practical needs of players in a greater measure than do the best of the existing editions.

An exhaustive examination and comparison leaves the present writer convinced that it does not so justify itself. Its shortcomings are so obvious as to prompt the suggestion that the Board would have done better had it confined itself to the issue of Prof. Tovey's Preface and Notes as a handbook for use with those editions whose excellence it acknowledges.

## ON GETTING BACK TO WORK

BY THOMAS ARMSTRONG

A writer in *The Times* has been discussing the prospect of returning to work after holidays. 'No normal, healthy-minded man really likes going back to work,' he says. 'Anyone who claims to like it lays himself open to the suspicion of being either a god, lifted high above human weakness, or a brute incapable of rising to the level of human feeling.' He goes on to compare the process with that return of the prisoners to the cave, which is described by Plato in the *Republic*. Each prisoner

... is set free for a time and brought up into the day ... he breathes an ampler air, learns to see things—not through caricaturing shadows, but in their true form and colour ... But presently he must go down again into the cave.

It is a gloomy picture, but not too gloomy, perhaps, for the man who has till yesterday been walking with good friends in high and windy places, or swimming in a cool, deep river, or 'sitting careless on a granary floor.' And, in fact, the windy places this year have been so unusually full of 'the lisp of leaves and ripple of rain,' that we have often been grateful for the mere sight of a granary floor, if it had only a roof over it to shelter us. But whether in rain or in sudden and inconstant sunshine, we must all have had glimpses of quietness and beauty that have made us realise how much too much the world is with us in the rush of ordinary life. It is we townsmen who enjoy the country. The beauty of trees and fields is a bread that the countryman has in plenty, that makes him contemptuous—the townsman goes to the country starving for it.

And yet only last week a musician was heard to say that his first week back at work after the holidays was the best week of the year. He, moreover, was one who had to return not to a

London, but to the worst inferno of squalor, deformity, and noise that was ever achieved by the great Victorian age. He was, it is true, a Cathedral organist, one of a class of men who are always 'open to the suspicion of being either gods, lifted high above human weakness, or brutes incapable of rising to the level of human feeling'; but this can hardly account for his strange taste. Nor was it the mere joy of returning home—which is a very real one. As children, we loved the actual moment of arrival, the familiar smell of our own house, and the excitement of running into the garden to see how long the grass had grown since we went away, how many apples had fallen, and whether the grapes were turning. Some of this joy still survives, but not enough to account for that organist's love of getting back to work.

The only thing that can account for it is real love for music. What could be pleasanter for the musician than the return from a remote village, a place of 'silence and slow time,' to London, when all the music is just beginning again? What greater joy could there be than one's first 'Prom.'?—to see Sir Henry Wood, and all the people hurrying along Langham Place, and the fountain with its goldfish, and Mr. Kiddle, and two minor poets hatching a plot to write a book about music? It's all thrilling; and the mere sound of an orchestra, for the first few moments, is something more wonderful than we had remembered. Not all musicians, unfortunately, can return to a 'Prom.'; some go back to routine work in dull schools or provincial towns, but even for them there is something. There will be the first choir practices, when the boys are still singing with some country air in their lungs; and the first few moments at their own organs again in the darkness, after the church is locked. The Franck Pastorale, with those lovely phrases at the end, floating in the music like clouds in a clear sky, will have a new and intimate beauty, and they themselves a deeper determination to play it well.

For we have, most of us, however jaded we may be at times, a real need of music; and in our better moments we still count ourselves lucky to be even the humblest of its servants. But it is a risk as well as a privilege to spend life in the service of an art, because there is the danger of enthusiasm being killed by drudgery. And if there are some to whom this does happen, there are others, more pitiable still, to whom music becomes mere material for debate—a game they play to exercise their critical faculties. It furnishes them with clever conversation, and they attend to it only with the minimum of effort that enables them to make a certain profit out of it. But there are yet others—chiefly, perhaps, among amateurs—who hunger and thirst after music, and to whom music is the very breath of life. These can say, with George Herbert, of that 'heavenly art' of which 'he was a most excellent master':

Now I in you without a body move,  
Rising and falling with your wings;  
We both together sweetly live and love,  
Yet say sometimes, 'God help poor kings.'  
Comfort, I'll die: for if you part from me,  
Sure I shall do so, and much more:  
But if I travel in your company,  
You know the way to heaven's door.

It is to such men, whose music costs them most in effort and feeling, that music most generously gives herself, in those moments of deeper insight and intimacy which are hid from the wise and prudent.

And it is they who will be the most grateful, however good their holiday may have been, for the touch of their own pianoforte again, and the sound of a Mozart Symphony at Queen's Hall.

## A NEW SYSTEM OF MUSICAL NOTATION

BY HOWARD PARSONS

The objects of this System are to provide that music may be taught 'without tears' on the part of the pupil, or despair on the part of the master, and to facilitate the reading of music by musicians, even those of the highest skill: in short, to supersede the present system of musical notation by something far more scientific.

The inventor is convinced that some of the difficulty in reading music is caused by different clefs being used for different voices. The complication is really appalling, for a note in a certain position may be any of six notes according to the clef. For example, the second space up may be either C, G, B, D, F, or A—all the other notes on the staff varying accordingly. Vocalists, who are primarily possessors of voices, are sometimes poorly equipped so far as musicianship is concerned, and when this is the case it is not surprising that they never properly learn to pick out the right patterns from such a bag of tricks. To use a motoring illustration, these clefs are a complicated set of gears that have to be changed with every slight variation in the gradient, whereas the Parsons System, being of infinite flexibility, takes on top speed all that comes.

The three great faults in musical notation the inventor set himself to remove are:

- (1) That more notes are written (on ledger lines) above, below, or between the staves than upon them;
- (2) That a note on the treble staff is not identical in name with a note in the same position on the bass staff, and that its name again varies when the tenor, alto, or soprano clefs are used;
- (3) That clefs are essential accessories.

These defects are mainly due to the present system of musical notation not being of direct construction, but merely an adaptation from the Great Stave of eleven lines. The treble and bass staves are the eleven lines of the Great Stave, the sixth (centre) line being omitted, but still reckoned, for there are three notes between the parted halves of the remaining ten lines. This is the only reason why a note on any line in the treble clef is not of the same name as a note on the corresponding line in the bass clef, for if the omitted line between the treble and bass staves be restored, it will be seen that, as in the Great Stave, the notes read in alphabetical order from the first (bottom) line upwards, make three octaves, *i.e.*, twenty-one notes (G—G—G—F). It is unfortunate for present-day music that the Great Stave should start from G instead of A. The Great Stave is, as regards the number of its lines, the result of many alterations, extending over centuries, so it is clearly quite accidental that it happens to start with G, and quite certainly G was not given first place because it was best fitted to occupy that position. The Parsons System, which is nothing if not consistent and methodical, assigns the first letter of the alphabet to the bottom line. 'From alpha to omega' is a



DIAGRAM NO. I

# KEY TO ORDINARY AND PARSONS NOTATIONS.



proverb with which, to their great detriment, both the Great Stave and its modern counterpart are at variance.

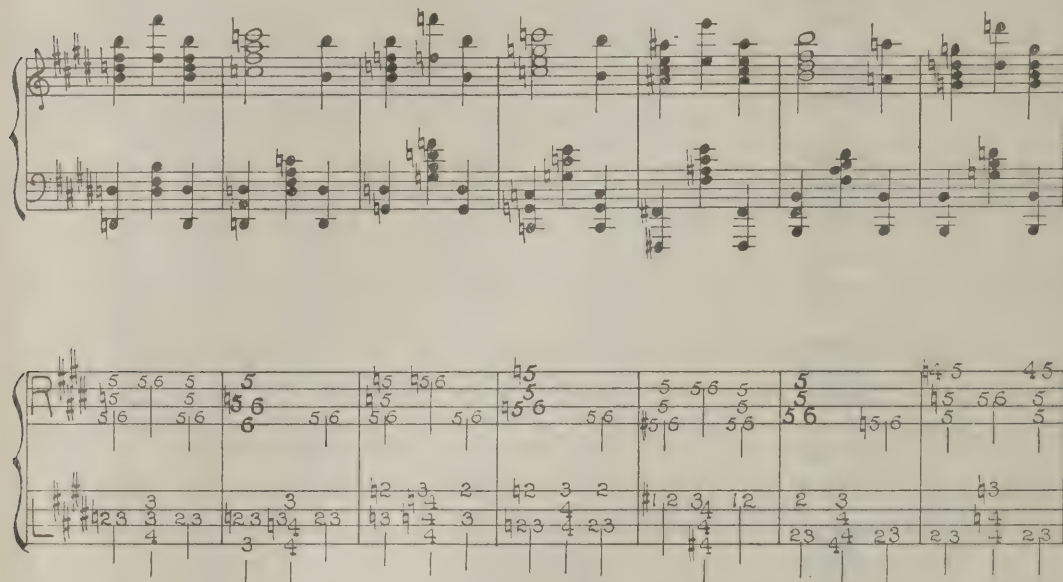
No doubt skilled pianists, harpists, organists, &c., read their music with the Great Stave always in mind, and having, by years of practice, acquired great facility in reading music as at present written, may not be eager for the Parsons System—for such

the lowest bass note to the highest soprano note represents far less than seven octaves, and, to turn to another example, the violin has a compass of about half that of the keyboard instrument. It may be said that present-day instruments have outgrown the notation, for a fourth string has been added to the double-bass. When the pianoforte had not long been invented, makers gave a compass of only four

# 'Valse de la Reine.'

DIAGRAM NO. 2

S. COLERIDGE-TAYLOR.



performers can hardly be expected to relish partly re-commencing their studies in order to play under a new method, even if they agree that it is a great improvement on the old. The inventor is, however, confident of receiving the whole-hearted support of the teaching profession. Even famous executants may be reminded that, chiefly owing to the difficulty of reading music as now presented, they frequently have to memorise, whereas under the simplicity of the Parsons System, memorising would seldom be necessary. It does not seem impracticable for musicians to use both systems without confusion, in the same way as a linguist can change without difficulty from one language to another, or a writer from shorthand to longhand.

Beyond the modifications necessary for eliminating the three faults referred to, the inventor has not interfered with the present system of musical notation, for accepted conditions should not be changed without good reason.

We will now consider in what direction the perfect system, equally pre-eminent for all instruments and voices, should be sought, taking for our purpose music written for the horizontal grand pianoforte of the fullest compass as having the maximum range. That is to say, the scheme to be advanced includes a compass of over seven octaves. Possibly some special instrument may produce notes either above or below the pianoforte's range of fifty-two naturals. (We need not consider sharps and flats, as these occupy the same positions in the score as naturals.) Even so, accommodation is to be found for such extremely high or low notes. The compass of the grand pianoforte should, however, be ample for all requirements, for, in the case of the voice, from

or five octaves, as in the older clavichord and harpsichord. The accepted way of writing music for the clavier was then a better fit for the instrument than it is at present, when the pianoforte has grown two or three sizes larger.

If we had a stave of twenty-six lines, there would then be a position for a note for each key of the pianoforte; but as, from the reading point of view, the Great Stave of eleven lines was so inconvenient that it had to be divided into the present arrangement of two staves of five lines each, and the middle line omitted (but still reckoned as there), it is clear that twenty-six lines would be an impossible multiplicity. Hence, if music is to be written on lines, the first thing to be done, in compiling a new system, is to find a method of reducing the number of lines of the stave from twenty-six, and, therefore, to below the present ten; for, as multiplicity is the thing to be avoided, perfection should be looked for in the irreducible minimum. This irreducible minimum, it is submitted, is exactly sufficient lines and spaces to take the seven notes found in the octave, all written music being merely a repetition of such notes in various circumstances and order, in the same way as all literature consists of letters of the alphabet. Thus, with a stave of four lines and three spaces, there is, it would seem, a possibility of arranging 'a place for everything, and everything in its place.' This is the ideal number (1), because the octave is the only perfectly natural division of pitch, for a new series of intervals begins with each octave. Therefore, at least seven notes (but not necessarily more) are required, and it is essential to assign a special position to each. (2) In most instrumental music, chords are used, and these



frequently include the whole seven notes within their extremities. Thus it is practically impossible to have less than four lines and three spaces, and an increase on that number is inadvisable, for (3), as in the present system, it increases the difficulty of reading, and cannot cure the use of makeshift ledger lines. In the system of ten lines (eleven, with the invisible middle line) there is proper accommodation for only two octaves. Room is found for a third octave between these two (partly as ledger notes). The rest of the notes are represented on a multiplicity of ledger lines, and even these are insufficient, so that an *Ottava*, and an *Ottava sotto*, have to be called in to assist (see Diagram 1). The two staves do not solve this musical 'housing problem.' They provide homes for some of the 'middle class,' but nothing better than garrets and basements for the 'outsiders.'

How are the three faults of musical notation overcome in the Parsons System? The answer is very simple, but it is hoped that that will be considered a point in its favour. It is, briefly, to use the four-line stave, already described as the ideal stave. This is made possible by employing numerals to indicate the notes. No. 1 notes are those of the lowest octave of the keyboard (that is, assuming that all pianofortes have A for their lowest note); No. 2 notes are those of the second octave; No. 3 notes those of the third octave; No. 4 notes those of the fourth octave (which includes middle C); No. 5 notes those of the fifth octave; No. 6 notes those of the sixth octave; No. 7 notes those of the next and final octave of most pianofortes, except that there is the addition of the top A. This topmost A, along with the extra B and C found only in expensive instruments, are written as 8's. Hence,

Therefore a stave is necessary for each hand, and undoubtedly it is better if the music for the left hand is confined to the lower stave. This can be done with the Parsons System, the upper stave being labelled 'R,' and the lower stave 'L.' See Diagram 4, and compare the two systems in the example from 'Le Cygne.' It will be seen that whereas in the present system, notes to be played by the left hand are skied into the treble clef, in the Parsons System the same notes are simply expressed by higher numbers than their neighbours. A solo instrument or voice would require only one stave. The staves are quite independent of each other, and the space between them is a no-man's-land so far as notation is concerned, for no note is permitted to be represented there. No clefs are necessary, the figure in which any note is written giving its 'absolute pitch.' As will be seen in Diagram 2, octaves are indicated by placing the two notes side by side. This is easier for the executant than the present way of writing them apart, especially for the beginner, who cannot read his notes in groups.

The saving of labour by the Parsons System is very great. In ordinary music there are, in the treble stave, nine notes, and the same number are frequently used in ledger lines above and below the stave. So there are practically three staves, instead of one, for a note on the bottom ledger line above the stave would not be of the same name as a note on the bottom line of the stave, and a note on the top ledger line below the stave would not be of the same name as a note on the top line of the stave. The same remark is true of the bass stave. Hence there are not merely the notes on two staves to be learnt, but six, for each

DIAGRAM NO. 3

'MARTHA'. FLOTOW.

The diagram illustrates the Parsons System notation for the piece 'MARTHA' by Flotow. It consists of two staves, labeled 'R' (Right) and 'L' (Left). The 'R' staff contains a series of notes represented by numbers 1 through 8, indicating absolute pitch. The 'L' staff contains notes represented by numbers 1 through 8, also indicating absolute pitch. The notation is designed to be read without traditional clefs or ledger lines.

there are no ledger lines required and no clefs. Should there be, now or later, instruments producing sounds lower than the No. 1 notes, these could be written as ciphers—0's.

For the purpose of musical notation, the left hand of the pianist can almost be considered as being employed at a different instrument. It may be said that the two hands execute a duet.

clashes with the other. Compare this with the Parsons System, wherein the bottom line, in both left- and right-hand staves, starts with A, thus making only one stave of notes to be learnt, and we find 'singleness of purpose,' instead of six contradictions. Further, the eye does not have to keep jumping up and down from high to low ledger notes—there are no hills, but a level road all the way.

The reader should now refer to the diagrams. At the top of No. 1 is a representation of the finger-board of a pianoforte of the widest compass (= fifty-two naturals), and, immediately below that, are represented the staves for treble clef and bass clef as in the ordinary style of pianoforte (and most other English) music, with a note in each space between the perpendicular lines (which are drawn to guide the eye) to correspond with each key on the finger-board. Below are the staves as used in the Parsons System, in this case depicting the C major scale. At the side of the ordinary style notation are figures which clearly show that, as already mentioned, the two staves properly accommodate only octaves 3 and 5. Attention has already been drawn to the example from 'Le Cygne' (Diagram 4). Turning to Diagram 3, it may be pointed out that whereas in the line from 'Martha' almost all the notes are on ledger lines in the ordinary notation, the Parsons System represents

right octave, and, of course, any difference in the number of each note will never exceed one, such as 3 and 4, 4 and 5, 5 and 6, &c. As no one at present has played under the Parsons System, the merit of this method of writing chords is a matter of opinion, and while critics are entitled to differ from the inventor, only an impartial test can decide the question. To any who may not be convinced, the inventor would say that it is better to choose the lesser of two evils, and again he points to the difficulties of the ordinary notation. Look at all the ledger notes above, below, and between the staves, and compare the twenty-four or so spaces used with the three spaces in the Parsons System. The odds are twenty-four to three in favour of the latter. A Chancellor of the Exchequer once referred to 'the sweet simplicity of the three-per-cents.' The inventor turns to the sweet simplicity of the only three spaces in his staves—the positions for notes B, D, and F.

DIAGRAM NO. 4

The diagram consists of two musical staves. The top staff is labeled 'LE CYGNE.' and the bottom staff is labeled 'SAINT-SAËNS.' Both staves use a four-line system with notes represented by numbers 1-5 and stems indicated by hooks. The notation is simplified, focusing on the vertical position of notes relative to the four lines.

them as all properly staved. To a slightly lesser extent, the same remark applies to Diagram 2 ('Valse de la Reine'). The last-named example shows how the highest note of a chord is, when necessary, placed lowest on the chordal stem. This should offer no difficulties to readers of music, and the inventor thinks his discovery of the perfect feasibility of this arrangement is the greatest novelty of his system—that it was only the failure of other inventors to untie this knot in the 'chord' that accounts for the survival of the present archaic notation. The rule is, that as there are only seven notes in the staff, the note of the highest number in the chord is always the top note of the chord, even, to give the extreme example, if it is on the bottom line, and there is a note of a lower number on the top line. The number of the note is of more importance than its position on the staff. This is as it should be, for in locating the position of a note its octave should be found before its position in that octave. The glance by which a chord is read, as regards the names of the notes, will also enable the mind to assign each to its

As to the length of notes, the various quavers are indicated by the hooks attached to their stems in the usual way. Crotchets have only a stem. These can all be in slender type. The minim is denoted by a wider and heavier figure. The semibreve and the rarely-used breve are printed in the same type as the minim, the semibreve having one, and the breve two, short, perpendicular lines on each side of the figure, and thicker than the stems.

As there are only four lines per staff, and no space is required for ledger lines, the spaces of the staff can be  $\frac{1}{2}$ -in. deep without the music occupying more room on the sheet than the ordinary notation. This extra depth is advantageous, for it is desirable that the figure-notes should be clearly legible in a half-light.

In the same way as there is a 'learner's style' in shorthand, so could there be a learner's style in music, and for this the Parsons System is eminently suitable. If the present system of notation must continue to be used, only pupils of proved ability need wade into its depths.



## Occasional Notes

From time to time we receive letters from organists in the provinces (and even in the remote parts of the Empire) pointing out the difficulty of obtaining information as to the character, length, degree of difficulty, &c., of organ music. They complain that local music-sellers do not stock music of the kind (naturally, because there are few customers for it), and organs vary so much in scope that the mere title and composer's name give them no idea as to a work's suitability for their particular needs. As a result, the purchase of organ music becomes far too speculative a transaction. To meet this undoubted need, Messrs. Novello are presenting with each issue of the *Musical Times*, beginning with the present number, a four-page supplement giving extracts from organ works of varying types and grades of difficulty. In due course a selection of these supplements will be issued in the form of a thematic catalogue, with informative notes. We hope this departure will enable organists—whether amateur or professional, in church or concert-hall—to build up, with a minimum of trouble, a repertory suitable to their needs.

The inclusion of Rossini's 'Stabat Mater' in the Hereford Festival programme called forth a measure of condemnation that must have staggered those responsible for the *faux pas*. The press reports show that the hearers were either shocked or amused, according to temperament; nobody seems to have been edified. *The Times* of September 13, in its final notice of the Festival, expressed the general feeling among musicians as to the authorities having again overlooked the claims of the finest English Church music. For all the notice accorded it at Hereford, the revival of Tudor and Elizabethan music might never have taken place. Yet where should it be made much of, if not at a Festival held in a Cathedral under the most advantageous circumstances? The inclusion of a few examples would have done something towards giving a *cappella* music its proper proportion in the Festival scheme, and would have brought the revival to the ears of many hundreds of musicians to whom at present it is nothing more than a rumour—perhaps a mere antiquarian fad. Reverting to the amusement of the congregation during the performance of the 'Stabat Mater,' we suggest to the Festival authorities that in Tolhurst's 'Ruth' they might have found a work even funnier, and one that would have given less trouble in preparation.

We were glad to see *The Times* protest, too, against the slightness of the tribute to the memory of Parratt, Bridge, and Stanford. The choice of Beethoven's three 'Equali' for trombones might pass muster had the musicians' deaths occurred immediately before the Festival; as, however, they took place so long ago as March, there is no excuse for so inadequate a tribute to three men who, in differing ways, did so much for church and cathedral music. One of Stanford's finest anthems or motets should have been sung. We can never understand the vogue of those 'Equali'; there are scores of excellent Anglican chants of far more musical interest. The effectiveness of a brass quartet, however, being so great, we have often wondered why nobody has scored for it, or for some other brass combination, the

'Third Mode Melody' of Tallis. Here is a truly noble miniature fit for all *In memoriam* purposes. It has the double advantage of being fairly familiar through its inclusion in the 'English Hymnal' (No. 92), and of being by an English composer—though on second thoughts we have doubts about the second advantage. Vaughan Williams has already written a worthy string work on this Tallis piece; we suggest that he should score it for brass and drums, and so make available a little masterpiece of English music that on national and other occasions might supersede the Beethoven 'Equali'—and even (dare we suggest it?) the Funeral Marches of Handel and Chopin.

At an important concert in New York recently, Stravinsky's 'Petrouchka' was substituted at the last moment for Scriabin's 'Poem of Ecstasy.' The conductor, Fritz Reiner, says that only a few of the audience were aware of the change, 'yet they applauded and cheered; the enthusiasm was as spontaneous as it was genuine.' He went on to say that the incident proved 'that interest in Stravinsky is not a fad of the moment; those people did not know they were hearing Stravinsky, and they liked it, anyhow.' It seems to us to prove even more the futility of labels attached to music, and the extremely limited powers of music as a means of conveying definite impressions. There can be fewer contrasts than the eroticism of the Scriabin work and the realistic imitations of all sorts, from bears to barrel-organs, in the Stravinsky. The other point that calls for comment is the discourteous custom of changing an item in a programme without giving the audience an intimation. Surely the conductor or some other official has sufficient voice, vocabulary, and nerve to make an audible announcement, about a dozen words in length? But tradition seems to insist that conductors, like little boys, should be seen and not heard. (Yet there are conductors the sight of whom we would willingly forego in order that we might listen the better.) Not long since, at Queen's Hall, Ravel's 'Valse nobles et sentimentales' were down for performance. They were not played, however, Tchaikovsky's 'Valse des Fleurs' (if we recollect aright) being substituted. There was no intimation of the change, either in the programme (price one shilling, and yet misleading) or from the platform. Two ladies in front of us, obviously new to orchestral music, were loud in their appreciation ('What a delicious waltz!'), and went away with an idea of Ravel that will be rudely dispelled one of these days.

We are glad to hear that Mr. Kennedy Scott and his enterprising Philharmonic Choir do not intend to succumb to the present adverse conditions in the concert world. They will be heard at Queen's Hall on November 13 (B minor Mass) and on May 21 (Henschel's 'Requiem,' Brahms's 'Alto Rhapsody,' and a new work of Bax, 'St. Patrick's Breastplate'). In addition, the Choir will continue its valuable educational work by singing the Bach to school-children on November 29, a second concert of the kind being given later by the Oriana Singers and the Euterpe String Players. The Choir will also sing in Delius's 'Mass of Life' at the Philharmonic Society's concert on April 2. Rehearsals are held on Wednesdays, from 6.30 to 8.30, at the Guildhouse, Eccleston Square. There are vacancies for singers with good

voices and reading ability. Application should be made to the hon. secretary, Mr. D. Ritson-Smith, 70, Esmond Road, W.4. (Tel.: Chiswick 2439.) Readers who are not singers, but who wish to avail themselves of the privilege of being present at rehearsals, as well as of obtaining tickets on advantageous terms, should join the Choir as honorary members. They will thus give practical help to the Choir, and have the opportunity of getting a thorough inside knowledge of fine works and of studying the methods of one of the best of choir-masters. We hope this honorary members' scheme will meet with a large response, as otherwise the Choir will probably be compelled to wind up—a real disaster for London's music.

In our September number we mentioned that Sir Dan Godfrey had kindly promised to send us a list of the Bach works performed under his direction at Bournemouth—a list which somehow got left out of his 'Music and Memories.' Here it is, so that readers may cut it out and make good the hiatus in the book:

'Brandenburg' Concerto for Strings (No. 3); Suite in B minor, for Flute and Strings; Gavotte and Rondo for Strings; Aria on the G String; Violin Concerto in E major; Violin Concerto in A minor; Pianoforte Concerto in D minor; Concerto in C minor, for two Pianofortes and Strings; Suite in G minor; Suite for Cello alone; Suite in C, *Bach-Weingartner*; Chorale and Variation, arr. by *Maurice Besly*; Fugue in C minor, *Bach-Elgar*; Prelude and Fugue in G minor, *Bach-Albert*; Chaconne (Orchestral Transcription); Concerto in F for Violin, Flute, Oboe, and Trumpet; Præludium

In his accompanying note Sir Dan points out that not many of the works for string orchestra are included, as he considers that they call for a bigger body of strings than are available. We are not sure that this view is sound. After all, none of Bach's works were written with a very large force in view, for the best of reasons; and however fine the effect of (say) the No. 3 'Brandenburg' may be with a big body of tone, musicians are more and more beginning to have doubts about the modern practice of using large forces for early instrumental works, from Bach to Mozart. The occasional gains in sonority are poor compensation for the almost constant loss in regard to delicacy and rhythm. The Bournemouth list is rather timid considering the vast amount of music played there under Sir Dan's regime. We are often given to understand that, musically, London doesn't count; so it is pleasant to be able to point to her record in the matter of Bach. At Queen's Hall alone, more of his music is heard in a month than most provincial musical centres hear in a season. Yet Newcastle has for years been showing what can be done in a town where there are enthusiastic leaders and followers—and not too much devotion to 'international celebrities' on tour with their little store of well-worn show pieces. Think, for example, of the local musical activities of all kinds that could be financed liberally by the thousands of pounds that the public will hand over to Galli-Curci this autumn for the pleasure of hearing 'Una voce' and a few other brilliant superficialities, winding up with 'Home, Sweet Home'! The best antidote to waste of this kind is a healthy appetite for Bach, above all.

Readers will remember that 'The Magic Flute' recently had two performances by school-boys in a remote part of the East-End of London under the direction of Mr. C. T. Smith. A third—or rather a series—is announced to take place in the Co-operative Hall, Todmorden, on September 30, and October 1,

2, 3, and 4, at 6.45, the performers being Mr. Ronald Cunliffe's Boys' Choir of Todmorden. Without anticipating any critical comment on the performances we venture to extract from a pamphlet some particulars of the choir and its work, as the organization seems to be unique. Mr. Cunliffe begins by expressing a hope that musicians will not be 'scared off the pitch' by his stating that the choir is at bottom an 'appreciation class,' and a class which confines itself to severely practical work—doing rather than hearing or talking, or being talked to. Mr. Cunliffe holds, rightly we think, that a boy will, for example, get a better idea of great songs by studying and singing a lot of them 'earnestly and often,' than by listening to a few of them occasionally.

During the past two years the choir has prepared 'The Magic Flute' (without a single cut!); songs by Bach, Handel, Purcell, and other composers of the 16th and 17th centuries; some Mozart in addition to the opera; 'a fair amount of Schubert; a little Schumann, Brahms, Wolf, and Strauss; and some Mendelssohn.' Among recent writers drawn on are Parry, Quilter, Vaughan Williams, Elgar, Holst, Bantock, Ireland; 'a very mixed bag of odd bits of Gounod, Sullivan, Mallinson, Martin Shaw, Frank Bridge, Boughton, Atkins,' and many others; a dozen genuine sea chantes, a ditto of Negro Spirituals, a hundred folk-songs, and some forty carols. As samples of the kind of thing these young Todmordenites sing in chorus may be mentioned Bantock's 'The Wilderness,' Gounod's 'Lend me your aid,' and Frank Bridge's 'Love went a-riding,' which are 'tackled with no more concern than "Let the bright Seraphim."' The Choir has sung illustrations at about thirty lectures during the past two years. During the coming winter its members will work chiefly at song-cycles and separate songs, the cycles including Somervell's 'Maud,' Butterworth's 'Shropshire Lad,' Hughes's 'Nursery Rhymes,' and Moussorgsky's 'Dances of Death.'

On the operatic side [says the pamphlet, lightly] we shall be doing some Wagner things, dipping our toe into each of his operas except 'Rienzi,' and if 'The Magic Flute' does well this year and we decide to do another opera, we shall probably take 'The Golden Cockerel.' As regards the wages, *i.e.*, finance, the Choir may be said to be a failure. The boys pay a good weekly subscription, but expenses are abominably heavy. . . . However, the Choir has never yet begged so much as a penny.

What manner of boy is this, who enjoys such fine, confused feeding so keenly that he not only gives up many of his evenings, but pays a good weekly subscription as well? We are in the dark, but presume he is that best of material, the pick of the elementary school. As to vocal ability, one would expect a stringent method of selection. But no; hear Mr. Cunliffe on this:

The boys of this Choir are subjected to no voice test on application for admission (this is a self-imposed condition, and one which gives one a set of ordinary boys such as one would get in an average day-school). Boys of any age from eight to fourteen are admitted, and all are taught together (a condition which would simply appal an average day-school teacher). A boy may leave at any time, no matter how valuable he may be (this is of course taking a risk!). No influence is exerted upon any boy to join (this again is in the nature of a risk, or at any rate a limitation). The total time of active rehearsal per week does not exceed two hours; no 'patent' or 'secret' systems of voice-



production are used; all exercises are done collectively in class; the class numbers an average of forty; I take sole charge, without any assistance beyond that of monitors and a boy cashier at the subscription desk.

We hope our readers will not grudge the space we have devoted to this very unusual type of choir. Whether the actual singing be good or bad, there can be no doubt about the value of such practical coming to grips with stacks of good music of many kinds. A paragraph in the pamphlet says that 'as to the future, the Choir will continue so long as the boys continue to enroll.' If it goes on for (say) a few more years the town ought to be exceptionally rich in young tenors and basses of good reading ability and catholic taste. We advise any of our readers who happen to be down Todmorden way on the dates given above to go and hear 'The Magic Flute.' We ourselves must be elsewhere, but we shall miss no opportunity that may occur later. Perhaps, if we are lucky, we may drop in some fine evening and find these lively youngsters 'doing some Wagner things,' or handing out a Moussorgsky opera.

Among the correspondence called forth by the 'back to the foreigner' policy of the London Symphony Orchestra in the matter of conductors, the choicest specimen was a letter that appeared in the *Daily Telegraph* of September 6, signed 'An L.S.O. Admirer.' He refers patronisingly to 'the work of a conductor like Sir Henry Wood in his efforts to popularise good music among the masses' (as if Sir Henry had no merits beyond that of fitness to act as a kind of Apostle to the Gentiles of music!), and goes on to say that if, as rumoured, this is the last season of the Promenades, 'he will indeed be sadly missed.' 'L.S.O. Admirer's' assumption that with the ending of the 'Proms.' Sir Henry's occupation will be gone is distinctly funny. This naive correspondent proceeds:

There is no gainsaying the fact that the English as a whole will never be as intensely musical as the Germans, Austrians, Italians, &c., for the simple reason that those races are born so—even their climate and surroundings seem to aid them.

Has the climate of England deteriorated since the day when the poor old country took a front place in musical matters? And we should like to know on what grounds the Italy of to-day is placed there. The 'L.S.O. Admirer' shows his admiration curiously by adding:

I think I am voicing the feelings of all real music-lovers when I say that the L.S.O. is capable of really inspiring performances when in the hands of masters like Weingartner or Bruno Walter. May they continue to get conductors of international fame, and thus give us concerts which are an education.

The L.S.O. may well ask to be saved from 'admirers' who suggest that it is capable of 'really inspiring performances' only when conducted by a Weingartner or a Walter.

We gladly give publicity to the following letter received from Leipsic a few days ago:

DEAR SIR,—Presenting my newest catalogue music, I beg to ask you to insert a bespeaking of the enclosed catalogue in the redactional part of your esteemed revue perhaps in that kind:

'Old musics, autographs of musicians, theorie and modern literature of music is the contents of the newest catalogue music (2,227 items) of the bookseller

Rudolph Hönisch, Leipzig (German) 40 Gustav Freytagstrasse. Rarities e. gr. Mag Reger, partitions, corrected by the hand of the composer, old engraved editions of Mozart, Bach a. o. As we hear, this firm was buying the libraries of the professors of music, Hugo Riemann, Th. Müller—Reuter and Karl Kipke, which collections are offered in series of catalogues.'

The composer of a recently produced English opera has been approached by a Berlin publicity agent, and has handed us the correspondence as being of interest, not only for its quaint diction, but also for the calm assurance with which the writer makes a demand that no business house would dream of entertaining:

DEAR SIR,—Mister —, the Vienna conductor, told me much of your musical works, which he recommended urgently to my activity. I should like very much to work for you, but only I ought to know then something more of your theatrical works, as I do up to the present moment, especially of your opera. . . . Please have the kindness to inform me on this subject as much as you like and, if possible, in German language. I should be very much obliged by your sending me the concerning pianoforte arrangement and the words. Further, I beg to answer the following questions: If your opera has only been published in English? I beg to ask then, if you would have interest, to have it translated into German. . . . For the representation on the stages I should endeavour myself; for this would want more than anything much energy, diligence, and personal interest. Would you be so kind, only to inform me on your operas, for I should not to like to work on the first hand for concert-compositions.

Then follow particulars as to the writer's qualifications, &c. The composer handed the letter to his publishers, who wrote very reasonably suggesting a performing fee, and inquiring as to the would-be agent's commission for such performances as he could bring about. They also expressed a natural desire to see the translation before accepting it.

To them the agent replied:

. . . everything you want in your letter is quite right, but you forgot one thing: Mr. — is an absolutely unknown man in Germany, and to make him known would take very hard work, very much energy and much time. This work is not paid by commission. Therefore if you or Mr. — are not able to pay, I would not be in a position to work for him. My business being the greatest theatrical agency, with the largest number of business connections in the world, I should make for him an extend propaganda. . . . I am a friend with all opera conductors and managers of importance and that means something, in our country being more than sixty operas. . . . The payment I ask for my work would be £250 payable by signing the contract. For this sum I should deliver a perfect German translation, done by people understanding excellently this business, so that you need not pay extra for translation.

He followed this up with a letter to the composer:

DEAR SIR,—I received your letter and the score and words of your opera from Messrs.—. They have written too, but their proposals cannot be interesting for me at all. It is the situation that you are an absolutely unknown man in Germany and to make you known would take very hard work, much energy and much time. Therefore I have asked £250 including the work for translation. If Messrs.— are willing to accept I am sure that we would have a great success, if not, I should be very sorry for you.

Can we wonder at the neglect of British music abroad when our publishers are so cautious as to

think twice before handing over a mere £250 to an unknown foreigner on his signing a contract? All they venture to do is to make proposals that cannot be interesting for him at all. No wonder he will be very sorry for the composer.

West country readers will do well to remember the week of opera at Victoria Rooms, Clifton, from October 13-18, when works by Purcell, Vaughan Williams, and others will be performed, as well as a new one-Act opera by Manuel de Falla based on an episode in 'Don Quixote.' A strong cast of British singers will appear, and the conductors will be Adrian C. Boulton and Malcolm Sargent. The business manager is Mr. W. J. Masters, Kings Weston, Bristol (telephone: Stoke Bishop 69).

From a musical instrument maker's advertisement in a Canadian journal:

Parents Who Gratify The Musical Ambition of Their Son for a Saxophone need no longer fear the Lure of the Pool Room. It loses its interest for the boy who possesses a Saxophone. His evenings are spent in pleasant recreation among clean associates in developing a talent that may be highly capitalised.

—an astute appeal to both worldly and other-worldly sides of parents. But should the musical instrument prove to be the more powerful of the Lures, what a prospect is before an already over-saxophoned public!

We wondered why so many of our bass and baritone friends were experimenting with falsetto recently. When we saw the following tempting advertisement in a Church newspaper we understood:

**WELLS CATHEDRAL.**—Wanted an ALTO SINGER, about £1,000 net. Good house and garden; modern house in due course (£100 for the first year).—Apply, stating age, before September 15, to Canon Hollis, The Liberty, Wells, Somerset.

Nevertheless, we think the credit of so munificent an offer must go to the printer rather than to the Dean and Chapter.

A writer in the *Radio Times*, discussing Tchaikovsky, under the titles of 'The Despairing Musician' and 'The Moody Russian,' says:

It is doubtful if Tchaikovsky experienced any conscious pleasure, apart from the joy of creation, in the tonal expression of his morbidity; and we may take it for granted that it was the only work of which he was capable, being the articulation of suggestions as they occurred to him in a non-volitional process over which he had no control. In other words, it was all quite natural to him.

We prefer the 'other words.'

Handel . . . is the greatest song-writer, not excepting Hubert.—*Provincial Paper.*

Poor Franz! Not only dethroned, but beheaded as well.

We regret that, owing to a proof going astray, some slips occurred in Mr. Wotton's article in the September issue 'On the Notation of the Horn.' On page 811, col. 2, line 10, '. . . nobody questions the latter as being Wagner's belief,' should have been altered to 'yet many consider the latter as being Wagner's belief.'

## THE HEREFORD FESTIVAL

By HERBERT THOMPSON

'The two hundred and fourth meeting of the Three Choirs of Hereford, Gloucester, and Worcester'—to give it its official title—took place on September 7 to 12, and achieved more than one record. One of these records was deplorable. A long experience of these Festivals has engendered a faith that the weather at least would be favourable, and local farmers have, during a wet summer, congratulated themselves that the Festival was sure to bring a fine week. Dr. Hull took an opportunity, at a rehearsal, for making a public apology for the weather, and made the playful suggestion that it would at any rate give the critics something to write about. But I fancy that, with the music and its performance to pass under review, the critics would find less room for such an extraneous subject than would the ladies, whose chances of ornamenting the city by a display of their choicest 'creations' would be materially diminished. I should say that another record was the number of vocalists who, for one reason or another, fell away. Lady Howard de Walden was to have sung in the 'Flying Dutchman' duet, but had to recall her promise. Miss Agnes Nicholls was to take her place, and actually rehearsed the duet on Tuesday, but on Wednesday had herself to give up her part in 'Elijah.' A most able substitute was found, however, in Miss Elsie Suddaby, who thus had (in Elgar's version of the National Anthem) the first word in the Festival, and in 'The Messiah' almost the last. Mr. Norman Allin was another unwilling seceder, and his share had to be distributed among the other basses, Messrs. Heyner, Knowles, and Radford. Fortunately, it cannot be said that the performances suffered materially from these changes, for the works involved were all so well known that any experienced singer could be presumed to have studied them. Perhaps it is in a measure due to the fact that the bulk of the programme was familiar that it proved so attractive, and accounted for the more satisfactory records in the attendance and the collections. I was told, on the unimpeachable authority of the hon. secretary, Mr. George Holloway, that the attendance at one of the Cathedral performances was the highest recorded at Hereford, and this, not for 'The Messiah' or 'Elijah,' as might have been expected, but when Elgar conducted his 'The Kingdom.' The number, 2,235, practically indicated the capacity of the Cathedral, which is not so spacious as those of Gloucester and Worcester, but is in fair proportion to the size of the city and the diocese.

As usual, 'The Messiah' and 'Elijah' occupied two of the six Cathedral programmes, and of Elgar, whose power to attract at the Three Choirs Festivals shows no sign of decrease, we had 'Gerontius,' 'The Kingdom,' 'Go, song of mine,' the Violoncello Concerto (Miss Beatrice Harrison), the 'Empire March, 1924'—a brilliant work, more distinguished in its very effective development than in its themes—and, at the orchestral concert, the Introduction and Allegro for strings, beside which there were sundry transcriptions, such as the admirable orchestral version of the 'Chandos' Anthem Overture, first heard at Worcester last year. Of all of these, exceedingly good performances were given—those of the two oratorios superlatively so; indeed, I am inclined to describe as another 'record' the performance of 'Gerontius,' in which Miss Astra Desmond, Mr. John Coates, and Mr. Radford were



the principals, and the personality of the composer at the conductor's desk made all concerned do their utmost for the work. The choir, I may at once say, was one of the best I have ever heard at these Festivals: it was well balanced, and followed Dr. Hull's beat faithfully, which was the more of a feat since he has an impulsive nature which inclines him to get the bit in his teeth and hurry the pace. His *tempi* in 'Elijah' were very quick, but one was less troubled by this than in Bach's B minor Mass, which was the great feature of the Festival, but was, to me, spoilt by the exceptional speed at which the more brilliant choruses were taken. I say 'to me' advisedly, because *tempi* are to a certain point a matter of temperament and mood; but I must add that I think the point was overstepped in the *Sanctus*, which I have never heard taken so quickly, not even by such lovers of brilliance as Sullivan and Wood. Admiration for this as one of the greatest things in all music makes one the more jealous of an interpretation which so effectually deprived it of its immense majesty. On the other hand, the *Incarnatus* and *Crucifixus* were deeply impressive. Miss Dorothy Silk, Miss Astra Desmond, Mr. Steuart Wilson, and Mr. Radford were the soloists, and though I felt (as always) that the solo parts suffer from being more intimate in character than the choruses, and are therefore at a disadvantage in a performance on festival scale, they were artistically sung. As a detail I noticed that the high trumpet parts sounded particularly well in the Cathedral, and were free from that keenness of quality which is often noticed in them.

The novelties were, with one exception, of minor importance. This exception was Mr. Edgar Bainton's 'The Tower,' a setting for chorus and orchestra of a poem by Robert Nichols. The scene is in the 'Upper Room,' where Our Saviour blesses the bread and wine, and comforts His disciples, who grieve over His approaching departure. A sinister note is afforded by the treachery of Judas, who is depicted as setting forth on his traitorous errand. The narrative is simply told, but vividly, and has given the composer a cue which he has worked out with keen sympathy. He has succeeded in catching the atmosphere of the story from the opening bars, which suggest the silence and mystery of night in Jerusalem, and down to the striking harmonies of the final cadence for the voices, the mystical, tragic note is well sustained. There were some indications that the choir was not quite familiar with the idiom of the music—though it is not aggressively modern—but it was otherwise well performed under the composer's direction. This was the only new work given in the Cathedral. All the rest were included in the orchestral concert, and were by composers more or less closely connected with the Festival. Mr. W. H. Reed, the leader of the London Symphony Orchestra, is one of the cleverest of our writers of orchestral music, and his adroit use of the orchestra has never been more happily shown than in his Suite entitled, 'Æsop's Fables.' A short Prelude on a theme of archaic character personifies Æsop, and then we have in succession five of his Fables, illustrated—so far as is possible for music which retains its musical character—in a fashion that is effective and witty. Each Fable is followed by Æsop's 'moral,' and the more developed *Finale* presents the story of 'The Wind, the Sun, and the Traveller,' with Æsop himself as the Traveller, and

furnishes a vivid and satisfying ending to this original and clever work. Mr. Brent-Smith's Introduction and Rondo is so far programme music that the composer tells us it records his impressions of an autumn in the beautiful country between the Severn and the Wye, but it is none the less pure, or 'absolute,' music. One can, however, realise that the musicianship involved in this well-wrought piece has been infused by a poetry inspired by the outward aspects of nature, though it would no doubt serve no less adequately as an impression of the Lake District or the Highlands, just as Mr. Reed's might serve, if applied to other stories than he has chosen. Mr. Brent-Smith was also responsible for an orchestral accompaniment to Croft's splendid tune, 'Hanover,' sung at the opening Service. With a view to compelling unison singing by the congregation, and confounding all futile ladies who 'sing seconds,' it was freely treated, and introduced some very effective bits of counterpoint. At the concert some new songs by Sir Ivor Atkins, of Worcester, and Dr. Brewer, of Hereford, were sung by Miss Astra Desmond, and were musicianly and effective, with well-written orchestral accompaniments.

The Thursday evening programme in the Cathedral presented a contrast which was striking, if not incongruous, and we may attribute an exceptional breadth of vision to those who could find equal enjoyment in Brahms's 'German Requiem' and Rossini's 'Stabat Mater.' Between these was sandwiched Parry's 'Blest Pair of Sirens,' but this did not altogether remove, though it mitigated, the violence of the contrast. It is not simply because the 'Stabat Mater' is theatrical, or because its treatment is trivial, that one objects to it, but because it is so flippant and insincere a version of its subject that its worst qualities are made more flagrantly obvious in a church, for which it is entirely unfitted. One professed admirer was driven to confess that he had to forget what it was all about in order to enjoy it—which is surely a sufficient condemnation. At the opposite pole was Holst's 'Hymn of Jesus,' given for the second time at Hereford, and justifying its repetition in an ancient Cathedral, where, one feels, it finds its most suitable environment. It had a finished and satisfactory performance under Dr. Hull. Another thing still more closely associated with Hereford is the 'Grail' Scene from 'Parsifal,' which Dr. Sinclair introduced in 1897, since when it has always been in the Hereford programmes. The semi-chorus of choir-boys, stationed in the central tower, had a beautiful effect, and, as usual, the pitch was kept perfectly. Another interesting episode was the introduction of Beethoven's three 'Equali' for four trombones, which were composed in 1812, afterwards arranged for men's voices and sung at the composer's funeral. This circumstance is recalled since it seems to enhance the appropriateness of their performance on this occasion, as a tribute to the memory of the three recently deceased native musicians—Frederick Bridge, Parratt, and Stanford. Another slight, but pleasing, memory of Stanford was afforded by his very genial 'Shamus O'Brien' Overture. Two Symphonies were heard during the Festival—Haydn in C, described as 'No. 7,' and one of the most delightful of the Salomon set, and Brahms in E minor, which was the more welcome since it is not nearly so often heard as its three predecessors. It was given at Worcester in 1905, otherwise I do not think it had

been heard at the Three Choirs Festivals. Save that Dr. Hull inclined to rush all the movements except the *Allegro giocoso*, it went well, and one wondered why the *Chaconne* should once have been deemed such a hard nut to crack. It is a pleasant custom at Hereford to end with a chamber concert, which on this occasion consisted entirely of native works. The W. H. Reed Quartet played Walford Davies's 'Peter Pan' Suite and A. C. Mackenzie's pleasant arrangement of two old songs, and took part (with Mrs. Percy Hull at the pianoforte) in one of the most thoughtful and impressive readings of Vaughan Williams's 'Wenlock Edge' song-cycle I have ever heard. Mr. Steuart Wilson enhanced one's opinion of his interpretative powers by his singing of these songs; he gripped the hearer by his dramatic performance. Miss Dora Labbette's refined singing—of F. Keel's Elizabethan Love Songs and some of Holst's songs for voice and violin, among other things—was another feature of this concert, which suffered from a slight excess of the melancholy, but was otherwise very enjoyable. The only vocalist not already mentioned is Miss Muriel Brunskill, the rich quality of whose contralto proved most effective in the Cathedral.

#### A POSTSCRIPT

No festival is without its anxieties, especially to the conductor, and even Dr. Hull's good humour must have been singularly tried at times by the requests launched at him from all quarters. The most embarrassing was, I imagine, a letter which reached him addressed to 'Dr. John Bull, First Gresham Professor of Music, c/o Three Choirs Festival, Hereford Cathedral, Hereford.' It had also the superscription, 'Kindly forward,' which Dr. Hull was unable to comply with, having unfortunately mislaid the address. The letter emanated from a press-cutting agency, which offered to supply Dr. Bull with references to himself and his compositions, and advised him that it had 'a large theatrical and musical department, under competent (*sic*) supervision.'

## Music in the Foreign Press

CHARLES BORDES

The August issue of the *Revue Musicale* is partly devoted to Charles Bordes. It contains articles on him by Paul Dukas and Gustave Samazeuilh, and a full catalogue of his works.

Bordes had devoted a great part of the little spare time his activities as organizer and propagandist left him, to composing the text and music of a lyric drama, 'Les Trois Vagues,' which remains unfinished.

Both Dukas and Samazeuilh agree in deeply regretting that his rough drafts for this work should show so very little of the music such as he used to play it to his friends. Dukas writes:

When hearing Bordes play excerpts from 'Les Trois Vagues,' I felt that this was going to be the only French work that could stand comparison with 'Carmen.'

#### ON CONTEMPORARY COMPOSERS

Many articles on contemporary composers have appeared of late, chiefly on the occasion of the Prag, Salzburg, and Donaueschingen Festivals. The June-July *Anbruch* contains contributions by Adolf Weissman on Stravinsky, Paul Bekker on Krenek,

Max Brod on Janaček, and Dr. Torbé on Egon Wellesz's Persian Ballet. Another article on Stravinsky, by O. Tiby, is to be found in the September *Pianoforte*. There is a special Donaueschingen number of the *Neue Musik Zeitung* (July 15). The August 15 issue of the same periodical contains an article on Gerard von Keussler by Edith Weiss Mann. In the *Auftakt* (July), H. F. Schaub writes on the same von Keussler. Paul Krause's organ music is praised by W. Nestler in the *Neue Musik Zeitung* (June 15).

The June *Revue Musicale* contains a useful essay by Maurice Boucher on Guy Ropartz, and a full catalogue of his works.

In *Die Musik* (August), appear short articles by E. Rychnovsky on Zemlinsky, Kurt Singer on Siegfried Ochs, and J. Stutschewsky on Julius Klengel.

#### AN UNPUBLISHED LETTER BY MENDELSSOHN

In the same issue of *Die Musik*, Georg Kleibömer publishes a letter written in 1844 by Mendelssohn to Heinrich Romberg at Petersburg, previous to Schumann's journey to Russia:

Two very dear friends, who are two of our very foremost and best German artists, are going to Petersburg: Herr and Frau Dr. Schumann, for whom I ask you to do all you can. You know them well by name. You are aware that Schumann has composed delightful things, that his latest works are lofty and genuinely inspired, and that even greater and better things are to be expected from his pen; that his wife is our best German woman pianist, and indeed the best of living women pianists. But as regards the frivolous, coquettish *savoir-faire* which people often expect and praise nowadays, both of them are somewhat deficient: so that their friends must act in their stead, and do for them what they cannot, or rather will not, do for themselves.

#### NIETZSCHE'S SONGS

The August issue of *Die Musik* also includes an article by Max Unger devoted to Nietzsche as a composer.

A good deal has been written on Nietzsche's attitude towards music, but the book on Nietzsche as a composer remains to be written. Few people are aware that many compositions by Nietzsche—songs, pianoforte pieces, and orchestral works—are preserved in manuscript at Weimar. All this music is shortly to be published. The first volume to appear will contain fourteen songs, with pianoforte accompaniment.

Max Unger considers that these songs are not altogether uninteresting: but one example, published in full, does not quite confirm this view of his.

#### WHO INFLUENCED SCHUMANN?

In the *Zeitschrift für Musik* (July-August), Dr. Rudolf Felber seeks to determine which composers influenced Schumann as a song-writer. He gives the first place to Mendelssohn, mentions Schubert and Löwe, and, curiously enough, finds good reasons for comparing passages in Schumann's Op. 77, No. 3, Op. 83, No. 1, and Op. 87, with passages in 'Lohengrin.'

#### JOSEF MARTIN KRAUS

In the *Svensk Tidskrift för Musikforskning* (June-July), Anrep Nordin considers the output of J. M. Kraus, bringing out many points of interest as regards structure. The Sonatas and Quartets in cyclic form are carefully analysed.



## A DUFAY MANUSCRIPT

In the August *Revue de Musicologie*, G. Thibault describes a manuscript, preserved at Florence, which contains six part-songs by Dufay. One of these is given in full.

## VIOTTI

The same issue contains letters from Viotti to Baillot, published with a commentary by Marc Pincherle, and an article on Baillot as manager of the Paris Opéra, by L. de la Laurencie.

THE EMPEROR NAPOLEON III. AND  
'TANNHÄUSER'

In the August *Revue Musicale* appear excerpts from an unpublished letter of Marschner written to a friend after the 1861 performance of 'Tannhäuser' at Paris:

During the third Act we could see from our box the Emperor and his retinue laughing as heartily and ostentatiously as the rest of the public. The Empress we could not see. But it was a comical sight to see the Emperor, at every outburst of laughter, turn his eyes towards Metternich, as if to say: 'See what a nice German mess we owe you!'

## A FRENCH CRITIC ON 'PIERROT LUNAIRE'

Writing from Naples, in the August *Revue Musicale*, Paul-Marie Masson says:

'Pierrot Lunaire,' which I heard for the first time, impressed me very deeply. The music is a wonderful creation, and in my opinion bears the stamp of true genius. To my surprise, I did not for one moment find it strange; all struck me as direct, natural, and convincing. When I heard for the first time music by Debussy or Stravinsky, I was baffled: but here Schönberg does not baffle me in the least.

## INSTRUMENTS, TONAL AND ATONAL

In the *Musikblätter des Anbruch* (June-July issue), Josef Matthias Hauer asks why certain modern types of music sound out of tune when written for orchestra or chamber combinations, whereas the same type of music written for pianoforte or organ (likewise songs with pianoforte accompaniment) sounds right. His reply is that whereas certain

... composers conceive their music in accordance with the equal temperament (which is essentially 'atonal'), the orchestral instruments on which it is played remain 'tonal.' Even in classical orchestral music certain chromatic and modulatory passages never sound quite right, although they do sound right when played on the pianoforte. The need for building instruments that will conform with the principle of equal temperament will soon be acknowledged.

## A BACH NUMBER

The July issue of the *Zeitschrift für Musik* is a special Bach number published on the occasion of the Stuttgart Bach Festival. It contains the following articles: 'On Performing Bach's Keyboard Music,' by Prof. K. Hasse; 'On Performing Bach's Organ Music,' by H. Keller; 'On Bach's Vocal Ornaments,' by Prof. H. J. Moser; 'The Bachs in Arnstadt,' by W. Heimann.

## CIMAROSA'S FORTEPIANO SONATAS

In the July *Revue Musicale*, F. Boghen announces his discovery of a book of unpublished Sonatas (eighty-one in all) by Cimarosa. He describes these works as well-written for the instrument, and containing many beautiful things. An *Allegro alla Francese* is published as a musical supplement.

M.-D. CALVOCORESSI.

## New Music

## SCORES

Among the full scores received for review are a good number of the miniature type. Some of these show a marked advance in regard to clearness. In the case of the more complex and heavily scored works perhaps too much appears to have been sacrificed to mere smallness. After all, the side-pocket of most men's coats is of a sensible capacity, and can easily accommodate a booklet 8-in. by 6-in. (The old Donajowski miniature scores are about 7½-in. by 5¼-in., but one must remember that most of the works were for the small classical orchestra.) Clearness is, after all, the prime consideration, especially as many of us use the scores without ever taking them out of the house. The score of Stravinsky's 'L'Oiseau de Feu' Suite, as re-orchestrated by the composer in 1919, is very minute but wonderfully clear, considering that many pages have no fewer than twenty-eight staves. This interesting score is published by Chesters, who issue also scores of Timothy Mather Spelman's 'Five Whimsical Serenades' for string quartet, Francis Poulenc's Sonata for horn, trumpet, and trombone, and Peter Warlock's 'An Old Song'—an attractive looking little work for small orchestra (strings—violins in four parts throughout—one flute, one oboe, one clarinet, and one horn).

A String Quartet by V. Broderson (Op. 16) comes from Steingraber, and may be obtained at Novello's. Augener's issue Adam Carse's 'Two Sketches' for string orchestra ('A Northern Song' and 'A Northern Dance'), and Delius's String Quartet. All the above, except the Warlock piece, are miniature scores.

Eulenburg of Leipzig sends several numbers of a very interesting series of miniature scores. So far we have had few of the choral masterpieces issued in this form. Here are Palestrina's 'Missa Papæ Marcelli' and 'Stabat Mater,' and Bach's 'Magnificat.' (When is the last-named work going to be heard again? A good many years have passed since its last performance in London, and probably anywhere else in the country. Some of the choirs who are overtaxing themselves with the B minor Mass and the 'St. Matthew' Passion should turn to the 'Magnificat.') These Eulenburg scores are obtainable at Novello's.

An important issue from an historical point of view is that of Monteverde's 'Il Ritorno d'Ulisse in Patria.' It forms the fifty-seventh volume of the Gesellschaft zur Herausgabe der Denkmäler der Tonkunst in Österreich, and is the issue for the twenty-ninth year of that body (Universal Edition, Breitkopf & Härtel). This, of course, is not a miniature score.

Another reprint in the same series is that of Gottlieb Muffat's 'Zwölf Toccaten und 72 Versets für Orgel und Klavier.' There is a good deal more than antiquarian interest here. True, Muffat's flights are very short, the longest Toccata running to no more than about thirty bars. The versets are all fugal, sometimes consisting of little more than an exposition. The writing is very finished, and the little pieces are so enjoyable that the present writer played them all through in a couple of bouts and was sorry when the last was reached. A selection of a score or so of the best would make excellent short voluntaries for manuals only. The volume contains also facsimile reproductions of the original title-page

and dedication—fine examples of old engraving and type.

From Curwen's comes the vocal score of Armstrong Gibbs's 'Midsummer Madness'—capital tuneful stuff that well deserves the success it has achieved at the Hammersmith Lyric.

Even the Stravinsky score above-mentioned seems mild in comparison with that of Kaikhosru Sorabji's Pianoforte Concerto No. 2 (Curwen). It is for piccolo, two flutes, alto flute, two oboes, alto oboe, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones, tuba, drums, Basque drum, castanets, triangle, cymbals, tam-tam, bass drum, military drum, glockenspiel, xylophone, celesta, and harp; all the strings are divided, the double-basses are tuned down to C, and the pianoforte should be one with a third (*sostenuto*) pedal.

I am glad to see that Mr. Sorabji writes the actual notes sounded by the instruments (except of course in the cases of such as sound an octave higher or lower than written). Even so this score baffles one—the most that can be done is the painful piecing together of the less formidable portions of the structure. (There are a few exacting folk who would have us believe that all qualified musicians ought to be able to read mentally any full score, however complex. I should like to put this score into their hands and tell them to get on with it). The Concerto is dedicated to Cortôt, and it is to be hoped that he will give us a chance of hearing it. But I fear that it will be too expensive a business for these days when St. Cecilia has to carry on by means of overdrafts. The cost of rehearsal would be terrific. There is clearly an amazing brain at work here—so much so that one learns without surprise that Sorabji writes his music straight away, full score and all—no sketches for him, and it goes without saying that such a prop as the keyboard for experimental purposes is scorned. (These facts we learn from Philip Heseltine's article on the composer in the new 'Dictionary of Modern Composers,' just issued by Dent.) Still, music has no real existence until it is converted into sound, wherefore it is to be hoped that Mr. Sorabji will cut his coat to suit the present straitened supply of cloth, and speak to us in a less bewildering and costly tongue.

H. G.

#### VIOLONCELLO AND PIANOFORTE

Three pieces of very moderate difficulty for violoncello and pianoforte, by E. T. Sweeting (Stainer & Bell), are to be commended chiefly on account of their straightforward manner, which provides the student with the necessary material for the study of a cantabile style without driving the lesson too far and without making a toil of a pleasure. All three pieces—Aubade, Minuet, Romance—are melodious and simple harmonically. Yet each can be useful to the teacher anxious to point the moral to some study or other. No doubt the same end could be attained by using classical examples, or portions of a classical work, but there is a good deal in a name, and a great name is apt to frighten a reticent, modest student. Here moreover the whole thing has been thought out in terms that students understand, and the pianoforte part being not more difficult than that of the 'cello, the opportunity offers for the kind of homely duet which makes fond parents proud.

B. V.

#### SONGS

A prolonged examination of a big pile of new songs leaves one with a sense of disappointment. How many of the composers sing, or have studied the possibilities of the voice in the same way as they would study those of (say) the clarinet before writing for orchestra? Most of the songs show not only a failure to realise the limitations of the voice, but also a disregard of attractiveness both to singer and hearer. It is easy to gibe at the desire of singers for melodic and other interest. The desire is natural, and if so many composers continue giving all the interest to the pianist, they must not complain if singers in return give them the cold shoulder and fly to balladry, where they are at least pretty sure of getting something grateful for the voice. But perhaps the chief defect is the apparent inability to be simple. A plain common chord seems to be anathema; the accompaniment is often made to dodge the harmony implied by the voice-part; and sometimes even the two hands are not allowed to play in the same key. Of course, there is no objection to any of these devices provided the effect be good. But it can hardly be denied that they are among the exceptional types of material, and that their effectiveness diminishes with frequent use. Over-employed, as they are by some of our younger composers, they give an effect of 'preciousness,' and may even end in the very fault the composer was trying to avoid—monotony.

#### AUGENER

A neat touch, especially in the matter of accompaniment, is shown by M. Harwood in his (or her) 'April Song,' 'Secrets,' and 'A Cotsal Wood.' More ordinary—one might call it Little-grey-home-in-the-West-y—is Vivian Hickey's 'A little while.'

Phyllis M. James must learn to write better accompaniments than that of her 'Farewell,' which consists far too much of stolidly-moving one-beat chords with the top note doubling the voice-part.

#### J. & W. CHESTER

A capital bit of leg-pulling is Lord Berners's 'Dialogue between Tom Filuter and his Man, by Ned the Dog Stealer.' 'Whose leg is pulled?' you ask. The anti-folk-songites will say it is the collective leg of the folk-song enthusiasts, and there is ground for the view; but I fancy there are other butts too. Something, however, may be said for the theory that there is no satire at all, but that the song is just a little bit of nonsense thrown off by the English Stravinsky just to see what folk will make of it. Anyway, butt or no butts, it will raise a roar in the hands of the right singer and player.

Reginald Steggall's 'Villanelle' ('The winnowers of corn invoke the winds'), the text by Percy Allen from the French of du Bellay, is extremely difficult, especially for the pianist; the almost fantastic degree of difficulty does not seem to be called for by the words, and yields no fair return to the performers.

Herbert Bedford's 'Night Piece' ('The Dancer') is for medium voice, strings, and bass triangle. Some loss is no doubt involved by the arrangement for pianoforte (done by the composer). It belongs to the *scena* family, and calls for a singer able to deliver it 'tensely' (the term is used twice), 'as if under torture,' 'contemptuously,' and 'in a changed manner.' The voice-part is mainly declamatory, and the accompaniment highly coloured with (presumably) oriental effects.

(Continued on page 916.)



## TO THE LADY MARY TREFUSIS

## Truth

## UNISON SONG FOR MASSED VOICES

Words by BEN JONSON

Music by GEOFFREY SHAW

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Maestoso. With dignity*

PIANO

*f*

*con Ped.*

The piano introduction is in 3/4 time, marked *Maestoso. With dignity*. It features a right-hand melody starting on a half note G4, followed by quarter notes A4, B4, C5, and a half note B4. The left hand provides harmonic support with chords and single notes, including a half note G3 and a half note F3. The piece is marked *f* and includes a *con Ped.* (con sordina) instruction.

*mf*

Truth is the trial . . . of it - self, And needs no oth - er

The first line of the song is in 3/4 time, marked *mf*. The vocal melody begins on a half note G4, followed by quarter notes A4, B4, C5, and a half note B4. The piano accompaniment consists of chords and single notes, including a half note G3 and a half note F3. The lyrics are "Truth is the trial . . . of it - self, And needs no oth - er".

touch, And pu - rer than the pu - rest gold, Re - fine it ne'er so

The second line of the song is in 3/4 time, marked *mf*. The vocal melody begins on a half note G4, followed by quarter notes A4, B4, C5, and a half note B4. The piano accompaniment consists of chords and single notes, including a half note G3 and a half note F3. The lyrics are "touch, And pu - rer than the pu - rest gold, Re - fine it ne'er so".

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much. It is the life and light on love, The

sun that ev - er shi - neth, And spi - rit of that spe - cial grace, That

faith and love de - fi - neth. . . . . e

It is the war - rant of the



word That yields . . so sweet a scent, As gives . . a . .

*cres.*

*cres.*

This system contains the first two staves of music. The vocal line is in G major, 4/4 time, with lyrics 'word That yields . . so sweet a scent, As gives . . a . .'. The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a bass line. Both piano parts are marked with a crescendo (*cres.*).

power to faith . . . to tread All false . . hood .

*ff* *rit.*

*f* *ff rit.*

This system contains the next two staves of music. The vocal line continues with lyrics 'power to faith . . . to tread All false . . hood .'. The piano accompaniment continues with two staves. The right hand has a forte (*f*) dynamic, and the left hand has a fortissimo (*ff*) dynamic. Both piano parts are marked with a ritardando (*rit.*).

un - der feet.

This system contains the final two staves of music. The vocal line concludes with the lyrics 'un - der feet.'. The piano accompaniment continues with two staves, featuring a series of chords and arpeggiated figures in both hands, ending with a double bar line.

(Continued from page 912.)

'The Shropshire Lad' has been so drawn on by composers that it is surprising to find one of the poems now being set for the first time, apparently. It is that grim set of verses 'The Carpenter's Son' ('Here the hangman stops his cart'). Perhaps composers have felt that the lines do not call for musical setting, or even for recitation; they belong to the large body of poetry that is best read to oneself. However, C. W. Orr has ventured on a song setting, and, granted his point of view, he has made a striking thing of it. I mention the point of view because he has gone to work on lines the fitness of which may be questioned. One's first idea of a musical setting would be that it should reflect the terrible simplicity of the words. (Butterworth might have worked on these lines.) Mr. Orr, however, has gone 'all out' with a liberal use of dissonance and big chords. He has hit on a fine idea in the march-like theme, and works it well. His setting gives us a good deal of the pity and terror of the scene, but one feels that music can do nothing to fit the bitter whimsey of such lines as

Oh, at home had I but stayed  
'Prenticed to my father's trade . . .  
Then I might have built, perhaps,  
Gallow-trees for other chaps,  
Never dangled on my own.

A dramatic tenor with a big voice, backed up by a fine pianist, could make a striking and harrowing thing of this song. Less good are two other songs by Mr. Orr from the 'Shropshire Lad'—'Tis time, I think, by Wenlock Town' and 'Loveliest of trees.' The first has an angular melody overloaded with fat chords and consecutive ninths—wearying in any case, and quite out of the picture here. 'Loveliest of trees' is too sophisticated. Mr. Orr does better in dealing with a stanza from the Chinese by Arthur Waley—'Plucking the rushes,' which has a well-written and effective pianoforte part.

Poldowski has gone to William Blake for a couple of songs—not a good choice, judging by results. In 'My silks and fine array' the idiom is that of the Lutenist composers, and there is an air of affectation about it. Some awkward misprints have got through. A sharp is missing from the bass C in the first bar, and another in the alto C in the last bar of the first page; and surely the last note of the voice-part in bar 2 should be C, not A? It is C in the corresponding passage at the close, and there seems to be no reason for any difference. Moreover, the effect of the A is very harsh. 'Reeds of Innocence' is the rather affected title given to the familiar 'Piping down the valleys wild.' There are happy touches here, as well as some harshnesses that seem quite inappropriate. On the whole the setting has not the right simplicity. The composer is far more successful in two songs with French text—'La Passante' and Verlaine's 'J'ai peur d'un baiser.' The latter for some reason appears with an English title ('A poor young shepherd') but without an English translation. Perhaps this is an oversight.

Of outstanding excellence are 'Six Shakespeare Songs,' by Mario Castelnuovo-Tedesco, issued in two sets of three. Some time ago a former set of six were highly praised in these columns, and one need pay this second set no higher compliment than to say that it is as good as the first. The composer does all sorts of things that are vaguely called 'modern,' but he does them so naturally that they convince, not only on their own account but also in relation to the text. The songs call for a highish

voice, and it need hardly be said that only a first-rate pianist can do justice to the subtleties of the accompaniment. The songs are (Book 1) 'Sigh no more,' 'Seals of love' ('Take, O take, those lips away'), and 'O mistress mine'; the companion set being 'Orpheus with his lute,' 'Silvia' ('Who is Silvia?'), and 'For the rain it raineth every day' ('When that I was and a little tiny boy').

CURWEN

Among the songs recently issued by this firm, are some good examples by Armstrong Gibbs. He generally has something to offer in the way of a tune, and as a rule he does not overload his accompaniments. In most of the songs under notice he has gone for his text to the poet with whom he seems to have a special affinity—Walter de la Mare. I like best 'The Sleeping Beauty' and 'The Tiger-Lily'—the latter a poignant setting of lines by Dorothy Pleydell Bouverie, 'At night in black Gethsemane Our Lord was praying there.' In both these the unusual harmony used at times is in the picture, and so justifies itself. But in 'The Galliass,' what is the point of opening with a chord of D minor in the right hand against a chord of C minor in the left? And the use of the same ugly effect at the word 'sleep' later seems even less happy. There are beautiful touches in 'Lullaby,' as well as some effective rhythmic variety. 'The Little Salamander' calls for quick, light singing and playing; here again the freakish, picturesque harmony is in place. 'When I was young and twenty' (Housman) is perhaps too simple and rather too consciously in folk-song style, and the close seems to call for something more than the very plain cadence. 'Neglected Moon,' one of the best songs in Mr. Gibbs's 'Midsummer Madness,' has been issued separately.

Roy Agnew's 'Dirge' (Shelley's 'Rough wind that moanest loud') and 'Sorrow' (Tennyson), are depressing essays with more heavy, lumpish chords and uglinesses than are necessary, surely. I have seen pianoforte pieces by this composer that show a far better aptitude than these songs. A couple of songs by E. J. Moeran are notable for a skilful handling of original harmony. (The words are by Robert Bridges.) 'When June is come' has a folk-song-like tune with some delightful and unexpected modulations. 'Spring goeth all in white' shows a delicate touch. Is its wistful feeling quite in keeping with this exquisite little poem of spring? Be that as it may, there is real beauty in both songs.

A very striking bit of work is Gordon Bryan's 'Phantom.' The phantom is a ship, and the passing and disappearance of the uncanny vessel that goes steadily on despite the absence of wind and crew is tellingly depicted. Perhaps it would have been even better without the *ff* climax in the middle. The sense of mystery is to some extent lessened by this outburst. But it is a fine song, calling for a couple of good performers.

Percival Garratt has chosen some ugly words in 'Gettin' off':

Oi've never done no courtin' yet,  
Though Oi be seventeen;  
Our Lizzie's got a boy, you bet—  
Oi think it's awful mean, &c.

However, a young feller 'eaves a plumstone at 'er 'at, and 'its 'er on the ear (arpeggios in contrary motion), so she titters and reckons she'll be walkin' out soon. There is little real humour and point in the words, and the music seems to be cleverness misapplied.



Herrick's 'Fair Daffodills' has been musicked so often that a new setting is a kind of challenge. George Oldroyd's effort is over-luxurious. Should not the simplicity of the text be expressed in the music? It is a pity this composer is developing a habit of overloading his scores, not only with notes and accidentals, but also with directions. His 'To a Snowflake' (Francis Thompson), for example, averages about six directions per bar, which is at least five too many. Performers might be credited with a little imagination! And it ought to be sufficient to state at the beginning, 'Freely.' Instead, we have 'With absolute freedom.' Is there such a thing?

Herrick is better served by Ralph Greaves in his setting of 'The Maypole is up'—a texture of the right lightness. But it needs courage in these days of small families (or no families) to sing the injunction with which the frank old poet ends.

Some additions to the 'Unaccompanied Songs' series have to be noted: Herbert Bedford's 'The Unlessoned Lover' (Herrick), 'A Corner in the Garden' (Malcolm Mackenzie), and 'If music be the food of love'; Eugene Bonner's 'Prayer to the Wind' (Ion Swinley); and a couple by Frederic Austin—'Wanderers' (de la Mare) and 'The Song of Soldiers' (de la Mare). Of these the two by Mr. Austin strike one as being most effective. The rest meander far too much. Mr. Bedford's tortured excursion with Shakespeare's lines, for example, must be seen to be believed. Mr. Bedford is responsible also for a version of Giulio Caccini's 'Deh, deh, dove son fuggiti,' to which he has provided an English text.

'Snatches and Catches' is the title of an album of unaccompanied songs by Harry Farjeon. The words are charming little poems from Eleanor Farjeon's 'Tunes of a Penny Piper.' Some of the settings go a good way toward converting one to the unaccompanied song idea, *e.g.*, 'For Easter,' in which the tune and rhythm are so delightful that the thing seems complete. But when either rhythm or tonality become vague, as they do here and there in some of the other songs, the listener starts mentally supplying the pianoforte background that appears to have been forgotten. Only folk-song, or essays in that style, seem fitted for unaccompanied singing.

## ELKIN

Granville Bantock's 'Songs of Childhood' are settings of poems by Graham Robertson. There are three (published separately): 'Babyland,' 'Lullabye,' and 'Dream Merchandise.' All are simple and singable, but with the streak of common-place that unfortunately shows itself in so much of the composer's recent work.

Cyril Scott's 'The Garden of Memory' (Rosamund Marriott Watson) is a characteristic effort, and will please the Scottites just as much as it will irritate the rest of us, who are tired of everlasting ninths and other conventional features.

M. van Someren-Godfery's 'Snow' (Alfred Austin) suggests the monotony called for by the text, but the actual musical interest is slender. This is one of the numerous cases where the composer has to depict monotony without letting his medium become monotonous in the sense of being featureless. In 'The Ballad of Semmerwater' (a North-country legend by William Watson), Mr. Godfery seems to go to the other extreme in his efforts to be descriptive and dramatic. It would be too sweeping to say that he has failed, but a simpler scheme would probably

have been more convincing. This is partly due to some signs of lack of skill in handling his material.

Eric Fogg is tuneful and rather ordinary in a setting of Keats's 'The Dove,' and Dorothy Glass's 'Nocturne' belongs to the class that lies between the ballad and the so-called 'art-song,' leaning towards the former in some sentimental touches of melody and harmony, and to the latter in a few rather 'precious' touches such as the close, in which the key-chord C has the fashionable submediant tacked on.

George Oldroyd's 'Tresses' (Browning) has its moments, but like his songs mentioned above, it gives an impression of being a bit fussy and pretentious, bristling, as it does in places, with more or less unnecessary advice to the performers.

It is with pleasure that one comes across such a song as Michael Mulliner's 'To Daffodils'—yet one more setting of Herrick's familiar lines; it has the right simplicity and directness without commonplace or affectation. There are many happy touches—*e.g.*, the occasional changes of rhythm—and the accompaniment (largely in three-part harmony) is delightful.

## ENOCH

The songs composed by Sir Edward Elgar for the Pageant of Empire have been issued by this firm—'The Islands' (a Song of New Zealand), 'Shakespeare's Kingdom,' 'The Blue Mountains' (A Song of Australia), 'Sailing Westward,' 'The Heart of Canada,' and 'Merchant Adventurers.' The words are by Alfred Noyes. These show the popular side of the composer somewhat below its best. In 'The Blue Mountains' it is a good way below the mark—in fact, had I not seen Sir Edward's name on its title-page I should have ascribed it to one of the feeblers among our 'best-sellers.' The rest of the batch have good singable tunes, with the familiar Elgarian hall-mark in some passage or other.

Landon Ronald's 'Pastels'—a set of five songs—and his 'Wander-thirst' are what we expect from his practised hand—nothing original, and nothing ineffective: clever balladry, in short.

## NOVELLO

Three songs calling for notice are reprints—the tenor solo, 'The Song of the Sickle,' from Mackenzie's 'Dream of Jubal'; 'Softly sighing,' from 'Der Freischütz'; and 'Pour out thy heart,' from Molique's 'Abraham.' The last-named is for tenor, and is a flowing, grateful song, worthy of a place beside the best of Mendelssohn's oratorio airs of the same type—with which, indeed, its material and style have a good deal in common. The accompaniment lends itself easily to the organ, so the number should be a good addition to the not over-large stock of songs suitable for use at recitals.

Of 'The Year's at the Spring,' the latest and one of the best of the many settings is that of Ivor Atkins, which had its first performance at the Hereford Festival. The accompaniment, with its numerous trills—some in the inner parts—calls for a good pianist, and appears to have been conceived orchestrally. But it can be made very effective on the keyboard. The compass suits a mezzo-soprano.

## PAXTON

Josef Holbrooke has made a queer choice of words in Ezra Pound's 'The Tea-Shop Girl' ('The girl in the tea-shop is not so beautiful as she was . . .

She does not get upstairs so eagerly. Yes, she also will turn middle-aged,' &c.). There is a part for clarinet obbligato.

John Foulds has written music for use with a recitation of Poe's 'The Tell-Tale Heart.' It is appropriately significant and lurid in colour, and should be highly effective, especially in the orchestral version. W. H. Griffiths's 'Daily Studies in Singing' consist of thirty-six exercises in three series—elementary, intermediate, and advanced. From the first emphasis is laid on the use of all the vowel sounds instead of limiting the student to *Ah*, and the exercises are interspersed with good, practical advice. The collection is not large, but, as Mr. Griffiths says, a great mass of exercises is not necessary; a few used with care and thought will produce better results than volumes merely run through.

W. MAURICE SENART

Reginald C. Robbins appears to have composed about forty songs, four of which have been received for review—'Ode to Duty,' 'Evening,' 'The Great Misgiving,' and stanzas from the 'Ode in May,' the words of the first being from Wordsworth, and the remainder from Sir William Watson. Mr. Robbins makes no concessions to singer or player. The voice-parts are angular, with wide-striding intervals and a big compass; there is little melodic appeal, and the rhythm is often stiff; the accompaniments are crudely laid out, and lack design. The faults quite outweigh the occasional striking points. One is sorry to have to be so damping in regard to work so clearly that of an earnest composer aiming high.

H. G.

## WAGNER AND RICHTER

BY A. KALISCH

The long-expected letters written by Wagner to Richter have now been published by Paul Szolnay, of Berlin and Vienna, with a preface by Ludwig Karpath, who was an old friend of Dr. Richter and his family.

They are a hundred in number, and date from April 26, 1868, to January 28, 1883—a little more than a fortnight before Wagner's death.

The correspondence is supremely interesting, not because it contains anything that is wildly sensational or will change our views on any of the important things which made musical history during those fifteen years, but because it throws a light on the personality of Wagner. As the Editor says, it is a human document of the rarest quality. We are allowed to hear Wagner talking quite openly and frankly, from heart to heart, in every kind of mood. It used to be said that the relationship between the two men was something like that between Wotan and Brunnhilde, to whom he communicated his 'inmost knowledge.' One can understand when one reads the books, the charm that Wagner exercised on all with whom he came into contact, far better than from his full-dress prose works in which he addressed the world and posterity. One thing that makes for enjoyment is that the sentences are mostly short, and the style is lucid, sometimes colloquial. The letters show, too, what a high-souled man Richter was, how noble his ideals, and how unswerving his devotion to his master.

We can trace step by step how the relations between the two gradually grew more intimate. The gradual change in the forms of address is interesting.

The first event of importance that is discovered is the resignation of Richter from his post at Munich, in 1869, rather than conduct an imperfectly prepared performance of 'Rheingold.' It was an act of self-sacrifice such as can be expected from few young men at the outset of a career. Wagner's letters on the subject give the lie to the idea that he accepted all kinds of sacrifices as a matter of course, and never thought of gratitude. His solicitude for Richter's future at that time was more than fatherly, and his acts showed that he meant what he said. In one letter he writes, 'When I am Pope you shall be an Archbishop' (note that he did not say, 'If ever I am Pope').

There are a good many interesting things about the idea of costumes for the 'Ring.' It is curious to note that he wished Wotan to wear his Wanderer's hat in 'Rheingold.' He changed his mind, however, for at the first Bayreuth performance (a note of Herr Karpath tells us) it was not worn. He insists that the costumes must be Germanic and not classical, and is particularly anxious that Fafner and Fasolt should not look like 'the wild men in a Prussian escutcheon.' Seemingly, however, it is impossible to prevent it.

It is good to know that he was very anxious that at Bayreuth the physique of every artist should be ideally suited to the character he or she represented. Not everybody will agree with the Editor when he says that at Bayreuth this ideal has always been realised.

In a letter dated August 13, 1869, there is a passage which, in view of all that Wagner has said and written elsewhere, is frankly surprising. Writing of 'Rheingold,' he says:

In the whole performance I can only have *one* thing in my mind, the score must be performed correctly, well, and with spirit. Scenery, dramatic talent—all that I waive: but the music must be flawless, for then the chief thing is safe. I should have been best pleased if the whole performance had taken place without scenery and costumes.

Those who want to see how Wagner could scold will not be disappointed. His choicest invective—and it can be very choice—is reserved for the 'abject' (*niederträchtig*) Germans, and there is a delightful passage in which he says that the usual way of choosing an 'Intendant' seems to be to look for the biggest ass in the country. Wagner's own word is 'stupidest,' but that German word means a good deal more than our comparatively mild 'stupid.'

There is a passage on a widely different subject which gives much food for reflection. After saying that the greatest singers can speak their words beautifully without being conscious of any special method, he goes on:

It is just this fact that has filled me with such apprehension in all the attempts I have known to treat these matters in accordance with a definite method. Why have all these teachers whose theories sound so seductive and so true never, never been able to point to a success? Because they believe that their method does everything, and especially that it must take a pupil who has no talent just as far as those who have talent. What is the consequence? The man who has talent runs away from the teacher and laughs at him. With luck the man without talent really learns this speech, but, it does not sound, it is not speech. At best parrot's speech. . . . It is the lesser or greater degree of soundness in the methods that is responsible for so many pronounced failures, but the great rarity of true talent.



This was written in 1870, at a time when Richter was assisting his mother, who was a teacher of singing. He says further that it is no good flattering oneself that one can teach what only nature can give, and instances the case of his housemaid, who, he feels, would have been a real singer could she have had any training.

There are more than a few allusions to the press campaigns against Wagner, which seem to have been conducted in a peculiarly mean way. A favourite device was to circulate stories to the effect that Richter had abandoned the intention of conducting 'The Ring,' because he found it impossible; because the more he studied it the less he liked it; because he found Wagner too exacting, and so forth. All these stories, it is hardly necessary to say, were pure inventions.

In conclusion, there is one sentence which it will delight Mr. Chesterton (and hundreds of lesser men) to read. Wagner was always running out of beer, and asking Richter to get it for him. In one place he ends a passionate appeal with the words, 'Get me the beer, or my inspiration will run dry.'

## The Musician's Bookshelf

'A Dictionary of Modern Music and Musicians.'

[Dent, 35s.]

A book of this kind has been needed for a long time, and during the past few years, with their almost feverish activity in some departments of music, the need has become urgent. A powerful editorial committee is responsible for the work—Sir Hugh Allen, Prof. Granville Bantock, Mr. Edward J. Dent, and Sir Henry Wood, with Dr. Eaglefield Hull as general editor. The foreign side of such a dictionary, always important, is even more so to-day, when the lines of intercommunication between the British and Continental musical worlds, broken by the war, have not yet been fully repaired. Not only is there a lot of lee-way to make up in the matter of information; the war threw into prominence several nationalities hitherto little-known, and some of these—above all, perhaps, the group that make up Czecho-Slovakia—show great activity in all departments of music. The highest praise must go to the Dictionary for the comprehensive way in which it has met the situation. Some thirty sub-committees and sub-editors were organized, and the ground surveyed so thoroughly that the expression 'from China to Peru' at once comes to mind. And it is nearly the literal truth; for 'China' say 'Japan,' and you have it. The contributors number over a hundred. (About the same number were concerned in the 1910 'Grove'.)

Comprehensiveness is a virtue in a book of reference, so it would be captious to complain of the inclusion of a few dozen composers whose significance is of the slightest. It is to be assumed that there are folk curious as to the birth-date of the composer of, say, 'A little grey home in the west,' so he finds a place here. Still, if he, why not scores more of writers of songs no better and no worse? The problem of whom to omit must have exercised the committee no less than the kindred one of inclusion. The backward line has been drawn at about 1880—a good choice on the whole. This brings in the fag-end of the activities of such men as Stainer, Barnby, Steggall, and others of a school now under a cloud. Whatever views one may hold as to the compositions

of these men, there can be no denying the importance of their work in educational and other directions. It would not be difficult to give a list of less useful men of that period whose names are included. Among living musicians whose claims have been overlooked are John E. West and Walter Hedgcock. Seeing that the net has been cast so wide as to include composers of indifferent songs, one is surprised to find it missing such excellent all-round musicians as these.

Ought a dictionary of living composers to concern itself much with criticism? There is a lot to be said for both 'Yes' and 'No.' Nevertheless, many readers will feel that this volume contains too much adulation and too many sweeping statements—e.g., 'The most trusted musician in Britain'; 'has the largest following of all the English music critics'; 'the perfection of her playing of works of the old masters has never been equalled'; 'the most popular contralto in Britain of the present day,' &c. These are pronouncements of a type that should have no place in any book of reference, for the good reason that they state as a fact what is merely enthusiastic supposition—the kind of thing that will pass in conversation but not in print.

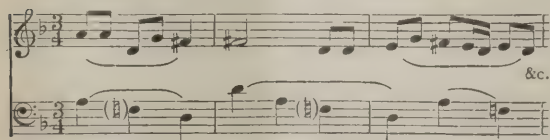
The article on choral societies is curiously proportioned. If the amount of space given to the various countries is to be taken as a guide, England shows far less activity in this way than Spain, Czecho-Slovakia, Canada, France, and the United States—indeed, the last-named country has about three times as much as any of the others. Yet if we are to believe the American musical papers, choralism is one of the weak spots in that country's music. Among the London choirs we miss those of the two Palaces, Alexandra and Crystal, both of which have done steady, good work for many years past. An article of the kind should either deal with the various nations' choralism in a general way, or should give a really inclusive list with, as far as possible, the names of secretaries. The latter would be a very valuable feature for purposes of reference.

It is in some ways a pity that the article on 'The Gramophone in Musical Culture' was entrusted to an enthusiastic amateur rather than to one of the large number of prominent musicians who make regular use of the instrument in their work. Mr. Compton Mackenzie, who writes the article, makes some curious statements, leading off with an analogy that will not bear looking into: 'The gramophone in musical culture will contribute as much to musical education as the printing press has contributed to the spread of knowledge.' He says, too, that 'the average man . . . begins by disliking the sound of an orchestra.' If this be so, the crowds who listen contentedly to the orchestras at restaurants and cinemas must be made up of exceptional people. Surely the reverse is the case. The average man takes to the orchestra at once because of its immense variety in colour and power, whereas he is coy in regard to the string quartet, where the contrasts are too subtle for his ear. And unless the music played on it be frankly of the type that appeals to him at once he is not keen about such a (to him) monochrome affair as the pianoforte. Mr. Mackenzie suggests that he may be lured into liking the 'orchestra and great music by the bait of 'such melodies as the *Andante* from the C minor Symphony of Beethoven,' arranged for cornet solo. This is not a good choice, for the *Andante* is not a melody of the type that would capture the uninitiated—

in fact, it has only slender claims to be regarded as a first-rate tune. Mr. Mackenzie considers that the gramophone is very successful in reproducing brass. I doubt if many gramophonists will agree with him. I have never yet heard any brass tone that did not come out shorn of most of its nobility, the trumpets especially; they almost always sound as if muted—of all orchestral tones the poorest, and useless, save for special effects. It was rash and hardly fair of the writer to name specimen records as showing the gramophone at its best. Such pronouncements are not only matters of taste and opinion, but also depend a good deal on the type of gramophone and needle used. And to wind up by saying that 'the best surface on records is the Columbia's' is misleading, and may in the course of a few months be contrary to fact. How does Mr. Mackenzie know that long before a new edition of this Dictionary appears, one of the companies will not produce a surface far better even than the Columbia's?—which, let me hasten to admit, is very good indeed. Moreover, mere surface excellence must not be over-rated. I have heard records so good that a somewhat noisy surface mattered little; on the other hand, more than one Columbia orchestral record, despite that excellent surface, is poor in clearness and colour. Records have to be judged as a whole.

Dr. Eaglefield Hull's article on Josef Holbrooke contains a comment that had been better omitted: 'He is a writer of great vigour, and regularly and fearlessly engages in exposing the futility of newspaper criticism as at present practised.' One would have thought that if there is a department in Mr. Holbrooke's activities on which it would be kind to remain silent it is just this 'regular and fearless' war on the critics, who, instead of being chastened, are disgracefully amused. Mr. Holbrooke is 'a writer of great vigour' only in the sense that an abusive cabby is an orator of great vigour. Dr. Hull's implication that newspaper criticism as at present practised is futile comes oddly from one who himself does a good bit in that line; and it runs counter to his own warmly appreciative articles on Newman, Colles, Evans, and other critics.

Among the many articles of value and interest must be mentioned specially that of Sir Henry Wood, on 'Orchestral Colour and Values.' A small syndicate is responsible for an interesting survey of the present harmonic position; this is copiously illustrated. But why does the syndicate quote as an example of polytonality such a puerility as this from Stravinsky's 'Les Cinq Doigts'?



where we are told the polytonal effect is obtained 'through empirical means in counterpoint.' If such high-sounding means, employed even by a Stravinsky, can give us nothing better than such infantile results as this, the future of polytonality is not very bright.

Readers of the *Musical Times* will not need to be told of the zest and conviction with which Mr. Edwin Evans has fulfilled his task of writing on Bax, Goossens, and others of the young British school. Model articles in their sanity and style are those

of Mr. Calvocoressi on Liszt and Mr. Herbert Howells on Stanford. (It is a pity Mr. Howells does so little in musical literature.) One assumes that Mr. Edward German was given the task of writing the Sullivan article on the strength of his being regarded as the musical successor of that composer. But the qualification does not prevent the article from being a rather feebly-written panegyric couched in terms that would be lavish applied to far greater composers than Sullivan.

It is good to learn from the General Editor's Preface that the publishers have undertaken to keep the type standing so that the Dictionary may be brought up to date in successive editions. It should take a place that can never be filled by a work on the scale of 'Grove,' which has to deal with the past to such an extent that its bulk and comprehensiveness make frequent editions impossible. A one-volume work such as this, limiting itself in date, and concentrating on contemporary subjects, will be of immense value. It has made an excellent start, most of the defects being of a type that are inevitable in a new venture. With a little pruning away here and there, and a touching-up of the literary side of some of the articles written by authorities who are musicians first and writers a very long way afterwards, the work will develop into one of the most valuable in the musician's library. It should be added that the book is slightly larger than a volume of 'Grove'; it contains 544 pages; the arrangement of its matter seems to be all that can be desired; and print, paper, and binding are first-rate. H. G.

'Chats on Big and Little Fiddles.' By Madame Olga Racster.

[T. Werner Laurie, Ltd.]

This new edition, largely rewritten and revised, ought to appeal to a fairly large public. The age has a decided weakness for 'chats'; it likes knowledge in well-coated, well-sugared pills; small doses to be taken at any odd, convenient moment. That is no doubt the reason why most dailies have their office window through which some Londoner—or, more likely, Scotsman—surveys the world in the manner of Ancient Pistol: 'The world is mine oyster which I with my pen will open.' These gentlemen have a wide choice—the statesman and his errors, the politician and his vanities; the theatrical agent who will give so much in exchange for so little; the agitator, the striker, the tax collector; the capitalist, the scientist, the artist, the charlatan; they all come at some time or other within their field of observation. The writer on violins turns, of necessity, to a much more limited public. It is not only that love of instruments is the exception while dislike of taxation is general; the fact is that even of those who do care for violins there are many who would regard a joke or a story about their beloved instruments as something little short of heresy. I cannot imagine Tarisio enjoying a joke about his travels in search of old fiddles. I am sure my friend, the late S. T., who fondled fiddles like babies, would have rebuked my flippancy if I had seen anything funny about an ill-treated Stradivari. The race of fiddle-makers, so far as my experience goes, is like the race of fishermen, 'their heart fit for contemplation.' But this second edition is evident proof that a public exists which can relish a good story—even about fiddles.



Some of the episodes told by Madame Racster are now family jokes. We have all heard the tale of George III., the amateur 'cellist, who asked Handel for a criticism of his playing. 'Played like a Brince, your Royal Highness,' answered the courtly composer. Less known is the story of the two rogues who cheated a pawnbroker of a considerable sum of money. The first pawned the fiddle; the second offered to buy it for a fantastic sum while it was not for sale, but so belated the instrument that when the time came the pawnbroker bought it himself, and discovered soon after that the fiddle was worthless. The rogues of course had disappeared. This is a good tale, and points a very extraordinary moral. Apparently pawnbrokers themselves are apt to be led astray by the extraordinary fascination of a 'find' amongst fiddles. The only connoisseur who actually did find a Stradivari in Tottenham Court Road for a few shillings is Sherlock Holmes, but I very much doubt whether anyone else not endowed with that horrible habit of crawling about the floor on all fours could possibly equal such an achievement. Imitation Stradivaris, on the other hand, are not rare. And Madame Racster tells of the pseudo Stradivari owned by the Duke of Cambridge, and later by a Manchester merchant on whose death it was sold for £370. The inexplicable thing to me in this is how a maker whose work commanded such respect came to hide his light under the more brilliant light of another. But perhaps the labels were changed by an astute broker. Not long ago I was visited by a gentleman with a fiddle labelled Stradivari, and anxious to know the current prices for such wares. He was not a little shocked when I told him that to the best of my ability the value of his violin could only be determined by an examination of the current prices for firewood.

Thus with the help of anecdotes—historic, *ben trovati*, good, and indifferent—the author takes us very pleasantly through the pages of her volume, even though the general arrangement is far from ideal. Surely it was not necessary to touch upon the fog of London and the French Revolution before introducing us to Mr. Handel in the South Kensington Museum, and it is a little fatiguing after seeing an instrument safe in the hands of Herr Hugo Becker or Mr. W. E. Whitehouse to track another to its birthplace at Grancino's workshop at Milan. The love and knowledge of the subject which Madame Racster displays in these pages could be very usefully employed in an exhaustive life of Tarisio, which has yet to be written. The many anecdotes about him in the works of Madame Racster and others can only whet our appetite for a more complete study of this first collector of genius who thought nothing of a journey across half Europe if at the end there was the back or belly of a Stradivari.

B. V.

'Outlines of Musical Form, with Analyses from well-known Works.' By Albert Ham.

[Novello, 5s.]

Dr. Ham adopts the catechism form—a good plan for a subject of this kind. He seems to be asking himself: 'What are the likeliest questions to be put (a) by examiners, (b) by keen, intelligent students?' Having decided, he asks the questions, and provides clear, exhaustive answers. This method covers the ground more thoroughly than would be possible in

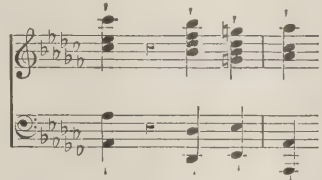
an ordinary treatise of the same size. One might well write a book on any subject—above all, on one so wide in range as musical form, with its excursions into the fields of rhythm and harmony—and yet contrive to miss a good many points of the examination type, partly because some would be too obvious, and others too loosely connected. In this primer of just over a hundred pages little seems to have been missed. The twenty-three chapters deal fully with all the various forms, from symphony to modern dances, with sections also on imitation, canon, fugue, various types of vocal music, key-relationship, cadences, barring, modulation, &c. As an example of Dr. Ham's practical method, see how, for illustrations of poetic feet, he chooses words that the student will easily remember, thus:

A trochee has an accented syllable followed by an unaccented one — — as Elgar.

An Amphibrach has two unaccented syllables with an accented syllable between them — — — as Pinsuti.

And so forth, calling in the aid of 'Lemare,' 'Harmony,' and 'Violin' for other definitions.

No book of the kind can be expected to be free from slips in its first edition, so it may be helpful to point out the few that have come to light. In the specimens of cadences two are given as 'Pathetic,' the first of which is this, from the 'Funeral March' in Beethoven's Op. 26:



This is not a 'pathetic' cadence, the sixth not being a Neapolitan. (On p. 13 it is explained that this form of sixth is an essential ingredient.) A quotation on p. 16 is described as being from Bach's Organ Passacaglia, whereas it is from the Fugue following that work—a small point, but not unimportant to the non-organ-playing student who sets out to examine the context of the quotation. On p. 25 the word 'cadenza' is used in the sense of cadence; the Italian form of the word is now so generally confined to the cadenza in concertos, &c., that it seems a pity to confuse the student by using it when the cadential sense is intended. In speaking of sonata form we are told that Brahms is, perhaps, the only modern composer who has maintained the high standard set by Beethoven, and it is implied that nobody else has made any advance on the structural side. This is surely an extreme view. Thus, Dr. Ham, as an organist, is no doubt well aware that of Rheinberger's twenty Sonatas all but a few of the early ones are structurally up to the Beethoven average; moreover, in some cases Rheinberger has made a real contribution to the structure by his combination of fugue and sonata forms. In speaking of the scherzo, its descent from the minuet is noted. It might be worth while telling the student that Bach includes one in his A minor Partita. In a foot-note on p. 78 it is said that concertos are sometimes written for more than one solo instrument, and reference is made to examples by Beethoven, Brahms, &c., and to the fact that Mozart wrote one for two pianofortes. The student would be interested to hear that Bach

went several better by writing three concertos for two claviors, two for three claviors, and one for four claviors and orchestra, besides others for more than one solo instrument.

The value of a text-book of this kind depends largely on its containing plenty of well-chosen music-type illustrations. Here there are well over a hundred, some of them lengthy. The complete Beethoven sonata movements analysed include the *Allegro* of the E major, Op. 14, No. 1, the *Presto* of the D major, Op. 10, No. 3, and the *Finale* of the 'Pathétique.' There is a copious index. In all respects this is an admirable little work, with no waste, no hiatus of a serious nature, handy in size, and with a practical scheme well carried through.

H. G.

'Greek Themes in Modern Musical Settings.' By Albert Stanley.

[The Macmillan Co., 4s.]

Volume 15 of the magnificent Humanistic Series, produced by the University of Michigan, is devoted to Greek themes in modern music, by Albert Stanley. It contains the music written for the Michigan University performances of Greek, Latin, and pseudo-Greek plays, with a full explanation of the composer's aims and intentions. There is also a chapter on the dances and movements of the chorus, by Herbert Kenyon, and another on the necessary costumes for such plays, by Orma Butler.

The production of a Greek play always reopens the question as to whether we ought to attempt to reproduce the modes and simplicity of ancient Greek music, or whether we should use the resources of to-day. In theory Mr. Stanley advocates the former, but in practice he fortunately disagrees with his own opinion—rightly, for it is impossible for us of the present day to ignore the experience of a thousand years. Our ears, trained to appreciate the emotional power of harmony, will never thrill to the sound of a single flute, as doubtless the Greeks did in the year 400 B.C. To what extent the setting of a Greek play should draw upon all the resources of modern harmony is another question. It is certainly a shock to find the composer, who advocates and uses the modal method with great charm in 'Sapho,' descend to the use of nerveless ninths in 'Alcestis.'

In his accompaniments Mr. Stanley has been unfortunately more faithful to the classic tradition than in his choral writing. He has limited his orchestra to two flutes, two clarinets, and two harps, which instruments are supposed to be the nearest approach to the ancient orchestra. This is surely a mistake. If once you have allowed your chorus to break into modern choral effects, the accompaniments of these six instruments will sound miserably thin and inadequate. And, as the composer says that these settings were intended to meet the conditions obtaining in the majority of Colleges and Universities, surely a setting for string orchestra would be far more suitable than one for two harps, which I very much doubt could be found in any University town on this side of the Atlantic, except London. Strings would be far more binding and expressive than harps, and, moreover, would represent the modern man's idea of music, because strings are to the modern man what the lyre was to the Greek.

The chapters devoted to the dances and dresses are wholly admirable, the diagrams helpful, and the photographs beautiful. In fact, the experiences of these University players must be of interest to all who are responsible for such productions. But why should this edition retain Greek words written in English characters, such as 'akone'? Where all is English, why should this one word be left untranslated? And why should the music be so full of mistakes? Moreover, though it must needs be that misprints should come, 'Harps tacet' is indeed a sorry blunder in the work of scholars upon a classical subject.

A. B.-S.

'Music for Children.' By M. Storr.

[Sidgwick & Jackson, 6s.]

This book raises anew the big question of the teaching of music in elementary schools. Its clear and enlightening ideas will help very many teachers who are not specialists in music; but the problem of how those teachers are to get the training that will enable them to apply the book's ideas is still far from a satisfying solution. The author is perfectly aware of the difficulties inherent in the present system. Musicians are divided between the inclination to place the greater part of school music work in the hands of visiting specialists (the specialist on the staff is an alternative that the authorities in these schools have not yet taken up), and the desire to keep all the child's early guidance in the control of one set of teachers, whose influence can continually be brought to bear on his work as a whole.

The importance of the correlation of music with other subjects cannot be overestimated. The old days of water-tight compartments—of mutually exclusive history and geography, of Euclid divorced from any practical application in geometry—are over, or, at least, the dividing lines are becoming obliterated. Music has lagged behind almost all other graces of knowledge. Its peculiar estimation as a 'fancy' subject was a drawback to its taking its place—a reasonable, not an exaggerated place—in the curriculum.

In working out any system of teaching music in schools, therefore, we ought to keep a good sense of proportion, and to try to find out what it is possible to teach, and how far the general teacher is now able, or may by training be made able, to apply our system. From that consideration we urgently need now to press on to find out how the teacher who is not a specialist can be trained to do that which it is possible and desirable to do in the most efficient, musicianly way—and there, of course, we must begin by remembering that not all teachers have the musician's spirit. There are still many people, excellently educated according to the older views, intelligent, and able to assimilate many kinds of specialised knowledge, who are not and never will be capable teachers of any but the most mechanical of musical work. You cannot make musicians by any amount of training; and the training in music, in many of the elementary teachers' colleges, is by no means sufficient.

Miss Storr's book aims at making the best of the present situation. She gives the results of her experience in teaching school-children to listen, and leaves her ideas with the reader to be compared with those that develop from his own experience, and to be widened and adapted as his knowledge grows or his circumstances demand. Hers are the



conclusions—by no means final—of an enthusiast in whom good sense and industry are joined to an appreciation of the present limits of knowledge. Her book, she modestly says, is intended, 'to act as a spur to those who are qualified to lead, by showing exactly what help the non-professional needs.' It should enlist, then, the sympathy of all musicians.

The preparatory work recommended by Miss Storr includes free movement to rhythmic music, and teaching (by imitation) plenty of nursery rhymes and simple tunes. In further development she builds on some of the Dalcroze principles, paying tribute also to the clear-sighted and broadening labours of Mr. Stewart Macpherson.

In separate chapters the author outlines what she believes may be done in rhythmic, melodic, and harmonic training in this second stage. It may seem to some that here she insists rather too keenly on the analytical side of appreciation. This sort of thing is only dangerous in the hands of teachers who, as anxious hewers of trees, are either too dull-spirited or too devotedly technical to realise the beauty of the woods in which they work, and the vital need of sending their pupils away filled with a sense of delight in the freedom, balance, and power of great art. Again, much depends upon the quickness and intensity of the teacher's response to beauty.

In an experimental book such as this, we must not grumble if there are not elaborately detailed plans of work, schemed out minutely for each lesson, showing precisely how the parts of the subject are to be related and how presented. Miss Storr's syllabus covers merely three pages. It is, indeed, simply intended as a suggestion.

There are many careful analyses of pieces, from the simple to the complex. Mr. A. E. F. Dickinson has analysed some Beethoven Sonatas and Bach Fugues. Many musicians will feel that they would like to discuss with him a few of his conclusions, which are debatable, but they will all appreciate his care in detail.

Finally, a great value in the book is its lists of music and gramophone records that experience has taught are interesting to children. Dr. R. T. White has supplied the gramophone list. Names of publishers (and prices) are very sensibly added.

This is one of the many volumes we shall need before we come to any foundation of assured knowledge as to what it is possible for elementary school-teachers to do in dealing with music. It is to be praised as a wise and practical presentation of a musicianly-minded teacher's faith. A.

## Gramophone Notes

By 'DISCUS'

COLUMBIA

I took up the records of Mozart's E flat Symphony (three 12-in. d.s.) with pleasurable anticipations that were not fully realised. The players are the London Symphony Orchestra, conducted by Weingartner, and the combination is one from which we expect much. But there is a lack of clearness about some of the record, and a good deal of it is actually dull. Some of the latter effect comes, I think, from the *Allegro* of the first movement being started at too slow a pace. Weingartner quickens up later, but again drags a bit when the opening subject reappears. Listening, score in hand, I got an impression that

the lack of clearness is due partly to the drum being over-loud, and so blurring the middle of the texture; the chief cause, however, seems to be the poorness of the bass strings, whose figuration and scale-passages generally are muzzy. At one or two points the bass is practically inaudible. But we expect more than mere clarity in the playing of a Mozart Symphony, and it must be confessed that of the charm and life of the work we get little. The orchestral tone-colour does not come out well, and as a result we miss a lot of the delightful little contrasts between the strings and wood-wind. The slow movement comes off best in this respect, and the *Finale* is the most successful in the matter of spirit. There are no 'cuts.' Let us hope for more Mozart and Haydn records, at the same time praying that steps be taken to ensure a reproduction of tone-colour as good as that usually forthcoming in records of more modern orchestral works. I don't know what force is employed in recording these lightly scored works of the older classical school, but generally one has an impression that it is too big. Bearing in mind the clearness and telling tone in chamber music records, one feels that such a work as this Mozart Symphony would come off best with a couple of players to each of the string parts, except the violoncello, which might have three. Anyway, we want a better-defined bass, and a clearer, more solo-like effect in the passage-work generally.

It is tantalizing to find the qualities the Symphony record lacked present in some orchestral records of comparatively little importance. Here is a Suite by Arthur Wood, 'My Native Heath,' played by the Court Symphony Orchestra, conducted by the composer (two 10-in. d.s.). Now, Mr. Wood is not a Weingartner, and the Court Symphony Orchestra would probably be the last to claim that it is on a level with the L.S.O. Yet the fact remains that we get a far better reproduction of the various tone-colours, and on the whole more clearness.

Mr. Wood's music is slight and unoriginal, but (or 'and,' whichever you prefer) it makes pleasant hearing. The Suite consists of four short movements—'Barwick Green,' 'Bolton Abbey,' 'Knaresborough Status, or Hiring Fair,' and 'Ilkley Tarn, a Dance of the Sprites.' So we see that Mr. Wood's native heath is the county that has just carried off the championship once more.

The remaining orchestral record is of Herman Finck and his band playing Mr. Finck's 'Looking Backwards' ('Memories of Melodies we loved')—a string of tunes, or bits of tunes, that ran round the town when the middle-aged man of to-day was a bit of a lad. I suppose it is useless to expect Mr. Finck and other arrangers of such fantasias to see how much more satisfactory an effect could be got by using fewer themes and giving them a hint of development. A long series of snippets is irritating in its scrappiness. Quilter's 'Children's Overture' is an example of the kind of thing needed—just enough development to make the medley hang together. Incidentally, this Finck Fantasia shows that the melodies we used to love were in the main sentimental.

A 12-in. d.s. of the Léner Quartet playing the *Adagio* from Schumann's A major and the *Scherzo* from Mendelssohn's E minor is good, but not in the first flight of Léner achievements. A better all-round result is got by three mere Englishmen—Arthur Catterall, W. H. Squire, and William Murdoch—in the *Scherzo* and *Trio* from Schubert's Trio in B flat and the *Scherzo* from Arensky's Trio in D minor.

These are quite first-rate. The pianoforte tone is especially good—practically no jarring note is heard. I wish records of pianoforte solos would give such good results. But they never do. You may hear a pianist playing in an ensemble work and producing (as in this Trio) excellent tone; and yet the same player, in solo work, will give a jangling record. Why? The answer is obvious, yet there is little improvement on the pianoforte records of five years ago, despite the rosy descriptions in companies' bulletins and advertisements. A 10-in. d.-s. of Pouishnov gives us the problem in a nutshell. On one side we have him playing his own 'Petite Valse' and 'Musical Box' (two pleasant-sounding little pieces of slender significance), and on the other a Humoresque of Rachmaninov. In the former the music is quiet and the tone is good; in the latter there is a good deal of loud playing, and in practically all of it the tone is bad. It ought not to be beyond the power of this scientific age to devise a pianoforte for recording purposes—one that may be smitten and yet not jangle and blast. It would probably sound vilely in the recording-room, but that would not matter if it sounded well in the drawing-room.

Strockoff is recorded (12-in. d.-s.) playing the overworked 'Hymn to the Sun,' from 'Coq d'Or,' and a Dvorák-Kreisler Slavonic Dance. Both are excellent reproductions, but the playing of the Dance seems to be far too slow.

Only three vocal records call for notice. The best is a 12-in. d.-s. of Norman Allin singing Moussorgsky's 'The Seminarist' and Strauss's 'The Solitary One.' Both songs being unfamiliar, it is unfortunate that the words come through only fitfully. One can gather the drift of the songs, however. Both show the singer's magnificent voice to great advantage—the long-held, low notes in the Strauss song are a feature. 'The Seminarist' is a very striking bit of interpretation.

The Holme Valley Male-Voice Choir is a fine body of singers, but it is not heard to advantage in a record (10-in. d.-s.) of Vaughan Williams's arrangement of 'Down among the dead men,' and Adams's terribly threadbare 'Comrades in Arms.' There is a lack of grip and incisiveness, partly due (it seems) to rather poor management of the words.

Dame Clara Butt is recorded singing two indifferent songs—Squire's 'Just a ray of sunshine,' and Ivor Novello's 'A Page's Road Song.' In the latter the singer modifies her great voice to suggest the page, but unfortunately the result gives an impression that the youth has been drawn from a church choir trained on the most colourless lines. One almost expects to hear him switch on to Manktelow in F.

H.M.V.

This month's output includes three important instrumental works. First, there is a Brahms Symphony—No. 2, in D, played by the Albert Hall Orchestra, under Sir Landon Ronald (four 12-in. d.-s.). Brahms does not appear to be very well represented on the gramophone, apart from two or three of the 'Hungarian Dances'—which of course can be heard easily at all sorts of places from supercinemas and restaurants to Queen's Hall. Only the first Symphony is frequently played, so we may well be grateful to the Company for giving us the genial and attractive No. 2. This said, it has to be added that the record is not quite a success throughout. The opening movement and the *Adagio* on the whole sound confused and heavy; the third movement

(*Allegretto* and *Presto*) is capital, especially the quick *staccato* section; and the *Finale* is good in general, with some passages quite first-rate. The reason for this somewhat streaky result is to be found, I think, in the scoring. One need only put on a succession of orchestral records of various kinds to be convinced that, almost without exception, the more modern composers come off best. For example, I know nothing better, so far as clarity and reproduction of tone-colour are concerned, than the H.M.V. records of 'Petrouchka' and the *Vivace* of the 'Pathetic' Symphony. On the other hand, most of Beethoven's orchestral music sounds dull. Even in the concert-room Brahms's scoring is apt to dissatisfy by its consistent thickness and greyness. Listening to this record, it seems evident that the classical convention of frequently doubling the flute, oboe, or clarinet in the octave below by the bassoon, and of duplicating parts in other ways, is against good recording unless the passages lie rather high and/or are unaccompanied. I believe that the scoring of practically all orchestral music is already modified slightly in the recording-room; if so, there is room for yet more courage. We want the music passed on to the best advantage, and as a rule it will be found that the clearer the record, the nearer the effect is to that intended by the composer. The case is analogous to that of the pianoforte: if the tone comes out badly on the gramophone, it is no matter to us how good it is in the recording-room. If, in order to give the gramophonist good pianoforte tone, it is necessary to use for recording purposes an instrument with dull and woolly tone, very well. The recorder's feelings are as nothing compared with those of his thousands of hearers. However, back to the Brahms: a very enjoyable set of records, especially if you have the score in your head or hand, so as to be able to make good any occasional shortcomings. Readers who wish for the pick of the bunch should get No. D 873, on one side of which appears the delightful *Allegretto* and *Presto*, and D 874, which gives the *Finale*.

The second important item is Schumann's 'Carnaval' in full, played by Cortôt. There are three 12-in. d.-s., and for the guidance of readers who want any special items, I mention that record 706 comprises Nos. 1-7; 707, Nos. 9-17; and 708, Nos. 18-21. Cortôt's playing is as delightful as we expect it to be, and nothing more need be added in the way of eulogy. The tone, however, comes out somewhat harshly at times. I note that in the article on the gramophone in the new 'Dictionary of Modern Music and Musicians' (Dent), Mr. Compton Mackenzie speaks with enthusiasm concerning recent improvements in the production of piano tone. I think he is unduly kind to the companies.

I have Cortôt records made four or five years ago that are better toned than the majority that have since come my way. However, we must turn a deaf ear to the uncomfortable noises, and rejoice in the recording of such playing and music as this. To students embarking on the pleasurable task of getting up the 'Carnaval,' these records will be a boon.

Thirdly, here is the Chaconne, played by Isolde Menges (two 12-in. d.-s.). I am Philistine enough to want some kind of accompaniment to this great work. Played *solus*, much of the interest is of a technical nature that can be appreciated only by proficient fiddlers. To the rest of us, especially those whose work lies much in the way of keyboard music, the effort of violinists to make their



instrument play big chords and polyphony always seems perverse. 'Here,' we say, 'you have the perfect instrument for the delivery of melody, yet four-fifths of a violin recital are devoted to chords, part-playing, and passage-work of a type that the pianoforte can do infinitely better.' Miss Menges's playing is first-rate at the start, and not quite so good towards the end, where there is slightly faulty intonation in some of the high chords. Her fine tone is well reproduced.

Vocal records this month are of unusual interest and excellence. A 10-in. d.-s. of Chaliapin gives us the singer at the top of his form in the 'Song of Galitsky' from 'Prince Igor,' and Varlaam's song, 'In the Town of Kasan' from 'Boris Godounov.' One need not understand all that the songs are about in order to enjoy these vivid performances. The only fault that can be found is on the score of power; the volume is so great that in a small room it fairly hits one. The orchestral accompaniments are remarkably clear and full of colour—so much so that one naturally asks why they should be better than those of the Mozart Symphony and parts of the Brahms mentioned above.

One finds a melancholy interest in the 10-in. d.-s. of Caruso singing a couple of songs by E. de Curtis and S. Fucito. The music is merely so-so, but one forgets it in enjoyment of that rich, warm voice. We have heard a good deal about various tenors being the successors of Caruso; the best of them are a long way off, especially in breath control, and in ease of production where power and high notes are required.

Records of 'Shepherd, see thy horse's foaming mane' continue to be made. The best known to me is the latest—that of Robert Radford. The words come out well, and the climax is as ferocious and bloody-minded as it ought to be. I have heard no record of Radford that shows him to so much advantage. (But why does he break most of the phrases throughout?) On the other side is the other Hungarian favourite, 'Had a horse'—less striking in every way (10-in. d.-s.).

After Chaliapin, Caruso, and Radford, comes Peter Dawson, who might have made a good show in such company had his material been better. Unfortunately, he wastes his fine voice on a couple of poor songs of the patriotic type—Harriss's 'England, Land of the Free' and Byng's 'The Empire's calling.' A pity that the Imperial idea produces so little worthy music! Try to devise a programme of works inspired by the Empire, and see what blatant flap-doodle you are thrown back on after your first few items.

#### ÆOLIAN-VOCALION

Yet another classical Symphony—this time the G minor of Mozart. The players are the Æolian Orchestra, and the conductor Mr. Greenbaum—a name in this connection new to most of us. He secures an excellent performance, letting the delightful music tell its own tale. The recording is first-rate—on rather too small a scale of power in my opinion, but beautifully clear. In this respect it is superior to either of the symphonic records discussed above, and among the best known to me. Only the first two movements are issued so far, each on a 12-in. d.-s., the remainder being promised for next month.

Eugène Goossens's Suite for flute, violin, and harp is recorded on a 12-in. d.-s., the players being Charles Stainer, Charles Woodhouse, and Marie Goossens. The reproduction is very clear, and the

use of three so well-contrasted instruments leads to some delightful tone-colours. The main interest of the music lies in this. Of the two movements, 'Impromptu' and 'Divertissement,' the latter is perhaps the more attractive. It recalls the style of Bliss's 'Conversations.'

Only two vocal records call for mention. Both are by native singers whose voices record remarkably well. Frank Titterton is heard in 'Lohengrin's Narrative' and in the same rather boring person's 'Farewell,' with orchestral accompaniment (words not clear enough); and Watcyn Watcyns sings a poor song by Sanderson—'When you're away'—and a rather less poor one by Kennedy Russell—'Why shouldn't I?' (There is a slight tendency to flattening on a note here and there.) Both these are 12-in. d.-s.

Some capital dance records give just the vividly clear reproduction of texture and tone-colour that I hope we shall soon find in records of classical orchestral music. (This point must be harped on till something comes of it.)

#### ANGLO-FRENCH MUSIC COMPANY

These publishers have just issued a set of records of pianoforte pieces set for Trinity College Examinations. The player is Alec Rowley, who does his trying task with a clean and fluent touch that should serve examinees and their teachers as the best of models. There are eight records. I have not space to set out the full list of pieces and studies recorded, but a pamphlet giving these and other particulars may be had from the Anglo-French Music Company. The recording is well up to the average as regards the tone. The venture opens up a new field for the gramophone, and wise teachers will keep an eye on developments. My only complaint about this set is on the score of the list itself. Frankly, it is poor. There is no Bach; the examples from other classical composers are far more hackneyed (even feeble) than they need be; and the modern works drawn on include some specimens that will give the more perceptive of young students a poor opinion of contemporary music.

## Wireless Notes

BY 'CALIBAN'

The B.B.C. audience includes so many uninitiated listeners that the policy of prefacing the items with a few explanatory or historical remarks is sound. But the very fact of so many of the hearers knowing little about serious music makes it all the more important that these prefatory remarks should be accurate, and that any excursions into criticism should not be over-reckless or sweeping. I have heard some critical pronouncements that made me squirm to such an extent that I omitted to make notes of them for reference in this column. But I am able to remember one set of comments that was very misleading. Like other Bachites, I was on hand when the band of the Scots Guards played what was announced in the *Radio Times* as a 'Prelude, Chorale, and Fugue.' This title made me suspicious, for I could recall no work of Bach so named. But judge what we listening Bachites felt like when the announcer told us (1) that Bach was first and foremost an organ composer (a popular delusion; Bach's organ works are only a smallish portion of his output); (2) that the work now to be played was

one of these organ works; and (3) that the form of it—Prelude, Chorale, and Fugue—was one in which a good many of his works are cast. As to (2) the Prelude was that in C sharp minor in Book 1 of the 'Forty-eight.' The Chorale I could not identify, but it was certainly not one of what are known as the 'Organ Chorales'; the Fugue was an organ work—the 'Great' G minor. Fine music is something to be grateful for, even if the wrong label be attached, so I soon forgave the announcer, and settled down to enjoy myself. But the miscreant who arranged the work, after associating two movements that Bach never intended to be linked, and sticking in between them a Chorale, went further, and spoilt the Fugue by working in the Chorale from time to time. The result, of course, was that the beautiful contrapuntal texture disappeared at times, and the prominent feature became something with which Bach had nothing to do. It is all to the good that military bands should play transcriptions of Bach, but they ought to show proper respect for the text. I should add that the playing of this annoying perversion was excellent.

A capital symphony concert was that broadcast on September 15, conducted by Sir Landon Ronald. I mention it specially, because it gave us another example of the wireless beating the concert-room. I have never heard 'L'Après-Midi d'un Faune' to such advantage as on this occasion, when it reached me in the dead stillness of the countryside. There was the usual short break after the announcement, and then into the intense silence stole the familiar little run-down of the flute. How much more fitting than the usual concert-room opening, with somebody rustling a programme, or squeezing past your knees, or releasing a few germs via a cough or sneeze! This emergence of music from absolute silence is not the only striking thing about wireless concerts. The close of some pieces is extraordinarily effective in the same way. Recalling the frequency with which in the concert-room the usual burst of applause shatters the spell, one is not surprised at the impressiveness of most of the final cadences when heard by wireless. For this reason I hope the B.B.C. will not adopt some unimaginative people's suggestion that a small audience shall be present in the studio for the purpose of rounding-off the performances with due smiting of palms. Now that thousands of us are at last beginning to appreciate the beauty of silence in connection with music, we don't want to go back to conventional noise. Apropos of this question, I cannot refrain from mentioning an example that gave me the thrill of a thousand. Some months ago the B.B.C. broadcast from its studio a performance of 'Hamlet.' Like most people, I thought that, heard and not seen, would be a fiasco. Perhaps it was to listeners who didn't know the play. To those of us who did, and who could mentally visualise the action, it proved extraordinarily moving—at all events, that was my experience. But the finest moment was at the end, which came with Hamlet's death; his final words, 'The rest is silence!' were followed by a stillness that gripped one. Here was an effect impossible in a theatre, seeing that hats and belongings have to be rescued, and trains caught.

Going back to Sir Landon Ronald, I was interested to read his remarks in the *Evening Standard* on wireless concerts. Sir Landon is not one of those who see in wireless nothing more than a kind of toy, or who regard its transmission of music as a travesty. 'People who will have nothing to do with broadcasting

will find themselves badly left,' he said, 'for it has come to stay, and to be one of the biggest factors in the world of music.' I was interested, too, in his opinions as to the effect of broadcasting on the ordinary concert. I have never agreed with the view that listening to music via the wireless would send people to hear performances at first hand in the concert-hall. I have come to the exactly opposite opinion through my own experience, and I was not surprised to find Sir Landon saying:

While wireless has, like the gramophone, done much for music, in the sense that it has introduced the works of great composers to a new and wider public, it has caused a falling off in attendances at concerts. People hear a symphony through their wireless set, but that doesn't awake in them any desire to go to Queen's Hall or the Albert Hall to hear it; and those who have been concert habitués seem to prefer to stop at home and enjoy their music there instead of turning out and spending money.

It is a good thing that the B.B.C. seems to be aware of this tendency on the part of musicians to look to wireless for their concerts. All sorts of good things seem to be in store for us during the coming winter. But let us hope that those responsible will think twice before letting loose on us the music played at Pavlova's performances. Only the very best of ballet music is worth listening to apart from the ballet, and that played at the opening of Pavlova's season on September 5 was about the very worst. My programme told me that I was listening to a ballet called 'Don Quixote,' but my ears couldn't credit it. The programme was right, however, and as a result I have one more name to add to my list of the world's worst composers—that of Ludwig Minkus. Incidentally, here was another case where the wireless listener scored. When I had heard enough of Minkus to be quite sure that he was the sort of composer who would be consistently bad, I switched off. You may imagine my chuckles when I learned from the *Sunday Times* that Ernest Newman was at the performance and had been unable to escape a bar of it!

In a long experience of bad music [he wrote] I have never come across anything so utterly banal, so inane, so thoroughly incompetent in every respect, as that of Minkus to 'Don Quixote.' The stuff is an insult to the intelligence of any musical hearer; I had to summon up all my respect for Madame Pavlova to persuade myself to sit it out.

I hope the musical authorities of the B.B.C. saw Mr. Newman's outburst. If so, it should make them cautious about relaying to their clients music of whose quality they have no kind of guarantee. 'Tis bad business buying a pig in a poke for yourself, but far worse when you are buying for some one else.

The eleventh season of the Central London Music Study Circle will open on Saturday, October 4, at 3 p.m., when the President, Mr. Percy Scholes, will give a brief synopsis of the course chosen for the season, 'The Development of British Music and Literature.' The Circle meets at the Metropolitan Academy of Music, 72-74, High Street, Marylebone. Visitors are invited, and particulars of membership will be forwarded on application to the hon. secretary, Mr. Anton Herrick, 19, Christchurch Road, N.W. 3.

Messrs. Schott offer a prize of about £300 for a Concerto in chamber style. Manuscripts should be received by them at their Mainz office not later than December 1. The judges are Joseph Haas, Paul Hindemith, Erich Wolfgang Korngold, Lothar Windsperger, and Dr. L. E. Strecker. Full particulars on application to Messrs. Schott, Mainz.



## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

Full particulars and the Syllabus of the Certificate Choir-Training Examination for those who do not hold the diploma of F.R.C.O. or A.R.C.O., to be held on November 5 and 6, 1924, may be obtained on application to the Registrar of the College.

Free lectures on Choir-Training will be given at the College on

Monday, November 3, at 7.30 p.m., by Dr. H. W. Richards, on 'The General Principles of Choir-Training.'

Tuesday, November 4, at 3 p.m., by Dr. Keighley, on 'Mixed Chords'; at 6 p.m., by Dr. Stanley Marchant, on 'Boys' Voices.'

Members and their friends are cordially invited. No tickets required.

H. A. HARDING, *Hon. Secretary.*

### CHOIR-TRAINING AT THE ROYAL COLLEGE OF ORGANISTS

The great value of the Examinations in Choir-training instituted by the Royal College of Organists is not yet fully realised. The examination for the 'Choir-Training Certificate' is held in November each year, and the requirements cover all the work which an efficient choir-trainer should be ready to undertake. The examination is in two parts, paper work and practical demonstration.

The paper work covers questions on the training of voices, church music of a simple character, general principles for the selection of music, conduct of a simple congregational service, methods of rehearsal, &c. There will also be a short melodic ear-test of four bars to be written down as heard.

The practical tests are of an eminently useful character. Simple demonstration of the methods of voice-production (breathing, resonance, diction, and the correction of common faults) is required. The candidate conducts a small choir in the singing of a hymn, a psalm, and an anthem. (This year the selected anthem is Ouseley's 'How goodly are thy tents'). As it seems reasonable to expect the choirmaster to be able to play simple pieces correctly, he is asked to play a given hymn-tune at sight, though he is excused from playing the pedals.

A choir-training certificate from such a body as the R.C.O. will be an immense boon to the young organist in applying for posts; for in many cases his youth prevents him from being able to produce much other evidence of experience and knowledge of choirs. The next examinations are held between November 3 and 8, and the last date for entry is October 6.

### THE NATIONAL UNION OF ORGANISTS' ASSOCIATIONS: NEWCASTLE CONGRESS

The members of the National Union of Organists who held their Annual Congress this year at Newcastle-on-Tyne, September 1, 2, 3, and 4, formed the opinion that the Northern Metropolis is a fine place, inhabited by warm-hearted and hospitable people. They were impressed by the ancient and historic features of the City, and still more by the evidences of its progressive modernity, its business activities, its spacious streets and stately lines of buildings. A tremendously virile place and people. The nation looks to it for ships, guns, and coal. It is famous for these things, perhaps not so famous, except in another way, for its City Hall organ. But this is a matter of hearsay only. Certainly nothing could have been kinder in tone and expression than Newcastle's Civic welcome offered to the Congress of Organists on behalf of the City, by the Lord Mayor. The preliminary meeting was held on Monday evening in King's Hall of Armstrong College, when close on a hundred members attended, and were refreshed—after, in many cases, long railway journeys—by the

interesting and stimulating address on 'Temperament and Vocal Expression' given by Mr. George Dodds, with vocal and instrumental illustrations by his wife, an artistic soprano, his brother, Mr. Veaman Dodds, a sympathetic accompanist, and Miss Ella Tomlinson, a young violinist who is already an accomplished player. The lecturer said that a musical setting should be the individual and rhythmic expression of the inner meaning of the poet's words. By way of illustrating his points, it was a happy idea to give four contrasted settings of Christina Rossetti's 'My heart is like a singing-bird,' by Cowen, Scott, Coleridge-Taylor, and Parry. Another example one would have liked repeated was Dr. Whittaker's charming setting of de la Mare's 'Dream Song,' which by the way is dedicated to Mr. J. B. Clark, a musical amateur well-known at Newcastle. A 'Nocturne' for soprano, baritone, violin, and pianoforte also showed the lecturer in favourable light as a composer, and in both capacities Mr. George Dodds gave real pleasure to his audience. On Tuesday morning, Mr. Sydney H. Nicholson, President of the National Union, took the chair at a meeting of the delegates, and after business matters had been disposed of, a formal welcome was given to the assembled members by the Rev. W. A. Studdert Kennedy, Vicar of Gosforth, a clergyman of broad mind and musical sympathies. The local Association is fortunate to possess him as its president. Discussion arose on the vexed question of the 'Priest-Organist,' and Mr. J. H. Dixon (Lancaster) moved 'That this Congress of Organists, amateur and professional, whilst loyally supporting the ministerial efforts of the clergy, notes with regret the growing tendency to appoint ministers of religion to the post of organist in churches where no difficulty could arise in having such services performed by a fully qualified musician.' The discussion which ensued certainly ventilated the matter from varying points of view. Eventually the motion was withdrawn.

On Tuesday afternoon a visit was paid to St. George's Church, Jesmond, where a recital was given on the four-manual Lewis-Binns organ, which Mr. J. M. Preston's recitals have for many years made notable. This fine player greatly impressed his hearers by his brilliant technique in playing Vienne's third Symphony (the first, third, and fifth movements) and pieces by Maleingreau and Jongen, music whose atmospheric harmonies and elusive horizons made us realise how far organ music has travelled since the days of Mendelssohn. Stuart Archer's Variations and Lemare's 'Toccata di Concerto' were no less acceptable and effective items in a masterly performance. The event of the evening was the Civic Reception held by the Lord Mayor and Lady Mayoress in the Laing Art Gallery. His Lordship was supported by the Sheriff, and attended by the City Sword-bearer, whose official 'biretta' evoked respectful admiration. It took men's minds back to the spacious old days, if not to the misty past, when Hadrian came into Britain, and reared his famous Roman Wall, beginning at Pons Elii and ending at the Solway Frith. The Sheriff, Councillor Lambert, is a high functionary with a human side sympathetic to musicians, for he himself is one. He made a point in recalling the story of the bright boy at a musical examination, who described an 'interval' as the time to adjourn for refreshments. Before and after this interval some delightfully interesting music was heard under the direction of Dr. W. G. Whittaker, that fine musician whose many-sided activities and remarkable achievements, both as a composer and choral-conductor, have made his name an outstanding force, radiating far and wide. At Newcastle one was glad to see him in the flesh, and to enjoy with him the humour and humanity of Northumbrian folk-music, examples of which were sung by Mr. E. J. Potts, with Dr. Whittaker at the pianoforte. Added interest was given to the various items by his explanatory remarks. The Wallsend Male-Voice Choir, conducted by Mr. G. Danskin, in its singing of several choral arrangements by Dr. Whittaker of Northumbrian folk-music, showed the perfection of training in all points. It was really splendid singing, full of expression and fire. One will not soon forget 'Bobby Shaftoe.' Last, but not least, was the interesting playing on the Northumbrian small pipes, by Messrs. H. and T. Clough, father and son, members of a family whose skill as players is hereditary

and locally famous. These pipes, while similar in appearance to the Scotch bagpipes, are distinctly more pleasing in sound, and less provocative of battle, murder, and sudden death. Mr. Clough, jun., is a very dexterous performer, as he showed in the rapid 'Keel Row' variations by Shield, the Newcastle musician of 'The Wolf' fame. Wednesday was devoted to junketing, and in ideal weather a motor-trip was made to Durham Cathedral, where the Dean, Bishop Welldon, welcomed the party, and an enjoyable short recital was given on the fine Willis-Harrison organ by Mr. Cyril B. Maude, the deputy-organist, an able and musicianly player. Then on to Sunderland to be entertained to lunch by Sir John and Lady Priestman. Following this a visit was made to St. Andrew's Church, Roker, a fabric of interesting and unique interior design, of which Sir John had defrayed the cost. He is himself its organist, and also possesses in his house near-by a large four-manual concert organ of great power and variety of tone, including a Terpodian by Schulze. In Roker Church is a fine two-manual organ by Norman & Beard, and upon both instruments short recitals were given by Mr. Preston, whose masterly skill was shown in examples by Widor, Liszt (Fugue, 'Ad nos'), Silas ('Blenheim Fantasia'), Vienne, Ferrari, and Bonnet.

The Congress dinner at Tilley's Restaurant wound up an enjoyable day. Mr. Sydney H. Nicholson occupied the chair. He said that the next few years were going to be very important to organists. The Report of the Commission on the 'Property and Finances of the Church' had come to the conclusion that the organist had not been recognised at his full worth in the past. In responding to the toast of the National Union, proposed by Mr. J. C. Lumsden (Edinburgh), the general-secretary, Councillor John Brook (Southport), referred to the great help given by Mr. S. W. Pilling, who was prevented by illness from attending the Congress. Mr. Brook modestly withheld any reference to his own work in helping to found an organization which is so rapidly increasing in numbers and usefulness. It is largely through his untiring efforts and wise counsels that organists are beginning to reap the advantages of federation. But they do not seek to improve their status by becoming a trade union of the kind which is a menace to the community.

On Thursday morning a delightful hour was spent listening to Prof. W. L. Renwick, of Armstrong College, whose subject 'Music and Verse' dealt with the desirability of lyrical music conforming to the metrical quality and rhythmical impulse of the words. A visit was paid to the fine old cathedral and grim old castle, on the tower of which the visitors were photographed, as in many other places. A recital by Mr. Ellis, the cathedral organist, had been projected. Much sympathy was expressed at his absence owing to serious eye trouble. In his place Mr. Bull, the deputy-organist, displayed the powers of the notable Lewis-Harrison organ in the cathedral.

As guests of Mr. and Mrs. R. Stanley Dalgleish the Congress was entertained to tea, first visiting the beautiful Holy Trinity War Memorial Church erected by their hosts at Jesmond. They afterwards, on the same invitation, spent Thursday evening at the Theatre Royal.

On Thursday afternoon the president of the National Union, Mr. Sydney H. Nicholson, gave an address on the 'Report of the Archbishops' Committee on the Use of Music in Worship.' The genial organist of the Abbey had plenty to say, and that to the purpose. As a member of the Committee he said the Report was a sincere document. There was no justification for the use of music as a sort of bribe to attract people to church, and the Report laid it down that the organ should be regarded as an adornment, not a necessity. Asked to define the word 'bribe,' he suggested music chosen or performed solely with the idea of increasing or influencing church attendances. But, he added, organ recitals were not to be deemed bribes. Organists, as well as choirs, needed periodical spring-cleaning. Were things done as well as they might be? Was the music suitable, the pitch maintained, the chanting clear? Were the voluntaries well chosen? Mr. Nicholson also referred to organists' stipends, and to parsimonious churches which could afford to pay more. Useful discussion followed upon the address

and the points raised in the Archbishops' Report. It is manifest that things are capable of improvement. This will ensue if organists as a body unite in supporting their own National Union.

The interest and success of the Newcastle Congress were largely due to the excellent arrangements made by the local chairman, Mr. H. Yeaman Dodds, and secretary, Mr. F. Stone. Other prominent helpers included Dr. Hutchinson, and Sir John Priestman, chairman of the Sunderland branch of the Union. Next year's Congress will be held at Exeter.

W. A. ROBERTS.

#### PLYMOUTH GUILDHALL ORGAN

The organ in Plymouth Guildhall, originally built by Henry Willis in 1878, with four manuals and thirty-nine stops, has been entirely rebuilt and enlarged by Messrs. Hele, to the specification of the Borough organist, Mr. H. Moreton. It now stands as a five manual (the Echo organ in a separate swell box, and controlled from the Solo manual), with sixty-one speaking stops, and over forty couplers, &c., and ranks as one of the finest and most complete concert organs in the country. The re-opening took place on August 13, the date happily coinciding with the fiftieth anniversary of the Hall itself, and the completion of twenty-five years' service by Mr. Moreton as Borough organist. His programme on this occasion included Thomas Adams's Overture in C, the *Allegro* and *Finale* from Vienne's first Symphony, and the *Finale* from Stanford's 'Sonata Eroica.' This was Mr. Moreton's 2,741st performance, and a crowded audience gave him an ovation.

In a recent issue we gave a short account of an excellent musical service in a tiny Surrey village. A correspondent sends a programme of a concert given at Upper Clatford Church recently, which also deserves to be placed on record as an example of what can be done in a parish with a population of a few hundred people. The Church was crowded on a Sunday afternoon, and so much pleasure was evinced that some of the items were repeated at the evening service. The organ items included *Intermezzo* and *Scherzoso* by Rheinberger, a Pavane and Galliard by Byrd, Wolstenholme's Rondino, and Best's March for a Church Festival (given erroneously in the programme as by Bach). Miss Gwendolyn Teagle played violin solos by Pugnani, Bach, Handel, Lemare, and Wagner, and Miss Edna Scammell sang Schubert's 'Hymn to the Almighty' and Handel's 'O had I Jubal's lyre.' This little Hampshire village is happy in the fact that it has a musical rector, the Rev. W. R. Bentham, to whose enterprise this concert was due, and who himself played the organ solos.

Dr. Lawrence Walker gave the opening recital on the organ of St. James's Parish Church, Belfast, after its renovation by Messrs. Rushworth & Dreaper. His programme included Mendelssohn's first Sonata, three Bach Chorale Preludes, and pieces by Guilman, Mozart, and Rheinberger. Dr. Bullock, of Exeter Cathedral, also gave a recital, playing Bach's Fantasia in G and the B minor Prelude and Fugue, Chorale Preludes by Hubert Parry and Harvey Grace, Schumann's Fugue on BACH, Vienne's Arabesque, &c.

So few women take up organ recital work on its concert side that special interest attaches to the announcement of a recital on the Queen's Hall organ, on the evening of October 21, by Miss Marjorie Renton. She will play works by Bach, Reubke, Vienne, Widor, Franck, and Howells, and will have the assistance of Mrs. Mary Layton's Ladies' Choir. We understand that Miss Renton is a pupil of Dr. Henry Ley.

A clockwork carillon of fifteen bells, made by Messrs. Benson, of Ludgate Hill, has just been sent to Canada, as a gift to St. George's Church, Oshawa, Ontario, the donors being Mr. and Mrs. Houston, in memory of Edward and Rebecca Carswell. A series of a hundred and thirty changes can be rung automatically, and a hand clavier is also provided for use when a carillonneur is available.



Messrs. Hill & Son and Norman & Beard have recently built a new organ for Ulsterville Presbyterian Church, Belfast. Mr. Robert Winnington, gave the opening recital, playing a Prelude and Fugue of Mendelssohn, and items by Goodhart and E. Halsey. The instrument is a gift from Dr. Joseph Fulton, a member of the congregation.

At St. George's Presbyterian Church, Blackburn, on August 31, the organ was re-opened by Dr. Percy Elton, who gave a recital, his programme including a Fantasia by Saint-Saëns, Franck's Pastorale, and the Fugue from Guilman's fifth Sonata.

Dr. Harold Darke is now engaged on a series of six Bach recitals at St. Michael's, Cornhill. The recitals are given on Thursday evenings at 6, and the last four will take place on October 9, 16, 23, and 30.

## RECITALS

Mr. J. Stuart Archer, Cathedral Church of Christ, Canterbury—Variations on an original theme and two Chorale Preludes, *Stuart Archer*; Villanelle, *Ireland*; Prelude and Fugue in F minor, *Bach*.

Mr. Hugh Fowler, St. Peter's, Budleigh Salterton—Finale from Sonata in C sharp minor, *Harwood*; Fantaisie in E flat, *Saint-Saëns*. (Pianoforte Solo: Sonata in A minor, *Schumann*, Mrs. Foss.)

Dr. Alfred E. Whitehead, Trinity Congregational Church, Peterborough—Prelude in E minor, *Bach*; Canon in B minor, *Schumann*; Legend, *Harvey Grace*; Ballade, *H. Sanders*; Suite Gothique, *Boëllmann*.

Mr. Laurence M. Ager, Hellingly Parish Church—Chorale Prelude on 'Nun danket alle Gott,' *Bach*; 'From Hebrid Seas,' *Nesbitt*; Six short Variations on an Irish Air, *Stuart Archer*; Finale from Sonata No. 4, *Mendelssohn*.

Dr. Harold Darke, Christ Church, St. Leonards—Prelude on 'Rhosymedre,' *Vaughan Williams*; Fantasia and Fugue in G minor, *Bach*; Pastorale, *Franck*; Canon in B minor, *Schumann*; Prelude on a theme of Tallis, *Harold Darke*; Berceuse and Carillon, *Vierne*.

Mr. G. Sayers, Gorleston Parish Church—Allegretto grazioso, Allegro comodo, and Allegro marziale, *Frank Bridge*; Chorale Prelude, 'Lord Jesus Christ, unto us turn,' *Bach*; Prelude and 'Angel's Farewell,' *Elgar*.

Mr. Ernest F. Mather, St. Lawrence Jewry—Choral No. 3, *Franck*; Prelude to 'The Blessed Damsel,' *Debussy*; Prelude on 'Old 136th,' *Charles Wood*; Passacaglia (Sonata No. 8), *Rheinberger*. (Flute solo: Sonata, *Frederick the Great*, Mr. William Alwyn.)

Mr. W. A. Gardner, St. Paul's, Covent Garden.—Fugue in E flat, *Bach*; Sonata No. 2, *Mendelssohn*. (Violin solos by Miss Annette Ellis: Sonata in G, second movement, *Grieg*; Aria for the G string, *Bach*; Largo, *Handel*; 'Pieta Signore,' *Stradella-Papini*.)

Mr. Harold Helman, All Hallows', Ordsall—Sonata Britannica, *Stanford*; Cradle Song, Legend, and Psalm-tune on 'London New,' *Harvey Grace*.

Mr. N. S. Wallbank, Hexham Abbey—Toccata in D minor, *Bach*; Fantasia in F minor, *Mozart*; Prelude and Fugue on B A C H, *Liszt*.

Mr. H. Cyril Robinson, St. John's, Barmouth—Symphony in C minor (first movement), *Holloway*; Lament, *Harvey Grace*; Capriccio, *John Ireland*; Benedictus (Sonata Britannica), *Stanford*; Three Chorale Preludes, *Bach*; Toccata-Prelude, 'Pange Lingua,' *Bairdston*.

Mr. Herbert Walton, Glasgow Cathedral—Prelude and Fugue in A minor, *Bach*; Symphony No. 5, *Widor*; Rhapsody, *Harvey Grace*; 'Sea Fret' and 'Sea Surge,' *Julian Nesbitt*; Introduction and Theme Fugué, *Gigout*; 'Rouet d'Omphale,' *Saint-Saëns*; Impromptu and Toccata, *Alcock*.

Mr. James Easson, Church of the Holy Trinity, St. Andrews—Concerto in F, *Corelli*; Choral Preludes by *Charles Wood* and *Karg-Elert*; Scherzo in A minor and Rhapsody in D minor, *Alec Rowley*; Fugue in G minor, *Dr. Nares*; Sonata, *Reubke*; Berceuse and Finale, *Stravinsky*; Rhapsody in E, *Harold Darke*; Pastorale, *Franck*.

E

Mr. F. J. Livesey, St. Bee's Priory Church—Concerto No. 1, *Handel*; Andante (Sonata No. 4), *Bach*; Choral No. 3, *Franck*; Carillon, *Vierne*.

Mr. Alfred Wilson, St. Ninian's Cathedral, Perth—Toccata and Fugue in D minor and the 'Great' G minor Fugue, *Bach*; Choral No. 3, *Franck*; 'Sea Fret' and 'Sea Plaint,' *Julian Nesbitt*.

Dr. Ernest Bullock, Christ Church, Bala—Two Sketches, *Schumann*; Preludes on 'Melcombe,' *Parry*, and 'Martyrs,' *Harvey Grace*; Prelude and Fugue in B minor, *Bach*; Postlude in D, *Stanford*.

Mr. Harry Wall, St. Andrew-by-the-Wardrobe—A *Rheinberger* programme: Preludio, Tema variato, and Passacaglia (Meditations, Op. 167); Allegretto in A minor and Andantino in B flat (Trios, Op. 189); Fugue (Sonata No. 7); Adagio and Finale (Sonata No. 5).

## APPOINTMENTS

Mr. H. M. Bouchier, choirmaster and organist, St. Paul's Church, Denholme, Yorks.

Mr. Douglas M. Coates, choirmaster and organist, St. Mary Magdalene, Paddington.

Mr. J. Vanderpump, choirmaster and organist, Temple Church, St. Mary Cray, Kent.

## Letters to the Editor

## OF WHAT USE ARE CRITICS

SIR,—With reference to the comments on my letter, made by 'Feste' in his 'Ad Libitum' notes in your September issue, 'Feste' has avoided my main point in a cloud of words two columns long.

Let us have fair play. My point was: If a GANG of critics is necessary to detect a defect or virtue, of what use are critics? If ONE critic cannot give an authoritative opinion, why should great publicity be given to his remarks at all?

Now, regarding 'Feste's' observations.

Let him understand first of all that the inversion of 'mote' and 'beam' was intentional, to provide some one with an opportunity to 'criticise.'

As to a badly-cut suit or a badly-cooked dish, I believe that I alone could find the defect, without calling in a whole gang of neighbours to help to do it. If I could not, alone, find a defect of this sort, I could be regarded as a duffer—and this is precisely what 'Feste' infers of the single critic. Imagine a similar situation in business—the whole office staff to do the work of one!

Apart from this—I state as my opinion that reviewers and critics have not an authoritative standard wherefrom to judge, and that mere opinions, widely published, can be harmful and misleading to the public (which, unfortunately, is largely guided by 'criticisms').

To illustrate this point of lack of authoritative standard, if a hitherto unknown work of, say, Bach, Beethoven, or Wagner were discovered and offered for examination, under an unknown name, to reviewers and critics, what would happen? These self-flattering, would-be-authoritative beings would most probably make criticisms showing the 'defects' and inferiority of such a work; but if such a work were discovered bearing the name of such a master—what then? A chorus of admiration, flattering remarks—broadcast in the press.

The criticism of music being widely published, and based on no real foundation, I am convinced that such opinions should be drastically censored before their appearance, or should be stated as the opinions of such and such a person, without the authoritative tone at present adopted. When the critics have evolved to a stage in which they, with their lower-plane intellect, have reached the higher plane to which music belongs, then they can speak with the authority which they at present assume.

Concerning my criticising the critics, I do this from the standpoint of truth, honesty, and fair play for composer, performer, and public.

As to 'Feste's' comparison between giving judgments of a comparatively slowly moving play and of a swiftly moving piece of music, he makes it all the more obvious (painfully

obvious, but the 'Festes' have to be reminded of it) that such hasty judgments should *not* be broadcast as authoritative, and that if the work has to be done so hastily, then the critic is useless, as he cannot give a reasonably considered judgment.

I know that musical criticism has been a recognised craft for generations, but I contend that as it stands at present it is very much in need of improvement, without which it should be swept away.

Let 'Feste' answer my question (based on his own statement)—in one word, 'Yes' or 'No'—without reference to tailors and cooks who perform functions of a material character, as compared with music, which is, if not spiritual, at least mental.

But of what use to add more?

'Feste' states that a gang of critics is necessary, and being one of the gang or closely allied therewith he no doubt knows their uselessness singlehanded.—Yours, &c.,

The Chestnuts, F. W. MASSI-HARDMAN.  
Somerset Road, Teddington.  
September, 1924.

['Feste' writes: 'First, let me take off my hat to Mr. Massi-Hardman for his delightful "explanation" of the mote-and-beam slip. Probably his use of "infers" when he appears to mean "implies" is another crafty snare. My "cloud of words" did not set out to discuss all the issues raised by Mr. Massi-Hardman's first letter. I took the only point that seemed worth discussion—his question and answer, "Can the critics sing, play, conduct, compose, better than those they criticise? If not, their criticism is a mere pretentious humbug." Mr. Massi-Hardman demands fair play. Had he been as ready to give it as to ask for it, he would not have twisted and exaggerated a remark that occurred in my August article. Pointing out that the differences of opinion between critics are not only easily understandable, but might even be advantageous to the person criticised, I added that "a virtue or defect may easily escape one critic; it can hardly get past the whole gang." This obvious variant of the old tag that "in a multitude of counsellors there is wisdom," was interpreted by Mr. Massi-Hardman to mean that "a whole gang of critics is necessary to detect a fault or a virtue"—which is quite another thing. Mr. Massi-Hardman evades my real point in the matters of the ill-fitting suit of clothes and the badly-cooked meal. It was concerned not with the wearer or eater being able to decide single-handed as to defects, but with his right to complain unless he could do the job better himself. This was Mr. Massi-Hardman's chief case against the critics, as is shown by my quotation above. He dodges my reply to this, and makes a good deal out of his ability to decide single-handed about that suit. But can he? In my mind's eye I can see him when "trying-on" at the tailor's; even as other men, he will defer somewhat to the fitter: "What do you think about the length of the sleeves? . . . Perhaps a little more room here, eh? [waggishly]. We don't get smaller round the equator as the years pass, do we?" And (having no eyes in the back of his head, and an extra mirror being an imperfect substitute), "How is it between the shoulders?"—what time the attendant artist pats, smooths, makes cryptic chalk-marks, and in the long run has his own way—rightly, too, because he really knows better than his customer, however politic he may be in hiding the fact. Even in the case of the meal the eater may blame the cooking for what is merely a peculiarity in his own palate. However, as I said above, that was not my point. . . . It is easy to answer the question as to the critics' attitude towards an unknown work by Beethoven or Wagner performed under the name of an obscure composer: There are critics good and bad. The good ones wouldn't care twopence about the composer's name; the other sort would. Mr. Massi-Hardman evidently carries his dislike of criticism to the length of never reading it, or he would be aware that there is no lack of outspoken condemnation of the poorer examples of work by the greatest of composers. Mr. Massi-Hardman sets great store by "an authoritative standard." There is no such thing, save in the case of obviously demonstrable facts, such as two and two making four. Things that cannot be demonstrated

must remain matters of opinion, and the greater the knowledge and experience behind an opinion, the more nearly it approaches the authoritative. Hence, the critical views of a man who has had years of experience in hearing and comparing performers must in general carry more weight than those of a casual listener. The "censoring" of criticism would make it less, not more authoritative, inasmuch as the result would give us merely the views of the censor—who in most cases would not have heard the performance! As to the present standard of musical criticism, the view of most people capable of judging (including Mr. Bernard Shaw) is that it is an enormous improvement on that of the past. Other points in the letter either call for no notice, or were covered by my August article. I should like to discuss Mr. Massi-Hardman's two questions once more, but he demands that I should answer them with a plain "Yes" or "No." He ought to remember that there are many questions that cannot be answered so simply. Thus (to take a hoary example), if I ask a man whether he has left off beating his wife, and insist on his replying with "Yes" or "No," I shall insist in vain. However, I will do as Mr. Massi-Hardman requests, though I have my doubts as to his being satisfied even then. He asks: (1) "If a gang of critics is necessary to detect a defect or virtue, of what use are critics?" My answer to this is "Yes." (2) "If one critic cannot give an authoritative opinion, why should great publicity be given to his remarks at all?" Here my reply is an emphatic "No."]

SIR,—Your correspondent Mr. Massi-Hardman, who casts doubt on the use of musical critics, has been amply answered by 'Feste' in his September 'Ad Libitum.' Perhaps 'Feste's' remarks will only increase his bitterness, perhaps they will induce him to think again and take a more rational view of the question.

Mr. Jeffrey Mark's article on 'The Critic and the Composer' in the August *Musical Times*, deals very entertainingly with some aspects of musical criticism, and I should like to recommend to Mr. Massi-Hardman (and the numerous others of the same way of thinking) two excellent little books which will answer the questions raised in his letter, and give him a clear insight into the methods and functions of musical criticism and critics. I refer to Dr. Percy Buck's 'Scope of Music' and M.-D. Calvocoressi's 'Musical Criticism.'—Yours, &c., F. H. B.

#### ON THE WRONG TACK

SIR,—In your 'Occasional Notes' of the September issue there is a short notice of a novel by Mr. E. F. Benson, which contains a jingle for the subject of Bach's second Fugue of the 'Forty-eight':

'John Sebastian Back  
Sat down on a tack,  
Sat do-own on a tack, and said, "Wow"!'

This appears to be an imperfect recollection of the late Prof. Prout's far superior version:

'John Sebastian Bach  
Sat upon a tack,  
But he soon got up again with a howl!'

The few words changed make all the difference. Prout's version *trips* to the subject—the other labours after it. As your contributor suggests, try it in your bath!

Prout was wonderfully apt in fitting words to Bach's subjects. There is an equally humorous one for the more complex and syncopated theme of the E minor Fugue, No. 10, in Book 2:

'As I went to the Bank on a penny 'bus,  
Off came my hat,  
Down fell my stick!  
All my luggage was tumbled about  
On the floor of the rickety thing!'

Some may call this sort of thing irreverence. Perhaps it is; but a great deal depends on the mental attitude of the person using it. There is a difference between the fun of dislike and the fun of love; and I once heard Prout say that Bach was the greatest of all composers, bar none.—Yours, &c.,

H. ERNEST NICHOL.

Northwood, The Park, Hull.



# THEMATIC LIST OF ORGAN PIECES

PUBLISHED BY NOVELLO AND COMPANY LIMITED

DIFFICULT

## TOCCATA and FUGUE ("The Wanderer")

C. H. H. Parry

*Slow*

MANUAL *mf* (Gt) (TOCCATA) *più f* *f*

PEDAL *mf*

(Time of performance about 5 minutes.)

*Slow*

(FUGUE) *p Sw.*

(Time of performance about 7 minutes.)

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Original Compositions for the Organ (New Series) No. 76. Price 3/6

## HOMAGE TO HANDEL

54 Studies in Variation Form on a  
Ground Bass of Handel

S. Karg-Elert

*Lento lugubre ed indeciso* ①

MANUAL *Sw. ppplugubre* *ppmistico*

PEDAL

Ex. 2 *pp* Stopped 32', 16' & 8, Sw. coupled

50 *Più gravemente (quasi 2)*

*fff Gt*

*quasi Pedal glissando*

(Time of performance about 14 minutes.)

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Original Compositions for the Organ (New Series) No. 89. Price 3/6

MODERATELY DIFFICULT

# ADAGIO in E

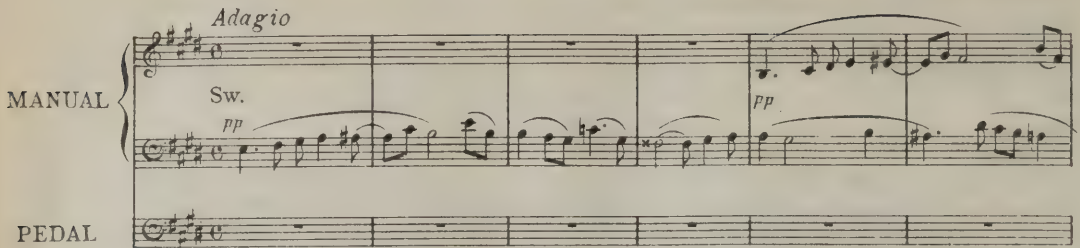
Frank Bridge

*Adagio*

MANUAL

Sw. *pp* *pp*

PEDAL



Ex. 2

(mf G<sup>♯</sup>) *cresc.* *f*

*cresc.* *f*

(Time of performance about 4 minutes.)



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Original Compositions for the Organ No. 337. Price 1/6

## THREE PSALM PRELUDES

*Lento, poco appenato*

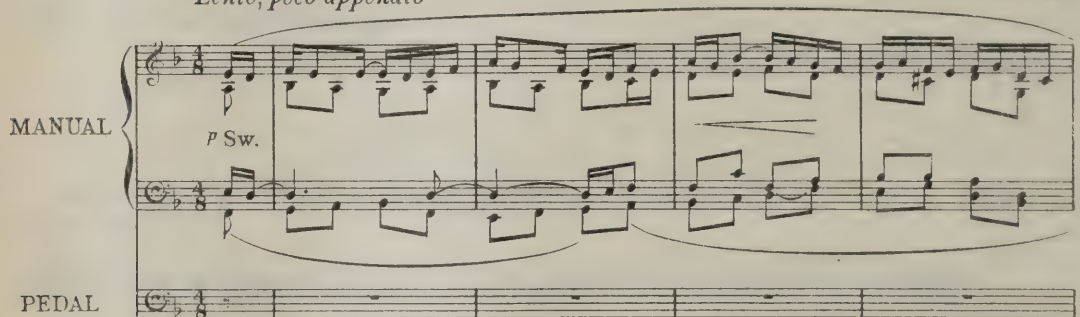
Nº 1

Herbert Howells

MANUAL

*p* Sw.

PEDAL



Ex. 2

Ch. *p* *p* *espress.*

G<sup>♯</sup> G<sup>♯</sup>

(Sw.)

16 ft. (G<sup>♯</sup> coupled)



(Time of performance about 4½ minutes.)

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Original Compositions for the Organ (New Series) No. 82. Price 1/6



MODERATELY EASY

# LEGEND

*Moderato semplice* ♩ = 92  
Sw. Reed

Harvey Grace

MANUAL

PEDAL

*p*

*p* Ch. 8

*p* soft 16 ft Ch. to Ped.

Ex. 2

*Allegro marziale* ♩ = 132

*f* (G<sup>t</sup>)

*f*

(Time of performance about 5 minutes.)

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Original Compositions for the Organ (New Series) No. 15. Price 2/3

## THREE CHORAL-PRELUDES

Nº 3 (on the Tune "St Michael")

John E. West

*Lento maestoso* ♩ = 60

MANUAL

PEDAL

*f* G<sup>t</sup>

*mf* Ch. 8 & 4 *f*!

*f*

Ex. 2

*Poco Allegretto* ♩ = 72

*mp* G<sup>t</sup> soft 8 ft (uncoupled)

*mp* G<sup>t</sup> to Ped.

(Time of performance about 4 minutes.)

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Original Compositions for the Organ (New Series) No. 47. Price 3/6

EASY

# FOUR INTERMEZZI

## Nº 3. Hush Song

C. V. Stanford

*Andante tranquillo*

MANUAL *p* (Sw. 8 ft with Oboe) (Ch.) (Sw.)

PEDAL *p* (16 & 8 ft uncoupled)

Ex. 2

(♩ = ♩)

*p* (G<sup>♯</sup>)

*p* (add to Ped.) (Time of performance about 5 minutes.)

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Original Compositions for the Organ (New Series) No. 93. Price 2/-

# THREE SHORT and EASY POSTLUDES

## Nº 3

F. W. Wadely

*Risoluto*

MANUAL *mf* G<sup>♯</sup> Diap.

PEDAL *mf* 16 ft (G<sup>♯</sup> coupled)

*mp* Sw. *cresc.*

(Time of performance about 3½ minutes)

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Original Compositions for the Organ (New Series) No. 49. Price 2/3



No. 1134

# EXTRA SUPPLEMENT.

## NOVELLO'S OCTAVO ANTHEMS

Price (Ad.)

WRITTEN FOR THE RE-OPENING OF THE ORGAN AT ST. MARK'S CHURCH, PORTSMOUTH

# O PRAISE GOD IN HIS HOLINESS

A SHORT ANTHEM FOR FESTIVAL AND GENERAL USE

Psalm cl.

MUSIC BY

CHARLES MACPHERSON

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegro maestoso. ♩ = about 92*

ORGAN

*f* *Gt.* *Ped. legato*

Soprano

ALTO

TENOR

BASS

O praise God in His

O praise God in His

O praise God in His

O praise God in His

*Ped.*

The musical score is written for organ and four vocal parts (Soprano, Alto, Tenor, Bass). The organ part begins with a prelude in 4/4 time, marked 'Allegro maestoso' with a tempo of approximately 92 beats per minute. The prelude features a melody in the right hand and a bass line in the left hand, with a 'Gt.' (Great) registration indicated. The vocal parts enter with the lyrics 'O praise God in His' on a long note. The organ accompaniment continues throughout the vocal phrase. The score is written in G major (one sharp) and 4/4 time. The organ part includes a 'Ped. legato' marking at the end of the phrase.

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MADE IN ENGLAND

# O PRAISE GOD IN HIS HOLINESS

ho - - - li - ness : praise . . Him in the fir - mament of His

ho - - - li - ness : praise . . Him in the fir - ma - ment of His

ho - - - li - ness : praise . . Him in the fir - mament of His

ho - - - li - ness : praise . . Him in the fir - mament of His

power. Praise Him in His no - -

power. Praise Him in His

power. Praise Him in His no - -

power. Praise Him in His

ble acts : praise . . Him ac - cord - ing to His

no - - - ble acts : praise . . Him ac - cord - ing to His

- - - ble acts : praise . . Him ac - cord - ing to His

no - - - ble acts : praise . . Him ac - cord - ing to His

*Full Sw.*

*Ped.*



EXTRA SUPPLEMENT.  
O PRAISE GOD IN HIS HOLINESS

October 1, 1924

ex - cel - lent great - - - ness.

ex - cel - lent great - - - ness.

ex - cel - lent great - - - ness.

ex - cel - lent . . great - - - ness.

*Trumpet*

Praise Him in the sound of the trump - - - et:

Praise Him in the sound of the trump - - - et:

Praise Him in the sound of the trump - - - et:

Praise Him in the sound of the trump - - - et:

praise Him up - on the lute and

praise Him up - on the lute . . and

praise Him up - on the lute . . . and

praise Him up on the lute . . and

# O PRAISE GOD IN HIS HOLINESS

harp.

harp.

harp.

harp.

*Sw.*

This section contains the introductory music for the harp and piano. It consists of four staves for the harp, each with a treble clef and a key signature of one sharp (F#). The tempo is marked *Sw.* (Sostenuto). The piano part begins on the fifth staff, with a treble and bass clef, and a key signature of one sharp. The tempo is marked *ma poco animato*.

*ma poco animato*

*Ch.*

This section continues the piano introduction. It features a treble and bass clef with a key signature of one sharp. The tempo is marked *ma poco animato*. The section is labeled *Ch.* (Chorus).

*mf*

Praise Him in the cym - bals and dan - ces :

*mf*

Praise Him in the

*Ped. (Gt. coupler ad lib.)*

( 4 )

This section contains the vocal and piano accompaniment. It features a treble and bass clef with a key signature of one sharp. The tempo is marked *mf* (mezzo-forte). The lyrics are "Praise Him in the cym - bals and dan - ces :". The piano part continues with a treble and bass clef and a key signature of one sharp. The tempo is marked *mf*. The section is labeled *Ped. (Gt. coupler ad lib.)*. The page number is ( 4 ).



# O PRAISE GOD IN HIS HOLINESS

*mf*

praise Him up-on the strings . . and

*mf*

Praise Him up-on the

cym - bals and danc - es:

pipe . .

strings . . and pipe . .

*mf*

Praise Him up-on the strings . . and.. pipe...

*mf*

Praise Him up-on the strings.. and pipe...

*f* *Sw.*

*senza Ped.* *Ped.*

# O PRAISE GOD IN HIS HOLINESS

The musical score is arranged in two systems. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have the lyrics: "Praise Him .. up-on the well - tun - ed cym - bals: praise Him .. up-on the". The piano accompaniment includes a string section (labeled "Sw.") and a guitar section (labeled "Gt."). The second system continues the vocal parts with the lyrics: "loud . . . cym - - - - bals. O praise". The piano accompaniment continues with the guitar section (labeled "Gt.") and a string section. The score is written in 4/4 time with a key signature of one sharp (F#).

Praise Him .. up-on the well - tun - ed cym - bals: praise Him .. up-on the

Praise Him .. up-on the well - tun - ed cym - bals: praise Him .. up-on the

Praise Him .. up-on the well - tun - ed cym - bals: praise Him .. up-on the

Praise Him .. up-on the well - tun - ed cym - bals: praise Him .. up-on the

loud . . . cym - - - - bals. O praise

loud cym - - - - bals. O praise

loud . cym - - - - bals. O praise

loud . . . cym - - - - bals. O praise



# O PRAISE GOD IN HIS HOLINESS

*poco rit.*

God in His ho - - - li - ness, . . . .

*poco rit.*

God in His ho - - - li - ness, . . . .

*poco rit.*

God in His ho - - - li - ness, . . . .

*poco rit.*

God in His ho - - - li - ness, . . . .

*poco rit.*

*Sv.*

*A little slower*

*p* in . . . . His ho - - - - li - ness. . . . *lunga*

*p* in . . . . His ho - - - - li - ness. . . . *lunga*

*p* in . . . . His ho - - - - li - ness. . . . *lunga*

*p* in . . . . His ho - - - - li - ness. . . . *lunga*

*A little slower*

*p* in . . . . His ho - - - - li - ness. . . . *lunga*

*p* in . . . . His ho - - - - li - ness. . . . *lunga*

# O PRAISE GOD IN HIS HOLINESS

**Molto maestoso**

Let ev - 'ry thing . . . that hath

Let ev - 'ry thing . . . that hath

Let ev - 'ry thing . . . that hath

Let ev - 'ry thing . . . that hath

**Molto maestoso**

*f* *Gt.*

*Full Sw.*

*Gt.*

*senza Ped.*

*Ped.*

**Molto allargando**

breath . . . praise, . . . praise . . . the Lord.

breath . . . praise, . . . praise . . . the Lord.

breath . . . praise, . . . praise . . . the Lord.

breath . . . praise, . . . praise . . . the Lord.

**Molto allargando**

*Full Sw. open*

*ff Gt.*

*Ped.*

\* The first Soprano part may be omitted if it is found more convenient.



## PRIEST-ORGANISTS : THE HISTORICAL POSITION

SIR,—Much has been said of late of the position of the organist, and lay-organists are complaining that many of the clergy are being chosen as organists just because they are clergy, and are presumably taking the bread out of the mouths of other men who devote their lives to music.

It is a grave question, and one which must be faced with all seriousness and justice. Much depends on the legal position, but more upon the historical. To get at a right and true solution of this question, we must go back to the early ages and trace the position of the men to whom the music of the Church was entrusted, and then, when the historical position has been studied, translate the knowledge of the past into the requirements of the present.

At the outset we notice that the great reformers of Church music, and the men who laid the foundations, were not merely priests but bishops, and men who were known for their sanctity of life. Taking three examples of men who had the highest of ideals, we learn that St. Ignatius (about 100 A.D.) tried to make the music of the Church on earth attain as near as possible to the music of the angel-choir of heaven. For this purpose he formed a double choir, that by a kind of spiritual emulation produced by periodic voice-rest, the singers might be able to raise their voices in fuller tone to God.

St. Ambrose went a step further. Not only did he organize, systematise, and regulate Church music for his clergy, but also divided his congregation into two parts (men and women), so introducing the true form of antiphonal singing. The great ideal of St. Ambrose seems to have been to make the congregation take its part in the music of the Church. This was about the end of the 4th century.

Two hundred years later St. Gregory (whatever critics may say with regard to his supervision of Church music) had at least this great ideal—that wherever the Church's praise arose throughout all the world, there should be the same method of song.

The history of the Church in England during the two hundred years following shows that music was developed under the teaching and influence of the monks of St. Augustine and their followers. Music was in fact looked upon as part of the priest's craft.

Then as we go down the ages of the Church, we find that music was almost entirely in the hands of the clergy for several hundred years. It was part of their duty to teach their flocks how to raise their voices in praise to God.

It may be said that all this refers rather to choirmasters than to organists. Perfectly right—so far as we have gone. Organs appear to have been used in Church worship since the year 660 A.D., but not in England till soon after the Norman Conquest. Most of the organs which existed during the next few hundred years were not only played but built by the monks.

At the time of the Reformation an attempt was made by the ultra-Protestants to get rid of organs. But gradually the music of the Church developed, often by means of the work of lay-musicians, who, as the clergy were not at that time always educated in Church music, were allowed to be responsible for this particular branch of the Church's work as the delegates of the clergy. That is the position at the present day. The organist is in point of fact 'the hands' of the incumbent, so far as the music of the Church is concerned. The Church Assembly has evidently recognised this, for the 'Handbook for Churchwardens and Church-councillors' states that 'the office is not known to common law, and as such the organist has no legal status.' This may not be a very satisfactory state of affairs; certainly it is not, so far as the organist is concerned, and it is for us to find a solution of the difficulty.

First with regard to the number of priests who are becoming priest-organists, the question may well be asked 'Were they organists before they were priests?' If so, where is the objection to carrying on that which is part of the work of a priest, *i.e.*, responsibility for the music of the Church? The present-day organist who is in the forefront of his profession would feel it rather hard if he were not allowed to continue his work as organist if he took Holy Orders. Every one will acknowledge that the work of a Church

organist differs from that of other musicians in the one great fact that it is a Holy Vocation. If that is a fact, then it must follow that it is a work which is suitable for a priest to undertake.

So long as Church music is not a recognised part of the training of priests, it will be quite impossible to do without lay-organists. But the position remains that the organist, whether priest or layman, is responsible for Church music under the incumbent. In other words, he translates the wishes of the latter to the keyboard and the choir. These appear then to be two solutions of the present-day difficulty. One is to make Church music part of the training for Holy Orders, so making the clergy capable of carrying out that which is historically part of their work—a work which the present generation of clergy are as a whole incapable of undertaking; and the second is one which appears to many minds to be feasible (though possibly it may not appeal to the minds of some of the bishops), *i.e.*, admit such organists as are suitable to the office of deacon. In the present condition of things in the Church—the shortage of clergy and the difficulty of raising money for the higher stipends of both clergy and organists—this would be a help both ways. What a tremendous advantage it would be to the priest to have an organist capable of assisting with the chalice at an early Eucharist, taking Sunday schools, children's services, clubs, visiting, &c.

There are many organists to-day who, by their love for the Church, their sanctity of life (some rarely omitting their daily Eucharist) and their education, are not only fitted for such work, but have answered the call to become Church-organists because the way did not appear open to them to do work for God in the highest office.—Yours, &c.,

T. FRANCIS FORTH.

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SIR,—Now that the above subject has aroused discussion, one may perhaps present another aspect of it for the consideration of your readers. A matter that has come to the notice of one of the numerous 'Organists' Associations' may get an impartial survey from your wider circle.

If a very able, highly-trained, and qualified musician takes Holy Orders, and *eventually a benefice*, is he justified in making use of the numerous opportunities which come to him as a clergyman—denied to ordinary musicians—to take professional work (recitals, conducting, &c.), and also as a teacher to come into active competition with professional musicians who have no benefice to fall back on, and who find that all unwittingly, and in good faith, they have been 'queering their own pitch' by welcoming a 'musical clergyman' into their midst?—Yours, &c.,

September, 1924.

A PROVINCIAL MUSICIAN.

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SIR,—It is not a question of the musical qualifications of priest-organists, and the number of them in office does not affect the general principle. The real point is that these men, who of their own free will seek ordination and the definite work it implies, turn aside to usurp places which ought to be held by men who have been trained for a specialised branch of the musical profession. I am speaking of priest-organists who aspire to cathedral appointments. I would not acquiesce in the election of any priest to a cathedral organistship, even on *ceteris paribus* terms. Mr. Samson says the work of a priest is many-sided. That, we may assume, is to some extent an explanation of many ill-prepared sermons. Why add to the side-lines? There is no dearth of competent organists. On the other hand we are constantly being reminded of a shortage of parsons, and this at a time when the spiritual needs of the Church are more urgent than ever before in its history. My cathedral work alone takes up, on an average, twenty-eight hours a week. This does not include time spent on private practice. Is a priest justified in such an expenditure of time on work outside his priestly office? The exacting nature of present-day musical requirements is so different from that obtaining in pre-Reformation days that my contention would appear to be beyond dispute. If the clergy are to perform their own duties adequately there will be no half-timers. Let Mr. Samson take his own advice

and think over the question again. May I, in conclusion, remind him that if Church organists were other than 'spiritually minded' they would seek more lucrative fields in which to exercise their gifts. Spirituality is not a monopoly of the clergy.—Yours, &c.,

Ripon.

CHARLES H. MOODY.

September, 1924.

#### 'A COMMENTARY UPON MENDELSSOHN'

SIR,—I appreciate the advice extended to me by 'Peter Piper,' who suggests that I should endeavour to acquire a little of what Wodehouse calls 'the big, broad, flexible outlook,' and I am glad to be able to state that I have already acquired a little, with the result that I am able to appreciate the greatness of the music given through the hand of Mendelssohn.

There is much in 'Peter Piper's' letter with which one can agree, but some points must be challenged; for example, I must put a cross against his little sum reducing my letter to its lowest terms, because the answer is wrong and is based upon illogical reasoning. There is in fact nothing in my letter which could convey the idea that I attacked Mr. Foss's opinion because he found flaws in Mendelssohn's music, neither is there any indication that I don't find flaws, and therefore most certainly neither of these points can be regarded as the reason why I referred to Mr. Foss's sweeping attack as 'pathetic in view of the present condition of music in this country.' My statement that it is not surprising that the deeper aspect of the music in question should be lost in these days of night clubs and jazz, comes out in 'Peter Piper's' sum as 'Mr. Foss's article savours of night clubs and jazz'! (I am sorry I cannot see my way to put *Q.E.D.* after this.)

I regret to say that I sense a little scorn in the reference to 'pious unction' in Mendelssohn's music, which reminds me of those who scorn all great music because it is what they call 'churchy,' and who, if they had their way, would reduce music from the pinnacle of the greatest art down to the level of a third-rate trade. Surely it is possible to be a broad-minded man of the world without losing sight of the things which really matter; such was the case with Mendelssohn himself.

Returning to the main point, the chief question is whether I was justified in expressing in the way I did my feelings regarding Mr. H. J. Foss's criticism. I submit that if the following newspaper account of Mr. H. J. Foss at Wigmore Hall is fair, and refers to the writer of the article, then my summary criticism is justified.

The *Sunday Observer* of July 20 announced a smoking concert at Wigmore Hall, accompanist, Mr. Hubert J. Foss, and the *Daily Mail* critic writes, in the issue of July 23, as follows:

'Mr. John Goss's smoking concert at Wigmore Hall, W., last night, was a gallant departure from hyper-aesthetic music. . . . "Mrs. Dyer, the wretched baby-farmer," styled a "Victorian ballad," had a rowdy success. Mr. Foss vamped the accompaniment in the right tavern-parlour style, and the horrors of the subject caused roars of laughter. The crowded audience was delighted.'

Some of us would be glad to hear that this Mr. Foss and the one who wrote the disparaging article under discussion are not one and the same person; if they are, then may I whisper in friendly confidence to Mr. Foss that it is probably these little adventures into the underworld of music which tend to blind the musical faculty to the greatness of the works of the masters; they will most certainly impair the 'critical judgment' and 'artistic perceptivity' referred to by 'Peter Piper.'—Yours, &c.,

J. WEARHAM.

28, Mount Ephraim Lane, S.W.16.

September, 1924.

#### STILL ON THE LARYNX!

SIR,—Concerning recent letters on high or low larynx and the laryngoscope. When will this futile, dark, and harmful quest cease? Who shall dogmatise to nature? This poking of the will into automatic processes is presumptuous and fatal. Any attempt to fix the larynx in song is so much local effort, the penalty of which is failure.

Given right bodily conditions, all parts above the chest are *let*, not *made*, to sing. Here the law of art is non-interference.

Again, the findings of the laryngoscope during attempted phonation are very misleading, for the simple reason that the artistic voice is necessarily invisible. There is nothing to be said against the laryngoscope in its proper sphere. In the hands of the skilled physician it is a boon and a blessing to men, but in the domain of song its use has exerted a baneful influence.

The same may be said of *all* anatomical methods. Physiological schools of singing never produced a singer, and never will. On the other hand they have ruined thousands of voices. The vocal profession has yet to learn the grand lesson of Ruskin as to the deleterious effects of importing anatomical conceptions into art. Physiology impinges very obliquely on the practical work of the singing master, whose domain is psychological, not anatomical. He is concerned with feeling, thought, and will, not with bones and meat. There is a right and a wrong use of the will. The only mechanical process legitimately related to the artistic will is right bodily position and action. This, plus non-interference with the parts above the chest, secures an equilibrium of forces and spontaneity of utterance in which the larynx is shut out of mind, because its position and play are automatically and unconsciously correct.

I repeat: Right bodily position and action, plus non-interference above the chest, is the *sine qua non* of free vocal utterance. Given this, the artist comes to his own. He seems no longer of the flesh. He is soul. His body or medium is tone, and through tonal spontaneity the soul is made manifest. Such, and such alone, is the way—nature, spirit, and meaning—of song.—Yours, &c.,

Corporation Street West,  
Walsall.

WALTON ABBOTT.

September, 1924.

SIR,—As a vocal student at the G.S.M. in its early days, and one who has all along been keenly interested in the vocal art, I have been highly diverted in reading the articles on the above subject which have appeared in your recent issues.

The assertion not infrequently made that in no department of music teaching is there more quackery practised than in that of singing, receives some support in the two articles where the writers are poles asunder in their views, as every singer knows that in practice the larynx adapts itself naturally and automatically to the note required to be sung.—Yours, &c.,

JAMES O'DOWD.

SIR,—Owing to loose methods of reasoning your correspondent has been attacking Manuel Garcia when she should have attacked those of her living colleagues who, in her opinion, use the laryngoscope wrongly. To state that Manuel Garcia's invention (by which he verified the correctness of his theories concerning the vocal cords by ocular observation) did immense harm to singing, when she really means that people who stretch the throat with it while trying to sing do immense harm to their own singing, is much the same as observing that volumes of vocal exercise do immense harm to singing because the throat would be damaged if you put the volume into your mouth while singing.

Mrs. Aubrey questions the truth of Manuel Garcia's facts and the conclusions drawn! As these were accepted as scientifically proved by the Royal Society in London, the Institute in Paris, and by the scientific world generally sixty years ago, and have never been disputed since that time, Mrs. Aubrey sets herself up as superior to the greatest scientific societies.

Mrs. Aubrey attacks the whole of the members of laryngological societies all over the world as a body of men who have simply made use of the laryngoscope as a means of extracting fees from an unsuspecting public. Mrs. Aubrey is 'the real throat specialist.'

Mrs. Aubrey states that 'the larynx in the highest position it can assume is capable of expressing any emotion.' Evidently Mrs. Aubrey is superior to the science of acoustics and to the observations of physiologists. In regarding



certain facts as proved they have been as incapable of understanding logical scientific proof, as in her opinion the scientific world has been for sixty years over Garcia's observed facts and conclusions. The greatest teachers of the past have treated these facts as the foundation of their teaching.—Yours, &c., M. STERLING MACKINLAY.

August, 1924.

[This correspondence must now cease.—EDITOR.]

[A correspondent, whose name it will be kind to suppress, writes complaining of an unfavourable review of his compositions in our columns. He claims 'the right to hit back'—a right that will, of course, be conceded. But there are methods of hitting, and not all are permissible. So, as he begins by describing the offending reviewer as 'a congenital idiot' and a 'low-grade . . .' (the epithet is indecipherable), he adopts a form that at once puts him out of the ring, and we have accordingly diverted his blows to the waste-paper basket.—EDITOR.]

## Sixty Years Ago

From the *Musical Times* of October, 1864:

BIRMINGHAM FESTIVAL.—Nobody knows better than Mr. Costa that such an ovation as he experienced at Birmingham has little to do with the permanent place of his new oratorio in the temple of art. Worse compositions than 'Naaman' have ere now received a similar success, and better ones have been condemned. We can bear testimony, however, to the excessive beauty of many portions of the work. . . . The solo music given to Adah was sung by Mlle. Adelina Patti, who made a most successful début as an oratorio singer on this occasion, in such a manner as to have more than satisfied the composer. . . . 'Naaman' is a work of the highest order of talent, an advance upon 'Eli,' but an advance in that school of writing which, however great may be the temporary success, can never entitle it to a place with those mighty creations of genius, the appreciation of which is only deepened by age.

M. JULLIEN commenced a series of Promenade Concerts at Her Majesty's Theatre on September 19. The programme was made up of the usual mixture of symphonies, overtures, and quadrilles. In spite of the much talked of cultivation of musical taste in England, nobody seems to have the courage to attempt a nightly classical orchestral concert.

## Sharps and Flats

The café band and the restaurant orchestra are direct incentives to indigestion.—A. T. Akeroyd.

The suggestion is nothing short of absurd. Music is a distinct aid to digestion. If people get indigestion, would they return time after time? People do not enjoy having indigestion.—Buchanan Taylor, of Messrs. Lyons.

I myself hardly ever read concert notices. It is bad enough to have to write the dreadful stuff; to read it is impossible.—Ernest Newman.

After having been an anti-nationalist all my life, I have come over to the English camp. I have definitely changed my faith. No more cosmopolitanism in music for me!—W. J. Turner.

Mozart, Haydn, and Chopin, were they alive to-day, would write fox-trots as naturally and inevitably as they once composed gavottes, minuets, and mazurkas.—George Vail.

Jazz? I've never heard of it.—Xaver Scharwenka.

If the truth were known about the origin of the word 'jazz' it would never be mentioned in polite society.—Clay Thomas.

I prefer 'Tannhäuser' to 'Lohengrin,' and the latter to the 'Ring.' Weber comes much closer to my temperament than Wagner, though of course I recognise the superiority of the giant of Bayreuth.—Igor Stravinsky.

Blared and blahed in Old World shrines of what is dignified as 'good music,' championed by pedants and quidnuncs in colleges and conservatories, patted on the back by newspaper critics and magazine feuilletonists, imitated and embellished by 'serious' composers, and given respectable place in the orthodox programmes of recitalists and concert organizations, jazz now finds itself without a future.—Oscar Thompson.

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

St. Simon's Orchestra, Southsea, would welcome amateur instrumentalists (string or wind). Practices, fortnightly, Wednesdays, 6.30 to 9.30.—HON. SECRETARY, 21, Frensham Road, Southsea.

Wanted for small orchestra in North London (easy reach of W.C.2 and N.5 districts), violins, viola, 'cello, clarinet, oboe, and bassoon. Small subscription, excellent library.—SECRETARY, 15, Eleanor Road, Romford Road, E.15.

Trained vocalist (mezzo-contralto) wishes to meet good accompanist for mutual practice.—I. F. W., 83, Standard Road, Bexley Heath, Kent.

The Westminster Choral Society resumes rehearsals on October 7, at the Guildhouse, Eccleston Square, S.W.1. Contralto and male voices wanted.—J. A. TRINDER, 96, Shoe Lane, E.C.4.

A new amateur orchestra, commencing in the autumn in North London, invites applications from all instruments.—SYDNEY ERRATT, 57, Petherton Road, Highbury, N.5.

Will gentlemen (any instruments) give voluntary help in forming a small band to perform at a men's service on Sunday afternoons in the N.7 postal district? Offers of occasional instrumental and vocal solos also wanted. The Organist may be seen on any Sunday afternoon at St. Mary Magdalene Church, Holloway Road, N.7. Service commences at 3.15.

The Butterworth Rembrandt Orchestra (fifty members) has a few vacancies for ladies and gentlemen (all instruments). Small subscription. Rehearsals, Fridays.—SECRETARY, Hughes's Memorial Hall, St. John's Hill, Clapham Junction, S.W.11.

Young gentleman wanted to act as manager to director and conductor of large orchestra. Entirely an honorary post. Applicant need not be a musician, but must have tact and business ability.—Write, stating age and other particulars, to W. C. B., 22, Chivalry Road, S.W.11.

Tenor vocalist wishes to meet accompanist for mutual practice. Sydenham or Beckenham districts, within easy reach of Penge East Station preferred.—P., c/o *Musical Times*.

Male-Voice Quartet, winner three London festivals, invites another quartet or individual singers to join in forming octet. Wood Green district.—G. H. WHEELER, 198, Lymington Avenue, N.22.

Croydon Symphony Orchestra and Philharmonic Society has vacancies for singers and instrumentalists. Works for this season include 'The Dream of Gerontius,' Beethoven's Symphony in C minor, Borodin's Symphony in B minor, 'Hiawatha,' &c.—All particulars from the hon. secretary, E. NUNNELBY, 20, Heathfield Road, South Croydon.

The Peel Orchestra invites applications for membership for the winter session. Excellent library.—Hon. secretary, G. E. BARBER, 19, John Street, Bedford Row, W.C.1.

Pianist (lady) wishes to meet violinist or vocalist for practice of accompaniments. Birmingham—Kings Norton or Moseley districts, or near.—X. L., c/o *Musical Times*.

Pianist (gentleman) wishes to meet violinist or 'cellist, residing in or near East Ham district, for mutual practice.—R. N. B., 47, Sibley Grove, East Ham, E.12.

The Leysian Mission Band wishes to hear from reliable cornet players, who would take up voluntary work in this connection.—BANDMASTER, Leysian Mission, City Road, E.C.

Violinist and pianist wish to meet 'cellist for mutual practice in chamber or orchestral trios.—S. E. W., c/o *Musical Times*.

Tenors and basses required for choral and orchestral society at West Ham. Wood-wind and brass players also wanted.—S. L., 160, Clements Road, East Ham, E.6.

Bowes Park Symphony Orchestra, North London (first-rate music only, with opportunities for solo work), has vacancies for wind (wood and brass) and 'cello.—Hon. secretary, W. PEARSON, 20, Beech Road, Bowes Park, N.

The North London Orchestral Society resumed rehearsals at St. John's Church Hall, Gloucester Road, Finsbury Park, N., on Monday, September 29, at 7.30. Flat pitch used. New members welcomed.—Applications to hon. secretary, Mrs. WALTER SEDGFIELD, 54, Bethune Road, N.16.

A small string orchestra is being formed for the purpose of playing for mutual enjoyment the works of Bach, Byrd, Handel, Purcell, Vaughan Williams, &c. Applications are invited from all instruments. Occasional concerts. Meetings near Victoria.—C. J. BATES, 76, Leighton Road, Ealing, W.13.

The Kensal Rise Orchestra (re-forming for the season 1924-25) has vacancies for good 2nd violins, viola, 'cello, bass, oboes, bassoons, and brass. Rehearsals, Thursdays, 8 p.m., at Kensal Rise Wesleyan Church.—Particulars from the hon. secretary, A. FENTIMAN, 42, Bathurst Gardens, Kensal Rise, N.W.10.

Chiswick and Gunnersbury Philharmonic Society (conductor, Mr. David M. Davis) would especially welcome men's voices for 'Il Trovatore' (concert version) and 'King Olaf.' Vacancy for double-bass, and others in choir and orchestra.—Hon. orchestral secretary, E. LESLIE SIKES, 223a, Hammersmith Road, W.6.

'Cellist and pianist wish to meet violinist for mutual practice of chamber music. Wimbledon.—M. A., c/o *Musical Times*.

London Shipping Orchestral Society resumes rehearsals at Institute of Marine Engineers, 85, Minories, E.1, on Mondays, at 6 p.m., commencing October 6. First concert of season at Queen's Hall on January 7, 1925. Vacancies in all departments for good instrumentalists.—A. D. WILLIS, c/o Bullard, King & Co., Ltd., 14, St. Mary Axe, E.C.3.

North London Philharmonic Society has vacancies in all departments of the orchestra, especially 'cello, viola, and double-bass. Rehearsals, Tuesday evenings.—SECRETARY, 30, Broke Road, Dalston, E.8.

Timpanist offers services to orchestral society possessing its own instruments. North London preferred.—W. H. H., c/o *Musical Times*.

Violinist and pianist wish to meet 'cellist for mutual practice.—C. J. HART, 3, St. Peter's Road, N.7.

Young lady pianist (L.R.A.M.) wishes to meet instrumentalist or vocalist for practice in accompaniment. Would join trio, quartet, or orchestra. Torquay district, or within easy reach by train or cycle.—A. V., c/o *Musical Times*.

St. Stephen's, Bow, Choral Society has vacancies for tenors and basses. Bach's '100th Psalm' and People's Palace Festival music. Rehearsals, Tuesday evenings, commencing October.—W. E. PEPPER, 32, Marlborough Road, E.18.

Soprano wishes to meet accompanist (lady) for mutual practice. West London.—SOPRANO, c/o *Musical Times*.

Pianist and violinist (gentlemen) wish to meet violinist, 'cellist, flautist, &c., for weekly practice, collective or individual, of duets, trios, quartets, &c.—CHARLES P. COCKS, 'Trenance,' Morland Road, Croydon.

Pianist wishes to meet instrumentalists for chamber music practice. North London district.—A. R. C. M., 11, Albert Road, Dalston, E.8.

Instrumentalists required to form orchestra for St. Philip's Church, Kennington Road, S.E.11. Good choir and organ. In practice, Moore's 'Darkest Hour.'—Write, F. A. EUSTACE, 42, Dawnay Road, S.W.18.

Second violinist and 'cellist required to complete a string quartet. Cricklewood district.—PIANIST, c/o *Musical Times*.

Good instrumentalists, strings, wood-wind, &c., required for monthly Sunday evening musical service at Whitefield's Tabernacle, Tottenham Court Road, W.1. Rehearsals, Wednesdays, at 8. No subscriptions.—SPENCER SHAW, 112, Tufnell Park Road, N.7.

Grafton Philharmonic Society has vacancies for all voices. Rehearsals are held in the Church Parlour of Clapham Congregational Church, Grafton Square, Old Town, Clapham, on Thursdays, at 8 p.m. The works to be rehearsed are Brahms's 'Requiem,' English madrigals, 'St. Matthew' Passion, &c.—Apply to the hon. musical director, HENRY F. HALL, 'Forest End,' Forest Hill Road, S.E.23.

Viola-player wanted to join string quartet for practice of chamber music. Bolton (Lancashire) district.—L. C., c/o *Musical Times*.

Good amateur violinists and other instrumentalists required in the orchestra of the West Middlesex Musical Society. Rehearsals, Wednesdays, at Haven Green Hall, Ealing.—Full particulars from the HON. SECRETARY, 20, Fordhook Avenue, Ealing, W.5.

Pianist wishes to accompany violinist or join orchestra. Good reader. Can play second violin.—COOPER SMITH, 2, Franconia Road, Clapham, S.W.4.

Tenor choralist (Handel Festival Choir) wants assistance from pianist in rehearsing the lesser-known works of Handel, &c. One evening a week. London district.—C. F. H., c/o *Musical Times*.

## CHANTING: A SUGGESTION

BY DONALD MACARTHUR

Some years back an eminent plainchant expert and researcher remarked airily that we should never have a really satisfactory pointing for the English Psalms until we had a new translation of the Psalter—an amazing *obiter dictum* from one with whom the excellent old saw, 'The text the mistress; the note the slave,' was a boasted working principle. No doubt when the Church Assembly has finished its protracted labours on Prayer Book revision, there will be licensed an amended translation, apparently already in existence; but this, while removing a few archaisms and correcting one or two obvious mistranslations, will leave the old rhythms of the current version very much as we now have them, and we shall be no nearer escaping the problems which these rhythms often present us.

The Book of Common Prayer on its title-page informs us that it offers us the Psalms 'pointed as they are to be sung or said in Churches.' This refers to the colon which divides every verse into two sections, and may seem a very large name for a very small matter. But loyalty demands that, whatever further provision is made for ease and fluency in chanting, this division should be scrupulously observed. A sensible pause at the colon point is a tradition of immemorial antiquity, and the suggestion of a median break lingers even in the most modern form of the Anglican chant. In many verses of Psalms and Canticles the existing point of division does not seem particularly happy; there are cases where each of us may perhaps feel that if the business had been left to him he could have done it better. But even in some apparently perverse divisions there is force when the matter is thought out. Anyone who has been used to the Benedictine pause must feel, for example, that in saying the *Te Deum* there is a dramatic fitness and intensity about 'We believe that Thou shalt come : to be our Judge' that the sentence in one breath lacks. Therefore the temptation to dodge the authoritative colon for our own



private ends—either by combining two verses or by breaking up one verse into two or more—should be severely repressed. There is an ill precedent for the first of these courses in the joining of verses 12 and 13 of the *Te Deum*, a long-standing custom of many choirs. As to the second, many recent pointed Psalters (the 'Barless' most frequently) have not hesitated to do so where it appeared that smoother singing might be facilitated thereby.

Meanwhile if the text is thus beyond liberties, the note, even in the Anglican chant—as is rightly assumed by every worker in the direction of freer and more elastic chanting—is not. And it will bend itself very nicely to meet one awkward case: the final half-verse of a Psalm that has only five syllables or less. Plainsong finds no difficulty with these short ends, being able to suppress the 'dominant' (*i.e.*, reciting note), and even others if necessary. Anglican pointing ordinarily meets the case by giving the reciting note and that which follows to one syllable: *e.g.*, 'and | —re- | prove | me,' an arrangement that gives an awkward cross accent which is felt even in an expert choir's singing, and grows more emphatic the less well-trained the choir is. Some Psalters advise the suppression of the reciting note here after the plain-chant fashion, but the build of the Anglican chant and the equipment of an average choir make this far from a simple matter—unless the chant be on the pattern of those early ones in which the note that precedes the double-bar and that which follows it are identical and rest on the same harmony. With Pelham Humfrey's 'Grand Chant,' for example, in the last verse of Psalm 150, we can cut out the second reciting chord very nicely and obviously escape the cross accent thereby.

But if instead of cutting out that chord we think of it as absorbed into the first section of the chant, thus:

EX. 1.

Let every thing that hath breath : . . Praise . . the Lord.

the door is at once open to a treatment that will fit chants that are without that prescribed limitation. A single syllable precedes the colon, but the harmony changes; well, let it:

EX. 2.

Wherefore shall the heathen say : . . Where is now their God?

Not very difficult to get smooth. There are chants as comparatively old as Crotch's time that have normally two notes in the pre-colon bar which sing quite easily to a single syllable. Easier still if before the colon there are two syllables:

EX. 3.

O praise the Lord of hea - ven: praise Him in the height.  
Praise Him, all ye angels of His: . . praise Him, all His host.  
Beasts and all cat - tle: worms and feathered fowls.

Having thus started along the line of least resistance it soon becomes plain that even where the absorbed reciting

note is not identical with its predecessor it can be used for a single syllable, provided it does not proceed by a leap:

EX. 4.

For mine eyes have seen: . . Thy sal - va - tion.

Where there are two (or three) syllables before the colon, even the leap does not matter; in fact, it is a merit:

EX. 5.

Let his children be fath - er - less: and his wife a widow.

Thy children like the o - live branch - es: round a - bout thy table.

All these examples are from single chants. Many double chants are equally tractable:

EX. 6.

But Thou con - tinu - est ho - ly: O Thou worship of Israel.

EX. 7.

Whoso lea - deth a god - ly life: . . he shall be my servant.

Whoso privily slan - der - eth his neigh - bour: him will I des - troy.

A good free style of chanting is assumed, in which the convention of semibreve and minim is taken for what it is worth: a convention. Apart from this convention, what is suggested here would be much better conveyed—so far as good chanting can be expressed in any notation—by crotchets and quavers. The pointing followed is that of the much-used 'Cathedral Psalter.' The musical examples have not been specially chosen for the purposes of this article. In each case the chant is that assigned to the Psalm in a collection which was made years ago for a small country choir with no object than that of securing flexibility and low reciting pitch. The assigned chants in other collections may not always give such happy results. But what choir adheres strictly to any collection of chants;

unless, perhaps, it be one of its own making? Substitution would be an easy matter where the appointed chant happens to be refractory.

The village choir just mentioned grasped the principle after a quarter of an hour's talk, with examples, and has since applied it unhesitatingly to new cases as they arise. A small cautionary mark against each verse requiring this treatment jogs the memory, but is now hardly needed. The method can be applied to any pointing of any Anglican Psalter.

### THE WELSH WEEK AT WEMBLEY

The Welsh Musical Festival at Wembley—August 25 to 30—was a gallant attempt to uphold the rights of music in that huge fair. It certainly was a magnificent advertisement for the musical claims of the Welsh. 'Wales sings to the British Empire' was everywhere announced, and if the sightseers in their myriads did not all go to hear, none could help but have it impressed on him that Wales was being true to her vocal traditions.

Historians may say that choral singing is comparatively a new thing in Wales, that there are singularly slight records of any ancient music in Wales, and that the folk-song of Wales is decidedly scanty. No matter: the legend is safely established in England that Wales is and has been through all the ages a great land of music. The visitor to the National Eisteddfod is sometimes inclined to believe that it is the last stronghold of bad music. Nevertheless, there is good in this rather flattering theory that the Welsh are musical beyond most men. It does induce a great number of Welsh folk to take to music, and in the matter of choral singing numbers do count. There are also a great number of composers in Wales, and this is not an unmixed blessing, for any Welsh composer who can put together a more or less grammatical part-song expects to be handsomely performed. At the Eisteddfod and elsewhere, Wales is very generous to these would-be immortals. The most that can be critically said is that when a Welsh musical genius one day comes into being, there will be all the machinery ready to bring him at once into the light. Minor Welsh composers seem to be the most generously treated of creative musicians to-day—except, perhaps, the members of the Paris 'Six.'

A good deal of Welsh music was heard in this Wembley week, but a good deal also of universal music. In fact it was less the native works, and even less the standard of the performances than the excellence of the foreign music chosen, which distinguished the Festival and promised a better future for musical Wales. It was indeed predominantly a week of Bach, with performances of the B minor Mass, the 'St. Matthew' Passion, the cantata, 'Sleepers, wake!' and part of 'O Light Everlasting.' A few years ago Bach was virtually unknown in Wales. Mendelssohn was the musical overlord there. If this new cult of Bach has gone really deep, then there is a new hope for Wales. Music in Wales has for the most part been a great, easy-going democratic affair—much heart and little head. Bach, if his lesson is being well read, will not tolerate that. His lesson inculcates a higher artistic honour.

The moving spirit of the whole week was Sir Walford Davies, the director of the National Council of Music, University of Wales, and his earnest and ardent character helped much to make of it all a truly artistic endeavour. It might so easily have been a mere musical bean-feasting. The difficulties in the way of a calmly uplifting achievement and the atmosphere proper to the making of great music were vast, not to say insuperable. The Conference Hall, where the concerts of the first five days were given, is a convenient room. A hall of that size would be useful near Oxford Circus. But it has a fierce echo. To be made tolerable the hall should have some floor covering, heavy hangings, and a full audience. As it was it was nearly intolerable. The audiences were not very numerous. The Festival had been rather under-advertised, or surely out of the vast and aimlessly wandering hordes in the grounds of Wembley there would have been enough inclined to fill that hall for a couple of hours of noble music. Those that came in were in large part disinclined

to listen. There probably have never been such non-listeners at performances of Bach's Mass and 'Passion.' They talked, they smoked, they walked in and out as they saw fit—and all this in a room where the least whisper is magnified. It was unfortunate that the supply of programmes was inadequate. And even when a programme was secured the information it afforded was extremely meagre. It gave no text of any of the works sung, and no sort of explanation. One must assume that the non-listening Wemblers had, poor things, no notion of what was in progress. In the face of all this, the proper dignity of a musical festival could not very well be maintained, and it did not matter very much that programmes had to be greatly modified at the last minute, with attendant explanations. Sir Walford Davies indeed was always having to make explanatory speeches of one sort or another. Before the 'St. Matthew' Passion he 'gave away' that there had been no rehearsal and prophesied a break-down—which too truly occurred. At another concert a Welsh oratorio was interrupted for an oration by an M.P. from the Rhondda Valley, who at some length expressed the thanks of the concert-givers for the presence of the audience while reproaching absentees for the emptiness of many seats—altogether a homely proceeding which persons without a taste for oratory would call a waste of time.

Throughout the week the orchestra was the newly established Welsh Symphony Orchestra, which was reinforced by a number of London specialists. It is not yet a perfect instrument, but it is capital that it should be in existence. It will help all manner of musical enterprises in Wales, where the lack of an orchestra has long been a great handicap.

The Cardiff Musical Society (conductor, Mr. T. E. Aylward) began the Festival with an admirable programme—Palestrina, Gibbons and Wilbye, and Parry, Stanford, and Gerrard Williams. It is a choir that cultivates great delicacy and tenderness of expression. There were exquisite moments in Stanford's 'Heracitus,' Parry's 'There is an Old Belief,' and the cadence of Wilbye's 'Sweet honey-sucking bees.' Rhythmically it was less admirable. Sir Walford Davies took Mr. Aylward's place to conduct 'Sleepers, wake!' Here the alliance between singers and orchestra was felt to be improvised, and although Sir Walford kept it together manfully, this was not full compensation for the missing calm assurance. The soloists had not a good Bach style. They were too concerned with themselves, too expressive.

On the second day the orchestra gave two concerts, with Dvorák's 'New World' Symphony—really well played, the orchestra here evidently being thoroughly at home—and Sir Frederic Cowen's B flat ('Welsh') Symphony, which is certainly faded, yet still possesses elegance and attractiveness up to a point. A 'Celtic Rhapsody' by Cyril Jenkins was a workmanlike and acceptable setting-down of such fine tunes as 'The Rising of the Lark,' 'David of the White Rock,' and 'The Hunting of the Hare.' A Prelude in A minor by Kenneth Harding was a discreet little orchestral sketch, with various influences obviously enough acknowledged. Mr. W. R. Allen sang Dr. J. R. Heath's song, 'Admiral Death,' and Mr. David Ellis a set of Cywyddau by Dr. Vaughan Thomas, which had an engaging and decidedly national flavour. Another Welsh piece which seemed to be exploring a way to a new national style was 'Y Deildy,' by Dr. Lloyd Williams. This was a setting for tenor solo of an amorous ode by the 14th-century poet, Dafydd ap Gwilym, with a softly murmured choral accompaniment (no instruments). The tenor part was chant-like, and was, we were told, closely modelled on the rhythm of the verses. Not knowing Welsh, one missed something, but the effect still was beautifully tender and poetic—a promising departure from ordinary types of part-song. It was encored.

On the third day three Welsh boys' schools gave demonstrations of their musical instruction. These were very jolly. Dolgelly and Barry (Romilly Road) gave concerts, and Hendrefadog sang 'The Mikado.' Dolgelly is evidently a paradise for a music-loving school-boy. Chamber works of Handel, Haydn, Mozart, and Beethoven were played, and the choir tackled Elgar's lovely part-song 'The Snow.' We also heard some of the airs ('Dolgelly



tunes') which the lads themselves had written, in pursuance of Sir Walford Davies's policy of setting all musical students on some sort of creative work.

At night the Ammanford Choral Society (conductor, Mr. Gwilym R. Jones) sang a selection from the B minor Mass. The soloists were Miss Katie Griffiths, Miss Rose Myrtil, and Mr. Tom Pickering. Sir Walford Davies played the *continuo* at the pianoforte. This Ammanford choir had been the first to sing the Bach Mass in Wales two years ago at the Ammanford Eisteddfod. Great credit for this feat redounds to the choirmaster, of whom Ammanford may be proud. The choir is a capital body, and had learnt the work well. The singers should be capable of giving a first-rate performance of the work one day. It is always hard to suggest that a choirmaster should at the last hand over the fruits of his labours to be displayed by another conductor. This Ammanford conductor was able up to a point, but he could not make the most of his forces. Certainly the brilliant choruses were electrifying, but the slow choruses got rather stodgy and dull, and there was altogether too little *finesse*. The contralto soloist did well, particularly in the upper part of her voice.

'Arch y Cyfamod,' by David Jenkins, was promised by Pontygaith Harmonic Society on the afternoon of August 28—a promise of some vagueness for English wanderers at Wembley. It turned out to be an oratorio ('Ark of the Covenant') by a composer who flourished half-a-century ago, but wrote then in a style of fifty years earlier still. An excellent choir worked hard to lash this music into life. Mr. W. M. Williams conducted. There was a good deal for the tenor soloist to do, and this was uncommonly well done by Mr. Myrddin Lewis, who made the most favourable impression among the soloists of the week. This young man has thoroughly sound technics and a most pleasant, free delivery.

At night, Sir Walford Davies conducted the Passion, with choral contingents from fourteen different places. Above are indicated some of the reasons why this fell short of an ideal performance. One did not respect the endeavours any the less. Miss Dilys Jones was good in the contralto arias. Mr. W. R. Allen sang the part of Jesus with earnest emotion—a degree of restraint would have been to the good. Mr. Owen Bryngwyn (bass) had a good voice, but was insufficiently prepared. The Evangelist was Mr. Pickering, who has decided gifts for this peculiarly exacting music, though there was some amount of backsliding into throaty vowels.

On the fifth day, Pontypool was to have come and repeated its 'Gerontius' performance of the recent Eisteddfod. Instead, we heard the Troedyrhiw Choir sing the test-pieces with which it had carried off first honours at that function. These pieces were the first chorus from Bach's 'O Light Everlasting,' Cyril Jenkins's 'Song of the Silent Land,' and 'Y Delyn Fud,' by Dr. David Evans. Mr. Herbert Llewellyn and Sir Walford Davies conducted. Mr. Jenkins's work had not, as a matter of fact, been heard at the Eisteddfod, owing to mishaps to band parts. It came out well now. It is a short ode, related in form, and to some extent in expression, to such pieces of Brahms as the 'Song of Destiny.' This music did not smite one with any overwhelming power or originality, but its handling of orchestra and chorus was dexterous. The composer seemed to know more surely than some of his compatriots whom we had heard, where he was bound for; and a measure of beauty was yielded. This concert was long and mixed, for though there were such good things as song-cycles by Elgar and Vaughan Williams, the audience prolonged the affair by lionising the singer of an imperfect performance of 'Lo, here the gentle lark,' and such like.

The gigantic concluding concert (three thousand singers in the Stadium) asked for little comment, for it was of the order of a national rather than a musical function. The truth is, there is little or no true musical effect from performances in such conditions, though the eye may all the time be adorning the ear to be properly impressed. The programme consisted of a portion of 'The Messiah,' and a very interesting mixed bag of Welsh and other music. All this is published together in book form, and since it contains a quantity of good things it ought to have a permanent life in musical Wales. The Elizabethan lutenist Robert Jones is

included, on the strength of his name, and there are two excerpts from Palestrina. If Wales takes to the 16th century the future will be brighter for all who come in touch with her musical doings. It remains to be said that the Stadium audience was gigantic—a proper reward for the choirs, many of whom had had a night's travel in order to reach Wembley, and were faced with another before they regained home. C.

## PROMENADE CONCERTS

One or two impressions stand out now that half the season of Queen's Hall Promenades has gone by. One is that the Haydn and Mozart Symphonies have brightened the programmes very greatly. The audiences at the Tuesday concerts, when these works are down (generally in happy association with something of Bach), have been steadily increasing, so that the last Tuesday of which I can speak here (September 16) brought enough people to pack the hall in every part. That may have been partly because Miss Myra Hess was playing. The artist still 'draws' more than the work. But if that is to be deplored as a rule, admiration of Miss Hess, carried to any length this side of idolatry, is not only excusable but commendable. That great artist, even in the Schumann Concerto, with its half-hearted orchestration, its inability to work up a climax, and its few timid attempts at development, gave genuine pleasure, because Miss Hess was so tender and coaxing with it. In the fifth 'Brandenburg' of Bach, her association with Mr. Charles Woodhouse and Mr. Murchie (violin and flute) provided a beautiful example of perfect felicity and mutual understanding. Than Mr. Murchie's flute playing I know nothing more satisfying to the lover of artistic shading and rhythmic subtlety.

But not all the soloists have been so mature in skill. The second of my impressions—after hearing many performers new to these concerts, and some who are regular visitors—is that imaginative artists are still very rare. Miss Margaret Fairless's Bach, for instance (in the second Violin Concerto in E) never got to the heart of the matter. Her rubato, her 'romantic' phrasing, would have been delicious in Mendelssohn; Bach was quite beyond her. A week later Madame Adila Fachiri was far more finely 'in the spirit,' in the A minor Concerto. Her tendency slightly to hurry was probably the result of an excess of that nervous energy which so distinguishes and graces her pure, virile playing. The slow movement, through her instrumentality, was a noble utterance.

Miss Harriet Cohen's reading of the D minor Pianoforte Concerto was full of emotion keenly controlled, of tonal beauty and rich expressiveness. The two-pianoforte adventure of Messrs. Langrish and Tidmarsh, in the third Concerto for this combination, was an assured success also. These excellently matched partners were so rhythmically alive and resilient that every phrase was a delight. Then we have had the Concerto in C for three pianofortes (Miss Isobel Gray, Miss Jessie Bristol, and Mr. Claude Pollard), with its strikingly dramatic *Adagio*; and a charmingly urbane, polished performance of the third double Violin Concerto, with strings and organ, by the partners at the orchestra's first desk, Mr. Woodhouse and Mr. Sutherland Mackay, the latter of whom we welcome after some years' absence. These were glorious feasts of Bach.

Only one or two of the singers have made us feel that they have power and personality above the average. Mr. Arthur Cranmer, who has a strong sense of drama, and will, I think, develop still broader vocal foundations on which to support it, stood out; and Madame Tatiana Makushina, too, can pose and 'hold' a song cleanly, and can penetrate below its surface. Messrs. Arthur Jordan and Tudor Davies have sung, the former a little above his former best (in 'Tannhäuser's Pilgrimage' he took a grip of the story and presented it as graphically as his limitations of tone-colour allow), and the other below his best. If only Mr. Davies would cease to strain and tighten his tone, his good long breathing and artistic phrasing would enable us to be at ease when listening to him. At present we are all anxiety, because of the sympathetic (though far from appreciative) feeling of strain that comes to us when he sings throatily, as he almost always does.

A third point about this series of concerts may be mentioned. One would very much like to know why certain works are brought out at all. What possible interest could anyone be expected to take in the rambling third Symphony of Saint-Saëns, for instance; or what nourishment is to be found in the second Symphony of Rachmaninov, that, though it contains dozens of skilful openings, does so little with any of them, works up many bustling climaxes on the too easy plan of sequentially presenting by no means vital themes, and generally spends its substance to surprisingly little profit? These works are distinctly poor. There are others, ancient battle steeds that ought not, if we were to hold to the highest artistic standards, to be trotted out again; but I know there is a public for them, and the organizers of the Proms. must consider the box-office. Without their concern for this side of the enterprise, we should, of course, have no concerts at all.

The complaint about the production of works like those I have mentioned is that if they were left where they ought to lie, on the top shelf, there would be room for more than one Brahms Symphony in the programmes of sixty-one concerts—and perhaps even one of Elgar's might be heard. A grumble about the make-up of the programmes must not, however, be taken as meaning that one does not intensely appreciate the general quality of the fare provided. The Proms. have helped us to face the foreigner in the gate when the quality of British orchestral playing has been raised, and when there has been talk of what good things 'popular' programmes might contain.

There was a curious thing to note on September 1. Miss Austral sang 'Isolde's death-song' very nobly, and with more fully-developed tone in her former weak spots—the middle and lower-middle parts of the voice—than I have heard from her before; and then she made a quite poor attempt at the Waltz Song from 'Tom Jones,' singing it with little sense of style. That was odd. Perhaps she can only do good things well. I hope she may think so, and let the ballads go by. Hers is too fine a voice to waste on trifles. I have found it worth while to stay sometimes for the second part of the programme. They not infrequently reveal another side of singers whose management of the operatic air in the first half may or may not have been adroit. By hearing them in music differing in quality so widely, I have often felt that a surer judgment could be come to. They cannot complain that it is not fair to take their ballad singing into account. As things are, this must, with most of them, represent the greater part of their concert experience, and if they must sing ballads, they ought to be expected to make the most of them. Curiously enough, quite a number seem to do much better in real music. Possibly they are a little awed by the operatic airs, and take fewer liberties with them than they do with the small things. One or two do equally well in either kind of music. Mr. Hubert Eisdell is in this class—but he takes great care to choose something operatic that demands only what he can give—refined, delicate tone and graceful phrasing. The voice wears a little, but Mr. Eisdell will be an idol of his particular public for years to come.

A member of the orchestra, Mr. Granville Britton, played confidently, with good tone and almost complete security in the heights, in Dvorák's 'Cello Concerto. Against the name of Miss Mila Wellerson, an agile young player of the same instrument, I find the pencilled note on my programme, 'This day arrived Jackie Coogan.' There was an air of the 'stunt' about her playing. I think Miss Wellerson has some good stuff in her, but she needs very careful guidance, and must not be allowed to throw off fireworks quite so casually (and sometimes badly) as she did in an arrangement she has made of a Paganini fiddle concerto movement. I do not know what happened to the orchestration of this—maybe it was mislaid in the conversion process.

Moiseivitch played the Tchaikovsky B flat minor Concerto superbly. I use the adverb only as meaning that the work has, I believe, found its ideal interpreter in this player. Both it and he have a touch of the Robot. His interpretation represents only one side of pianoforte playing. I regard his conception of the instrument as singularly limited; but if you like that sort of thing, his glittering,

steely playing of the Tchaikovsky is of the sort to attract you, as it did the great crowd of worshippers who came to hear him.

As I noted last month, there are no actual novelties this season. One or two of the works that startled us in recent years are being done. Scriabin's 'Poem of Ecstasy' is one. The startling thing to me was to find how its effect palls now. It used to excite. What has happened? Can it be that the real quality in the music, that underlies all the would-be ecstatic mumbo-jumbo of the thing, is insufficient—that the padding is coming off, and the man beneath is being revealed as, not quite an ordinary man, but not nearly a god?

Re-hearings of one or two native works have been pleasant. Mr. Philip Sainton, who leads the orchestra's violas, conducted again his sketches 'The Sea' and 'The Shipyards.' He has a sure ear for sound-colour, and in the second piece he has done a notable thing in conveying an impression of immense energy and noise, while maintaining a strong flow of really musical ideas.

Dr. Malcolm Sargent's 'Impression of a Windy Day' is one of those bits of clever scoring in which, if you are in the mood to be pleased, you do not probe too deeply for vital themes or close-knit development. 'Here's a rather sporting idea. How does it strike you?' says the composer, and the right answer is, 'Jolly!'

E. J. Moeran's 'Rhapsody' is the kind of music that, in itself arousing no great enthusiasm, makes one hope to hear more from the composer. His use of folk-song-like themes does not quite give us the best chance of estimating his talent. I hope the good things I feel sure he has to say will not be spoiled by his insistence on this folk-song idiom. There is just a little danger in that, I think. His command of colour is already great, but we want to be sure of his constructive power. He may prove a broadening and significant figure when he gets to grips with big things.

A little Suite for strings by Miss Susan Spain-Dunk was just a collection of neat trifles, that amateur orchestras would like to play. She says a small thing cleanly, without waste of words, in a perfectly familiar style.

Finally, a word of warm appreciation of the orchestral playing in general. There have been small lapses, but the brilliancy and breadth of the great majority of the performances, under Sir Henry Wood's sure command, have been notable.

W. R. A.

#### THE MARGATE FESTIVAL

Margate is fortunate in possessing the chief requisites for a musical festival: (1) A large, bright, and comfortable concert-hall, good for sound; (2) an established orchestra; (3) a conductor worthy of his job. This is Mr. Bainbridge Robinson, whose services are employed by the municipality. Report speaks well of the music which he and the orchestra supply in their daily round. First-hand evidence, gleaned at the Festival of September 13-18, proved that they can rise to a special occasion. The Festival was the fourth at Margate. The scheme of its six concerts ran as follows: Miscellaneous and orchestral; an oratorio; Josef Holbrooke; Eugène Goossens and modern music; light music; ballads.

The miscellaneous selection was far from commonplace—Mancinelli's Overture 'Cleopatra' and the 'Caucasian Sketches' of Ippolitov Ivanov are not everyday music. If the Concerto, Liszt in E flat, was a commonplace affair, Mr. Walter Rummel's playing of it was nothing of the kind. Nor were all of the songs sung by Miss Esther Coleman. Altogether, the concert was suitable for the opening of a Festival, on a Saturday night, at the seaside.

For the second concert, on Sunday evening, everything was felicitously arranged. The London Choral Society, Mr. Arthur Fagge and all, came down and sang 'The Dream of Gerontius.' It was a case for congratulation both on the idea and on the way it was carried out. The choral singers were thoroughly familiar with the work, or sang as if they were, and everything which they and the orchestra contributed to the performance helped to strengthen the impression made by this great music upon an audience largely unfamiliar with it. The solo parts were taken by Miss Sybil Cropper, Mr. Arthur Jordan, and Mr. Walter Saull.

On Monday the audience made full acquaintance with Mr. Josef Holbrooke through his conducting and three of



his works—the 'Three Blind Mice' Variations, the Violin Concerto (played by M. Miroslav), and 'The Birds of Rhiannon.' The acquaintance was friendly. The other works in the programme were Tchaikovsky's 'Romeo and Juliet' and Elgar's 'Polonia.'

The best of the orchestral concerts came on the following evening. Miss Beatrice Harrison played the Elgar Violoncello Concerto, and Mr. Goossens conducted the Bach-Elgar Prelude and Fugue, a 'Firebird' Suite, 'L'Après-Midi d'un Faune,' his own 'By the Tarn' and 'Tam o' Shanter,' and—happy selection—the eighth Symphony of Beethoven. Both the Concerto and the Bach transcription made a great impression.

The 'light music' concert owed much to Mr. Norman O'Neill, who conducted several of his fanciful pieces, notably those with which he adorned the productions of 'The Blue Bird' and 'Mary Rose.' Mr. Albert Ketèlbey also conducted his own works. These included a 'Suite Romantique' and an Overture, 'Chal Romano,' which were not appreciably 'lighter' than a good deal that had occurred in previous concerts. A third composer of the evening was Lieut. Walton O'Donnell with two works, 'Theme and Variations' and 'Miniature Suite,' which Mr. Bainbridge Robinson conducted. The ballad concert at the end of the Festival was no doubt a necessary concession. The best part of it was the instrumental music composed and conducted by Mr. Montague Phillips.

### CHORAL SOCIETY PROGRAMMES

#### LONDON DISTRICT

The programme of the Philharmonic Choir will be found in our 'Occasional Note' on p. 905.

THE ROYAL CHORAL SOCIETY will (as usual) give concerts at the Royal Albert Hall on Saturday afternoons. The dates, works, and conductors are as follows: October 18, 'Elijah,' Mr. Albert Coates; November 15, Elgar's 'The Spirit of England' and Dame Ethel Smyth's Mass in D, Dr. Malcolm Sargent; December 20, Carols, Mr. H. L. Balfour; January 3, 'The Messiah,' Mr. H. L. Balfour; January 21, 'Hiawatha,' Mr. Eugène Goossens; February 28, 'The Dream of Gerontius'; March 21, Mass in B minor, Mr. Hamilton Harty. The last concert of the season is the performance of 'The Messiah,' under Dr. E. C. Bairstone, on Good Friday, April 10.

THE CIVIL SERVICE CHOIR, now conducted by Mr. Rutland Boughton, opens on December 4 with Bach's 'Sleepers, wake,' Mr. Boughton's Motet, 'The City,' and a work for female voices by Alec Rowley; the second programme, on February 11, is largely Elizabethan; the third, on April 1, includes Bach's 'Be not afraid' and Bainton's Choral Symphony, 'Before Sunrise.' The scheme is varied in many ways, notably with chamber music—Mozart's Oboe Quartet and Elgar's Pianoforte Quintet.

THE ALEXANDRA PALACE CHORAL AND ORCHESTRAL SOCIETY, conducted by Mr. Allen Gill, has the following programme: October 11, 'Elijah'; November 15, the third Acts of 'Tannhäuser' and 'Lohengrin'; December 6, 'The Song of Hiawatha'; February 7, the Mass in B minor; March 7, 'The Dream of Gerontius'; May 2, 'The Apostles.' The customary Good Friday performance of 'The Messiah' will not be given.

No information is yet to hand from the other leading choral societies. Such particulars as have arrived from suburban and provincial societies will be given next month, when we hope that the list will be representative.

The prospectus of the Strolling Players Amateur Orchestral Society is of remarkable enterprise. The following are among the works to be performed: The 'Eroica' Symphony, Holbrooke's 'The Birds of Rhiannon,' Cowen's 'Concert-stück' for pianoforte and orchestra (these at the first concert, December 11); Dvorák's third Symphony, Goossens's 'Symphonietta' and Frank Bridge's 'Two Tone-Poems.' Mr. Joseph Ivimey is to be congratulated on having amateur players in whom he can place such reliance.

## Competition Festival Record

### THE BRITISH FEDERATION OF MUSICAL COMPETITION FESTIVALS

The third annual general meeting of the Federation will be held in the Conference Hall, Central Hall, Westminster, at 12 o'clock on Saturday, November 1.

The fourth annual general Conference will be held at 2 o'clock on the same day, at the same place. Discussion is invited on topics of interest to members of the Federation. Any member who wishes to introduce a subject should give notice to the secretary, Mr. H. Fairfax Jones, 3, Central Buildings, Westminster, S.W.1, by October 13.

### BLACKPOOL FESTIVAL

The eighteenth Blackpool Festival will be held at the Winter Gardens during the week of October 13-18. It exceeds all previous Festivals in the number of classes (seventy-four), and of entries (seventeen hundred). Choirs, solo singers, and solo players, of course, account for the bulk of the entries. The interesting figures are those contained in the various branches of work which in the competition movement generally have been considered as experimental or even unnecessary. Thus there are thirty folk-dance teams, over thirty vocal quartets and quintets, a hundred and sixty entries for operatic ensemble, and a hundred and fifteen for the scholarship scheme.

The list of test-pieces for vocal soloists deserves quotation as a specimen of competition standards:

Soprano	'O King of kings, Alleluia' ... ..	Handel
	'Aria de Lia' ... ..	Debussy
Mezzo-Soprano	'Phædra' ... ..	Maurice Busby
	'With loving caresses' ... ..	Handel
	'Vergebliches Ständchen' ... ..	Brahms
	'La Fiancée du Timbalier' ... ..	Saint-Saëns

For the choirs this is a Festival of romantic and modern but not over-modern music. Bantock comes largely into the scheme; of Elgar there is the recent male-voice song, 'The Wanderer'; Parry, Stanford, Schumann, and Brahms steady the balance of the programme. Of old music there is Nicolson's 'Sing, shepherds all' for the chief mixed-voice class, and Byrd's 'This sweet and merry month' for the second class. If there are any to claim that the older vocal music should have more scope, they may be reminded that three years ago the mixed-voice choirs sang nothing but Bach's 'Sing ye to the Lord.'

The adjudicatory bench includes many newcomers: Miss Irene Scharrer, Miss Olga Haley, Miss Caroline Hatchard, Mr. George Parker, Mr. Norman Allin, Miss Lucy Pierce, Dr. W. G. Whittaker, Mr. E. Stanley Roper, and Mr. Arnold Bax.

As a result of inquiries received, we are led to ask: Has Southampton begun to think about a musical competition festival? If not, why not? It is one of the most important cities on the South Coast, and the centre of a group of likely small towns. Hampshire has shown its musicality in festival activities and other musical doings of a high order at Portsmouth, Winchester, Petersfield, Bournemouth, &c.; and Southampton itself was (and perhaps still is) the headquarters of a Test Valley Musical Society whose choral and orchestral doings we ourselves had the pleasure of sampling at least twenty years ago. Moreover, it has recently added a musical chair to its University. Presumably there are choral societies at Southampton, but no news of them comes our way. Perhaps Prof. Leake and a few more leaders in the port's music will get together and remove what is really a reproach. A line to the Secretary of the Federation of Musical Competition Festivals, 3, Central Buildings, Westminster, S.W.1, will bring advice and, if necessary, a visit.

## Music in the provinces

**BIRMINGHAM.**—The programme of the City of Birmingham Orchestra includes ten symphony concerts, six popular concerts, and a regular series of Sunday concerts. Among the works to be performed are Armstrong Gibbs's 'A Vision of Night,' Bax's Symphonic Variations for pianoforte and orchestra (Miss Harriet Cohen), Arthur Bliss's 'Colour' Symphony, and John Ireland's Symphonic Rhapsody 'Mai-Dun.' The conductor-in-chief is Mr. Adrian C. Boult, and visiting conductors are Mr. Eugène Goossens, Sir Landon Ronald, and M. Bruno Walter.

**GUILDFORD.**—The four subscription concerts announced for the present season maintain the standard which Guildford music has recently set up for itself under the guidance of Mr. Claud Powell. The Pirani Trio and Miss Dorothy Helmrich will provide the first programme, on October 8. The second concert, on October 22, will be orchestral, with Franck's Symphony as the biggest feature, and a first performance, by Mr. Maurice Blower, of his Pianoforte Concerto. Mr. Harold Samuel will give a recital for the third concert, on November 12. Finally, on November 19, Mr. Thomas F. Dunhill will conduct his Symphony in A minor, and Dame Ethel Smyth her Overture to 'The Wreckers.' Apart from the subscription series there will be a performance of Walford Davies's 'Everyman' by the Guildford Choral Society and the Symphony Orchestra on December 10, Mr. Claud Powell conducting.

**MANCHESTER.**—The most heartening sign in the musical life of the coming winter is the establishment, after many set-backs, by the City Council of a series of six good concerts, with the co-operation of Mr. Hamilton Harty and the Hallé Orchestra. The concerts will be given in Free Trade Hall, which for some years has been municipally held and controlled. At each of them five hundred seats for children are to be reserved at 6d. each, and the balance of two thousand five hundred to three thousand will range in price from 8d. to 2s. 4d. for each concert. The cost will be £200 for each engagement of conductor and band, and to this will be added the cost of soloists, advertising, programmes, and so on; but the expectation is that the grant of £1,000 from the rates will not be fully drawn upon. The works which will be played in this experiment include 'William Tell,' 'The Barber of Seville,' 'Figaro,' 'The Merry Wives of Windsor,' 'Lohengrin,' 'Tannhäuser,' and 'Elijah.' This is a good piece of civic work on excellent lines.—The Hallé scheme in its main outlines was indicated in the August number. The works to be heard for the first time during this season are Respighi's second set of 'Ancient Airs and Dances' (October 16); Julius Harrison's recent arrangement for strings of Bach's Prelude and Fugue in G minor and Hunneger's 'Pacific 231' (both on October 23); Harty's new 'Irish' Symphony, Malipiero's 'Impressioni dal Vero,' and de Falla's symphonic impressions for pianoforte and orchestra, 'Nights in the Gardens of Spain,' with Arthur Rubinstein as soloist (all on November 13); Moeran's 'In the Mountain Country' (November 27); Vaughan Williams's 'Norfolk Rhapsody' (December 4); Casella's Rhapsody, 'Italia'—its first performance in England (January 15); Herbert Howells's 'Pastoral Rhapsody' (January 22); Turina's 'Procession du Rocio' (January 29); a new work by Benjamin Dale, specially written for the Hallé concerts, but not yet designated (February 26); Ingelbrecht's poem for orchestra, 'Pour le jour de la première neige au vieux Japon' (March 5). The symphonic substance of the concerts is sufficiently strong, if it does not break much new ground. Brahms's four Symphonies in chronological order; César Franck's D minor; Elgar's A flat; Schubert's C major; Dvorák's No. 4; Tchaikovsky's No. 5; Beethoven's No. 8; Mozart in E flat. Strauss's 'Zarathustra,' and d'Indy's 'Istar' stand out prominently among the larger-scale symphonic poems. The Pension Fund Concert is allotted to March 26, and the customary Good Friday Concert on April 10 will finish the season. It is now many years since purely orchestral concerts figured in a Hallé scheme, but this year the first, seventh, eleventh, and twentieth of the series will contain no solo items. There is a very rational lay-out of choral work, and the intervals between the choral concerts should permit of ample

rehearsal.—This year Mr. Brand Lane has hitched his wagons to 'stars' with a vengeance. Orchestral music has rather slipped into the background of both his 'Festival' and his 'Orchestral' schemes. Whether recitals by Galli-Curci, Kreisler, Clara Butt, Frieda Hempel, and Gerhardt will be ample compensation for the orchestral loss can hardly be decided in advance. On February 23 and March 7 Manchester may be indebted to Mr. Lane for two visits of Paderewski; at the time of writing the matter is undecided. Sir Henry Wood will conduct five of the Lane series of orchestral nights, and Sir Dan Godfrey the opening one on October 18 (when Sir Henry Wood is engaged at the London 'Proms.'), at which Rachmaninov will play his third Concerto.—The Edward Isaacs chamber concerts will bring us the Léner Quartet, the English Trio, the Dutch Quartet, the Paris Copelle, and a John Ireland programme, in which the composer will play a prominent part.—The Catterall Quartet series of six performances will bring into our midst Dohnányi and William Murdoch, the former taking part in his second Quintet, which receives its first performance at Manchester. Other novelties at the Catterall concerts will be the 'Lancashire Sketches' of Whittaker, the Rochdale choral conductor-composer, and Steinberg's Quartet in A. The outstanding success of the Brahms evening last spring has led to the decision to give the String Quintet in F and the Clarinet Quintet, on December 17.—In the Hamilton Harty series, the Hallé conductor takes part in recitals for voice and pianoforte by Miss Olga Haley, Miss Florence Austral, Mr. John Coates, and Mr. Plunket Greene; a sonata concert with Mr. Albert Sammons; a sonata and trio concert with the Hallé cello and clarinet principals (Messrs. Twelvetees and Mortimer); a quintet concert with the Brodsky players; and a concert for pianoforte and chamber orchestra, in which, instead of playing, Harty will conduct, and Mr. Maurice Cole will be the pianist—already he is widely known via the Manchester Broadcasting Station.—Apart from 'The Messiah' performances, the solid choral work of the winter will be at the Hallé series, where 'Gerontius,' Berlioz's 'Faust,' and the Bach B minor Mass and the Motet 'Be not afraid' are to be heard.—The now famous Co-operative Wholesale Society Male-Voice Choir (for brevity's sake called C.W.S.) gives its usual four interesting concerts, at which vocalists new to the Free Trade Hall platform will include Miss Constance Willis, Mr. Walter Widdop (a few years ago a prominent competitor at our Lancashire coast festivals), and Miss Gertrude Entwistle. The Choir during the winter will sing between thirty and forty items of miniature choral songs.

**PLYMOUTH.**—On September 6 the Orpheus Society, of which Mr. David Parkes is conductor, gave a Mendelssohn concert. The principal choral pieces were choruses from the oratorios. Solos were given by small sections of the choir. The orchestra, of strings, organ, and drums, played the 'Athalia' Overture and the slow movement from the 'Italian' Symphony.

### A NEW IRISH OPERA: 'SHAUN THE POST'

Although, strictly speaking, Mr. H. R. White's 'Shaun the Post' cannot be described as an 'Irish' opera, as the libretto is in English, yet the music and the whole atmosphere of the production are essentially Irish. At the outset it is a pleasure to state that 'Shaun the Post' is worthy of the school of Balfe, Wallace, Stanford, Sullivan, and Harty, and though some of the music is more or less reminiscent of Puccini, there is fine original scoring with a strong melodic vein running throughout—the orchestration being a dominant factor. Indeed the work may be described as a romantic opera on an Irish subject. No doubt, there is little choral work, but some of the ensembles, notably that of the *Finale* in Act I, are deserving of unstinted praise. Probably, however, the duet which closes the opera is the finest music, and at once places Mr. White among composers of the first rank.

As is generally known, 'Shaun the Post' is founded on Boucicault's popular drama, 'Arrah na Pogue,' but Mr. R. J. Hughes, the librettist, has given us an adaptation affording some splendid operatic situations, including love-making at Glendalough by moonlight; a



rustic wedding and ceilidh; prison scenes; cliff scenes; and the rescue of Shaun's sweetheart, Arrah, from the clutches of the villain, Feeny. Old Irish airs are skilfully interwoven, the so-called 'Derry Air' forming a sort of *motif* for Shaun, and 'The Wearing of the Green' (which is in the original drama) is deftly introduced.

The opera was given, under the composer's direction, at the Theatre Royal, Dublin, on August 15 and 16, before crowded audiences. The lion's share of the performance fell to Mr. Joseph O'Mara.

With a little cutting down, the work is sure to become popular, and English audiences will no doubt soon have an opportunity for hearing it in the repertoire of the Carl Rosa Opera Company. W. H. G.-F.

## Musical Notes from Abroad

### NEW YORK

As, for four months, the doors of our concert-halls are locked, and the auditorium of the Metropolitan Opera House is transformed into a huge workshop for the painting of new scenery and the refurbishing of old in anticipation of the annual winter season, all sounds of music would be restricted to that heard in the theatres and picture houses, were it not for the two wonderful organizations that give so many concerts in the Stadium of New York City College and in Central Park. In the Stadium, the Philharmonic Orchestra of a hundred and five has played intact with all its leading men—no substitutes allowed—and the programmes have been fully up to the standard of the winter concerts at Carnegie Hall. These concerts are so enormously expensive that the season lasts only seven weeks. On thirty-five of the forty-nine evenings a Symphony was played, Tchaikovsky, Beethoven, and Brahms heading the list. Fifty-four composers were represented during the seven weeks, Wagner taking the lead, Tchaikovsky coming next. For thirty-four concerts the men played under one of the regular Philharmonic conductors, Willem von Hoogstraten; at fourteen concerts Fritz Reiner, the leader of the Cincinnati Orchestra, appeared as guest-conductor, and one was conducted by Arnold Volpe, who founded the Stadium concerts seven years ago. The audiences, numbering from twelve to fifteen thousand every night, paid from twenty-five cents to a dollar for admission, the majority occupying the fifty cent seats in the amphitheatre.

The Goldman Band of wood-wind and brass played five nights a week for twelve weeks in Central Park, appearing this year in a superb new bandstand, built of Indiana granite at a cost of 100,000 dollars. This was the gift of one of New York's noted music-lovers, Elkan Naumberg. The concerts were free, the audiences numbering from twenty-five to fifty thousand every night, and the acoustic properties of the stand, so perfectly designed and developed, carried the music clearly far beyond the confines of the seated listeners. At these sixty concerts works of a hundred and six composers were heard, Wagner again heading the list, and Tchaikovsky again coming second. A number of classical compositions were played that had never been given before except by a string orchestra. Very clever are Mr. Goldman's arrangements for his band. He does not mean that because he has no violins his listeners shall be deprived of the music of the great masters. Mr. Goldman does not himself claim that he has the finest band in the world, but others claim it for him. For the previous six seasons of these concerts the expenses have been met by popular subscription, the sales of programmes, &c. This year the concerts were presented to the city and every expense paid by four people—Mr. and Mrs. Daniel Guggenheim, and Mr. and Mrs. Murray Guggenheim.

Our interest is now centred on prospective things. Mrs. Coolidge's Berkshire Festival at Pittsfield, Mass., is always the first event of the season. It gives music-lovers a chance to hear the best of the new music in September, as our city concert-halls do not open until about a month later.

M. H. FLINT.

### TORONTO

Concerts, of course, are as yet only in mind. But for summer music the Canadian National Exhibition has this year offered a very unusual variety. The main attraction has undoubtedly been the Pageant Chorus, under Dr. H. A. Fricker, of the Mendelssohn Choir, assisted by the Band of the Queen's Own Rifles under Capt. R. B. Hayward (of Kneller Hall, by the way). This body is one of the Exhibition's youngest yet most sturdy children, whose ranks have now swelled to over twenty-two hundred. Its audiences have totalled nearly thirty thousand at four concerts, all but the first evening realising capacity attendances. The programme, prepared in eight rehearsals, included two Handel choruses, 'The heavens are telling,' and the March Chorus from 'Tannhäuser.'

On Music Day, August 28, over ten thousand enthusiasts heard the Band Contests, arranged by the Canadian Band Association. During the afternoon four special programmes were given in the Music Building, one miscellaneous by some of the leading artists of the city, one by the Sternberg Studio dancing pupils, one by pupils from the Toronto Conservatory, and one by pupils of the Hambourg Conservatory.

In addition to these, fourteen groups of Troubadours in costume, including a native Ukrainian Choir, wandered about the beautiful grounds, which are situated along the shores of Lake Ontario, singing, playing, and dancing at various places. At six o'clock a Patriotic Tableau and short programme were given, the participants being Madame Lugin Fahey, two hundred seamen from the visiting British Fleet, the Troubadours, and the Band of the Queen's Own Rifles. Pianoforte recitals were also held in Manufacturers' Building from 10 a.m. to 10 p.m.

At the two permanent bandstands in the grounds, concerts have taken place each day continuously from 1 p.m. to 10 p.m., at which have been heard twenty bands in all, drawn from the whole of the Dominion.

It is pleasing to find that music has now emerged as the main artistic feature of the Exhibition. This is proved not only by the arrangements, but by the crowds which regularly attend each event. H. C. F.

## Obituary

We regret to record the following death:

P. F. BATTISHILL, on July 24. Born in 1870, in Devonshire, he joined the Army as a student at fourteen years of age, later going to Kneller Hall, where he won the Shaw Hellier prize for composition. He became a Sub-Professor, and ultimately a Director of the School. For some years Mr. Battishill was bandmaster of the Queen's (West Surreys), he then took charge of the Royal Artillery Band in 1904. During the recent centenary celebrations of the Royal Academy of Music, Mr. Battishill was made Honorary Royal Academician. He was conspicuous as being the only serving bandmaster in the British Army to hold this distinction. For some years he was a member of the Board of Examiners for the L.R.A.M. diploma in Bandmastership, many candidates passing through his hands.

Before deciding on their carol programmes for the coming Christmas, choirmasters should examine the two sets of six carols issued by the National Institute for the Blind. The words are by blind poets, and are set by blind composers. They are excellent, and well worthy of adoption on their merits alone, apart from the fact that their sale helps this most deserving of objects. Copies of the booklets (3d. each) may be had from the National Institute for the Blind, Great Portland Street, or from Messrs. Novello.

Tudor and Elizabethan music is practised at 8.30 p.m. on Tuesdays at the South Western College of Music. Some good sopranos and altos attend, but more basses and tenors are needed, in order that the choir may prove useful for demonstration purposes. The conductor is Mr. Alan May. Full particulars from the Secretary of the South Western College of Music, 298, High Road, Balham, S.W.17.

## Answers to Correspondents

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.*

'WORRIED ONE' asks: 'What is musical appreciation?' As this query is only one of several indications that a good many people new to the power of fine music are in need of information, we will try to answer with a fullness unusual in this column. (As we have no desire to teach grandmothers how to suck eggs, the average reader, to whom the whole matter is simple, should skip the following.) Owing to its having been made the centre of a good deal of somewhat priggish talk, people sometimes pooh-pooh the term 'musical appreciation.' They say that if you enjoy music, there's an end to the matter: what more can one want? But this is to make the mistake of regarding 'enjoy' and 'appreciate' as synonyms. Enjoyment of a piece of music may be a blind, unreasoning sensation; appreciation can exist only as a result of (1) some understanding of the work itself; (2) comparison with other works of the same type. You will see at once that in the case of (say) a symphony, this implies some general knowledge of the form or construction of a symphony; the ability to retain in the mind its chief themes, so that the composer's development and other methods of using them may be followed; and an (at least) elementary knowledge of harmony and orchestration. The ability to make critical comparison between various symphonies is an important element, because appreciation implies judgment; there can be no judgment without a standard, and no standard without comparison. Hence the need for an acquaintance with representative musical works. This acquaintance must extend to all important schools and to various periods so that we may put ourselves in the right mental attitude for a given work. For example, if we know only one type of symphony, and that type is of the modern highly-coloured, even hectic, species, such as Tchaikovsky's 'Pathetic,' and we find ourselves faced with one by Mozart or Haydn, we shall listen to it with what may be called the Tchaikovsky ear, expecting floods of sonorous, highly-coloured music, charged with emotion that at times approaches the hysterical. To the Tchaikovsky ear, Mozart will seem tame, his orchestration insipid, and his emotional power feeble. But the hearer who has the ability to put himself in the right key, so to speak, will probably find in the old work an even keener pleasure than in the modern. One example of the difference between mere enjoyment and appreciation: A good many people who know nothing about fugues (and, indeed, hate the very word 'fugue' as a synonym for 'dryness') can enjoy such an example as the C sharp major in Book I of the '48,' because its tunefulness and animation are such as appeal to the average uninitiated ear. But the qualities that make it a fine Fugue—the invention shown in the delightful subject; the skill in treatment; the achievement of variety without loss of consistency and relevance; and the way in which the interest is not merely kept up, but made cumulative—all these things are perceived and enjoyed only by the hearer who knows a good deal about the construction of a fugue. The latter type of listener gets far more enjoyment out of the work than the former, because he has more sources of enjoyment. This applies to all listening, and the moral is so obvious that you can easily apply it. You will find the whole question discussed very ably and fully, together with a host of other matters, in a little book by J. W. Foxell, called 'Elements of Musical Appreciation' (Novello, 2s. 6d.). In our issue of March we gave a list of books dealing with the subject. We mention this one specially because it goes more fully than any other into the question of such words as 'appreciation,' 'enjoyment,' &c. Anyway, give up being a 'worried one'! You will soon find out what it means to appreciate music (that is, to enjoy it with the understanding as well as with the ear) if you lay yourself out to (1) hear, (2) read about, and (3) take part in as much good music as possible. And in the long run, the

greatest of these is (3): there are opportunities everywhere. Join a Church choir, a choral society, brass band, &c., and if you play the pianoforte, find another pianist, and play duet arrangements of chamber and orchestral music. A pair of duettists have the key to a very large proportion of the finest music ever written, and they can unlock the treasure-house and revel in its riches without going outside the front door.

W. H. W. writes: 'I have invented a finger and hand, &c., training apparatus, and want to protect it in some way. I think patenting it too expensive. I notice similar appliances are sometimes registered, so will you kindly give me some information about registering such as: The cost; to whom to apply; the protection it gives; how long to effect a register, &c., &c.'

A.—You may register a 'design,' but an 'apparatus' would need to be protected by a patent. Provisional protection for one year may be secured for a nominal sum. The Comptroller-General of H.M. Patent Office (25, Southampton Buildings, W.C.2) will send, upon application, a pamphlet dealing exhaustively with the subjects of registration and patent. It may be worth your while to explain your needs fully when applying for information. With a benevolence unusual in official dealings, the Comptroller has been known to mark passages that have special reference to the applicant's case.

H. N. C. E. (Georgetown, Demerara).—(1.) You say you know a singer who 'becomes quite husky and hoarse after singing for half an hour,' and you ask us to tell you the cause and advise a remedy. Obviously the singer is working on wrong lines, but without a hearing we cannot say on what particular wrong lines. Our advice is to go to a competent teacher. (2.) 'Sabaoth' is usually sung as 'Sâb-a-ôth.' (3.) Sing 'miserable' as nearly as possible as you speak it. In other words, resist the temptation to sing 'miserable.' (4.) Ellis's 'Pronunciation for Singers' (Curwen) gives lengthy passages in Latin and Italian, with the pronunciation clearly shown.

F. J. E.—(1.) All Sinding's songs are stocked by Novello. (2.) For an oboe instruction book try that of Rod, published by Messrs. Hawkes (20s.). We know of no book on the history and construction of the oboe. The long and apparently exhaustive article in 'Grove,' under 'Oboe,' would, we think, tell you all you need know.

B. L. E.—We doubt if there is any 'complete' edition of the keyboard works of the old English composers. From Novello you can get collections of pieces by Giles Farnaby, Purcell, William Byrd, John Bull, Gibbons, and Dowland. Chesters issue collections of pieces by Byrd, Gibbons, Jeremiah Clarke, Croft, and others. W. Reeves, Charing Cross Road, recently published a selection of Byrd pieces. Augers a long time ago brought out a series of albums of pieces by Bull, Purcell, Gibbons, and others, under the editorship of Ernst Pauer. We think you are mistaken in your apparent dissatisfaction with selections from these old composers. Complete editions of their works would be far from profitable to publisher or purchaser, inasmuch as a great deal of the music is of little more than antiquarian interest.

ELIZABETH.—You do not state the examination for which the pieces are set. In any case, we cannot answer questions as to metronome marks unless a copy of the music is sent, or the pieces are so well known that they can be readily referred to. We can hardly be expected to lay in a stock of examination tests and syllabuses for the purposes of this column.

E. B.—You would probably find what you want in 'English Folk-Song; some Conclusions,' by Cecil Sharp (Barnicott & Pearce, Taunton, 12s. 6d.).

MISS R. B.—There is little organ music of the kind you ask about—pieces short, simple, dignified, and fitting for use in connection with services at which plainsong is the staple. You will find some in 'The Latin Organist' by Gregory Ould (Novello), and in such French collections (mostly on two staves) as Guy Ropartz's 'Au Pied du Autel' and the Gregorian and other albums of short pieces by Eugène Gigout. There are also sets of 'Versets' on



Plainsong themes by d'Indy, Chausson, and other French composers published (we think) by the Schola Cantorum. Anyway, they can be seen at Novello's. Chesters recently issued a collection of a hundred pieces by Gigout, in four books, each containing twenty-five. Half of them are modal. These are among the best examples of their kind. César Franck wrote two albums of short pieces, published after his death. They are unequal, but contain many beautiful things (Enoch).

V. K.—The following books are recommended for students preparing for the L.R.A.M. Diploma in Elocution: 'Higher English,' Campbell (Blackie); 'Pronunciation for Singers,' Ellis (Curwen); 'The Art of Singing,' Part I., William Shakespeare (Metzler); 'Voice Production in Singing and Speaking,' Wesley Mills (Curwen); 'The Art of Versification,' R. F. Brewer (Grant, Edinburgh); 'Modern English Metre,' Joseph B. Mayor (Cambridge University Press); 'The Technique of Speech,' by Dora Duty-Jones (Harper).

H. B.—It is impossible to say 'what is the best book on composition,' because the book that is best for one student is not so for another. But you will probably find nothing better than Stanford's work on the subject (Stainer & Bell). Good recent books on counterpoint are those of Dr. Kitson (Oxford University Press), Pearce (Winthrop Rogers), Dunstan's Primer on 'Modal Counterpoint' (Novello), and R. O. Morris's study of the 'Contrapuntal Technique of Elizabethan Composers' (Oxford University Press).

ELMUS.—(1.) An organist is generally supposed to have the right of claiming a fee when his organ is used for a choral wedding and played by a friend of the bride or bridegroom. But we believe that most organists courteously waive such a right. Legally it can hardly stand, because the right of access to the organ is vested in the incumbent, and if he allows the visitor to play, there is nothing useful to be said by his own organist. This is one of the numerous cases in which all concerned should think of courtesy rather than rights and wrongs. (2.) We cannot name the 'best' pianoforte tutor, for reasons given in the answer to 'H. B.' You must examine several and make your own choice, or get a teacher's advice on your particular needs. So many good tutors are available that we can't find room for a list.

OPERA LOVER.—'The Queen of Sheba' is generally reckoned to be Goldmark's best opera. We know of no performance in this country—at all events in recent years. Here are the particulars you want: Goldmark was born May 18, 1830; he died at Vienna, January 2, 1915. He began as a violinist. His most popular works, apart from 'The Queen of Sheba,' were (perhaps still are, on the Continent) his Symphony 'Ländliche Hochzeit' and some concert overtures. The best of the last-named seems to be 'Sakuntala,' which is played fairly often in this country. We have not a copy of 'The Queen of Sheba' to refer to, but from your description of the title-rôle, we should say that it calls for a dramatic soprano rather than a mezzo.

#### THE CLARINET

Mr. R. H. Whall, 6, Whitehall, Stroud, Glos., writes: 'If you would kindly put me in communication with "J. B." ("Answers to Correspondents," September issue, p. 847), I think I may be able to give him some information, having made a special study of the clarinet for many years.'

We have not kept 'J. B.'s' address, so we hope he will see this, and respond to Mr. Whall's kind offer.

### Miscellaneous

The City of London Choral Union (conductor, Dr. Harold Darke) resumed work on September 16, with rehearsals of 'The Dream of Gerontius.' There are a few vacancies in all departments. Rehearsals are held at St. Michael's, Cornhill, on Tuesdays, from 5.30 to 7. Particulars from the hon. secretary, Mr. William Reid, 11, Queen Victoria Street, E.C.4.

The Kingston, Surbiton, and District Musical Society has just started the season's work under its new director, Mr. Leslie Regan. The Society intends to perform 'King Olaf' in January. The Lord Bishop of Kingston succeeds the late Sir Frederick Bridge as President.

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 Air { Hearken when with trembling accents ("There is nought of soundness").  
 Air { Though reviling tongues assail me ("Watch ye, pray ye").

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 Air { Pain and sorrow work salvation ,, ,,

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 Air { In billows the rivers of Belial ("Jesus sleeps").  
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 Air { O blest are all that fear Him ("Praise thou the Lord").  
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 Air { Saviour, take me for Thine own ("Sages of Sheba").  
 Air { Uplift your heads on high ("Watch ye, pray ye").

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 Air { Fare ye well ("O teach me, Lord").  
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(FOR LIST OF CONTENTS SEE PAGE 1039.)

## THE ENGLISHNESS OF PARRY

BY ALEXANDER BRENT-SMITH

Walter Savage Landor in a well-known line says of the English, 'We are what suns and winds and waters make us,' and to no one is that line more justly applicable than to Sir Hubert Parry. In all that he wrote, in all that he did, we notice the best characteristics of the true Englishman. He might have stood for St. George of Merry England, and we feel that in doing so, our merry England would have had a finer symbol of her national character than she possesses to-day in the ponderous truculence of the mythical John Bull.

If the English character has been moulded by the action of suns, winds, and waters, then that particular type of character which found expression in Parry's work is no less attributable to the action of these three elements upon the appearance and fertility of his own country beneath the Cotswold Hills. Rightly to appreciate the influence of that district upon the mind and music of Parry, let us for a moment consider the characteristics of the Cotswold hills and of the kindly folk who work and live among them.

Anyone who journeys from London to Gloucester may wonder for the greater part of his journey what he is going out into the wilderness to see. The prosperous valley of the Thames? It is pleasing, but nothing more. The distant and featureless ridges of the Chilterns? They are interesting only by contrast with the preceding flatness. But when he has passed through the tunnel at Sapperton he realises that his journey has been leading up slowly and with purpose to this unforgettable and purifying experience. He sees all around him magnificent scenery delicately worked in miniature. The hills, by reason of their beautiful proportion and design, seem as they tower above the valleys like splendid mountains. There is nothing in the Cotswold hills of the stupendous and overwhelming grandeur of the Alps, but they have a charm and friendliness that is lacking in those famous mountains. As we gaze upon the Alps, we cannot but admire, but our admiration is slightly tinged with fear. We know that terror sits upon those peaks, and that behind some grassy boulder lurks the shade of Death. But when we see the Cotswolds how different are our feelings! Again, we cannot but admire, but our admiration is more nearly akin to love, and certainly our admiration is in no way threatened by fear. But the Cotswold hills are more than beautiful; they are kindly and most fruitful. Unlike the Sussex

Downs or the Wessex Moors they do not grudge their services to man. Rather they go out to meet him, and to alleviate his toil. What wonder then that the Cotswold folk are friendly and that their arms are strong. That which they have received so bountifully from Nature, they will not churlishly deny to others not so blest. The beggars who go tramping through the Cotswold lanes must surely be the best fed specimens of the vagrant class, for, whereas in other places farmers give them pints of cider, Cotswold yeomen more generously and unwisely give them quarts. Even the cheese they give is known as Double Gloster—a fair testimony to their generosity.

In their ways of thinking and living the Cotswold dwellers differ but little from their fathers. The John Falstaffs, the Justice Shallows, the Slenders and the Fentons still drive about the Gloucester lanes, differing only from their forefathers in the cut of their clothes and their good exchange of cider for sack. Into their picturesque homesteads fashion is very slow to penetrate, and new ideas when they do arrive are not crude, because experimental, but matured and tested by experience. In such a country and among such people Sir Hubert Parry spent the greater portion of his days. We may be sure that at his home at Highnam he lived a true country life, not artificially by wearing untidy clothes in order to convince himself of his love of rusticity, but instinctively by a true understanding of those pleasures and customs that constitute the real village life. Doubtless he knew and appreciated cricket, that strange game half pleasure, half patience, wherein two men with well-sprung bats do nothing with amazing skill for an hour or so at a time. Probably he understood, too, the joy of angling—himself at one end of a rod with a worm at the other. Is it fanciful to discover in the work of Parry the same qualities of Englishness, of busy-trifling, of dainty songs, of refreshing brooks, of shady arbours, of happy thoughts that distinguish the work of Izaak Walton? And when Hazlitt confesses he would have liked to be in the company of that happy, childlike man, watching his ruddy cheek, his laughing eye, the kindness of his heart, and the dexterity of his hand, do we not feel that the description is as applicable to the musician as it is to the literary angler?

Such an influence, then, did his surroundings leave upon Parry, that never for a moment did he forget or despise his natural inheritance. Many composers when they travel abroad return with sketch books iridescent with local colour, just as many holiday-makers at Blackpool or Margate return with locally-coloured cups, the truest testimony to travel. But Parry, the further he got from England, the more he longed for home. In his early days he studied closely the work of the great German masters and showed himself a wise and appreciative admirer of contemporary work (he wrote his 'Studies of Great Composers' when still in his 'teens'), yet while Wolf was beginning to produce his highly sophisticated *Lieder*, Parry, though equally well versed in contemporary art, was

producing such simple English lyrics as 'It was a lover and his lass.' His first big work, 'Prometheus,' though it profited by the example of his foreign contemporaries, is absolutely and unmistakably English. The last section—Shelley's vision of the Millennium—brings together the best English qualities, and fuses them into a choral symphony of surpassing grandeur and beauty. Examine the opening solo: the melody, diatonic and beautiful in its simplicity, the harmony clear and radiant like the sunlight of early April, before the foliage of May has grown dense enough to impede its passage and to soften its glare.

To mention the individual beauties of this music would result in a wearisome catalogue of successive pages, but a special word is due to the final chorus, which shows Parry's choral technique at its best. From a reading of this chorus, it would seem that in performance it should rival, or even surpass in grandeur, the closing pages of 'Blest Pair of Sirens.' But indeed it would be a sluggish imagination which was not stirred by Shelley's words

As the waves of a thousand streams rush by  
To an ocean of splendour and harmony.

During the next fifty years of his life, Parry, while keeping his ears open to all that was good upon the Continent, preserved in his work the Spirit of England as he found it among the people, the hills, and the fields of his country home. Of course his music had its defects (it is not now my purpose to attempt a valuation of Parry as composer), and the advanced critics of the time poured scorn upon his works as they appeared. But yet I suspect that the critics who thus mocked at the great man's aberrations did so not because they found in them no conspicuous merit, but because they did not find in them any likeness to the styles of Wagner, Strauss, or Debussy. All around him Englishmen were producing works which were praised in proportion to their approach to the latest Continental fashion; but Parry (like a little boy who wept when he was told he was like his uncle, saying he much preferred to be like himself), in spite of the vogue of Wagner, Brahms, Strauss, and Debussy, preferred to be condemned for being himself, and in doing so he lost his reputation, but retained his own soul. And herein lies the difference between Parry and some of his contemporaries: when they failed, their offence was a failure to be Strauss, but when Parry failed his offence was a failure to be Parry.

But though we may rightly describe Parry's work as English, yet it is difficult to say what exactly constitutes Englishness. From a comparison of styles, however, we can say with certainty that English music is less rhythmic than Italian, less piquant than French, less complex than German; furthermore we can say that the characteristics of English music are solidity, austerity, and beauty that owes nothing to externals. Consider these qualities in detail. English music when compared to foreign music appears to be set much more firmly on its feet

than is the music of the Latin races, which is perhaps another side to the Englishman's preference for stout boots rather than delicate patent leather shoes. In solidity, English music resembles German music, but it is less luxurious and rich. We cannot imagine an Englishman harmonizing 'O sacred Head' with Bach's rather excessive warmth; he would prefer something colder and more restrained. For beauty, the Englishman prefers simplicity rather than ornament, despising all those turns, shakes, and pretty devices which frequently give a seeming charm to music which of itself has little claim to beauty.

At his best Parry's inspiration is as fresh and English as that of Henry Purcell. Anyone who plays through such tunes of Purcell as 'What shall I do,' 'The Virgin's Expostulation,' 'Nymphs and Shepherds,' and such tunes of Parry as 'To everything there is a season,' 'O may we soon again renew that song,' will certainly discover a common nationality.

In all his many choral and instrumental works, we can find passages of real natural beauty which prove the truth of the paradox that the part is greater than the whole. What a virile tune is that to the words 'Te gloriosus' from the 'Te Deum'; what charming simplicity there is in 'In the garden' from the 'Shulbrede' tunes; what strength is there in the March from 'War and Peace'; and what an infinity of moods is there in the many part-songs, such as 'There rolls the deep,' 'Come, pretty wag,' 'Music, when soft voices,' 'Out upon it,' each as characteristic of Parry and each as definitely a mood, as the 'Forty-eight' are an expression of the moods and emotions of Bach.

Having practised the writing of unaccompanied songs all his life, he worked up to his masterpieces in this class of composition—'The Songs of Farewell.' Of these songs there may be various preferences, but personally I find the greatest pleasure in 'There is an old belief.' Lockhart's words, which express simply and beautifully the feelings of all mankind about the permanence of individuality after death, must have appealed with peculiar intensity to the composer, already advanced in years and saddened by the sorrows of war and the separation from his dearly loved friends. The opening bars

There is an old belief  
That on some solemn shore  
Beyond the sphere of grief  
Dear friends shall meet once more

bring to my mind the vision of the soul climbing from promontory to promontory, until at the word 'Beyond' it soars up into uncharted keys full of mystery and change, returning at the words 'friends shall meet once more' into the safe and familiar tonality of D major. I know not if my hearing is in any way peculiar, but to me the effect of these opening bars when sung is markedly different from that made when they are merely played. Sung, each progression sounds unusual; each chord has something of unexpectedness. But



when the chord of D major is reached at the words 'once more,' this feeling of unusualness disappears, and everything subsequently sounds familiar again. The next section contains, at the words 'serene in changeless prime,' one of the most sonorous passages in choral music—a kind of analogy to the passage, 'He was bruised for our iniquities' from 'The Messiah.' In the last portion the poet and the composer are, strictly speaking, at variance. The poet says, 'If I am not to meet my friend after death, then may I sleep never to awake.' In fact he suggests the hateful doctrine of Nirvana, in which the sleep of death is not the thrilling prelude to Life, but a state of eternal annihilation. But Parry's faith refuses even to consider such a creed, and the words 'eternal be the sleep' arouse in him feelings of sublime happiness, because he believes the sleep of death to be a period of joyful expectation. So too he fills the word 'waken' with all the wonder and beauty of dawn. And this simple faith, learnt among the unsophisticated country folk of Gloucestershire, shines clearly in his treatment of each of the 'Songs of Farewell.' It is the unaffected creed of a wise and healthy man. These Songs use the musical phraseology of To-day, but they speak to all men independent of creed, time, or race. They are born of English thoughts, they drew their beauty from our English streams and fields, but the thoughtful listener can hear in these large utterances the voice of Bach, of Beethoven, of Palestrina, and of all great ones who have pondered on the ways of God to man.

## THE ART OF ACCOMPANYING SONGS

BY HUBERT J. FOSS

In the graphic arts a division is made between those which are called 'fine' and those which are called 'applied.' However arbitrary this may be, I propose not only to accept it (temporarily) here, but also to extend it to music; the branch of music which I think the second term fits best being accompaniment. An important thing in every musician's life, accompaniment has none the less a smaller share of attention devoted to it than any other branch, for it is always assumed that the accompanist is only an adjunct to the singer, one who completes the picture, but has only a very subsidiary importance. It is my contention that this view is wrong, and I propose to show here that song is no less chamber music than the instrumental sonata, and thus, incidentally, that the fine and applied arts are only distinct in theory. The latter may be more defined in scope and more (perhaps) dependent on their technique, but they are not less artistic on this account than the former.

The amateur pianist loves to accompany, for several reasons. His prowess is as obvious, with less risk of noticeable failures; there is a zest in helping a fellow amateur, and in contributing to the sociability of the occasion—though I am told that broadcasting has curtailed the old desire of the amateur to sing the songs he hears from the lips of

the famous. There is less imaginative conception needed before making a satisfactory thing of an accompaniment—more is done for you. And in addition there is the fact that the song as a form is more immediately intelligible to the amateur than the pianoforte piece as a form. It is not therefore uncommon to hear from the lips of the half-equipped player the hackneyed phrase, 'I can't play, but I can accompany'! The second task is considered easier than the first, largely because it demands less complete technical proficiency from the fingers, and because it does not require so high a spiritual intention in the player. The reasons are valid without being sufficient. While in many ways it is easier than pure pianoforte playing, accompaniment is so utterly different as to be more difficult in others. The pianist and the accompanist may therefore laugh at the above somewhat jejune remark, but they are not right, for whatever the idea in the head of the speaker, the words themselves convey a profound truth. Not only is it conceivable, it also frequently happens, that the good accompanist may be a bad pianist; even more conceivable is it that the good pianist may be a bad accompanist.

The amateur's pride is often given up to qualities which, although they belong to the professional accompanist, are neither integral to his art nor unmixed in virtue. The chief of these are unobtrusiveness, and the capacity to 'follow' the singer. It seems to me a negation of the whole conception of ensemble that any member of a combination should be less obtrusive in his performance than another, particularly if the combination contain only two performers. The unobtrusiveness may lie in the part one of them has to play, but that is not his concern. His duty is to perform that with as much art as he can command. The second point simply omits to consider the fact that the accompanist is sometimes soloist for a few bars, perhaps opening the song and almost inevitably joining the verses or phrases. A third virtue that is aimed at is adaptability, of which one can say that it is rated too high, and indeed misunderstood, but cannot be dispensed with.

It is in the qualities that cluster around adaptability (in its accepted sense) that the professional accompanist, as a type, excels, because his profession so frequently brings him into the situation of playing at sight a song for a singer with whom he has not rehearsed. He must indeed be able to read at sight, transpose glibly into any key, follow the vagaries, however erratic, of any and every singer, break without a mental qualm from a Bach aria into a Chappell ballad, play the National Anthem as a solo or for a chorus of a thousand, vamp for a new melody, and care not a whit if the music falls down, or if the middle sheet is left by mistake in the artists' room. His touch must be as infinitely flexible as his mind. He must be tireless, he must be efficient, he must be 'slick.' No one must ever suspect him of an error, an invention, or a transposition.

It is a pity that the amateur should look up to and imitate the practice of this professional type, for though these common demands upon the professional accompanist are indeed a part of his daily life and wage-earning capacity, they have no more to do with the art of accompaniment than the ability to memorise, or to play blindfold, or to play entirely by ear, have to do with a pianist's musical imagination.

Here, of course, I am only discussing the old question of the value of technique, with a view to proving that accompaniment, not being a wholly technical accomplishment, needs more than the mere imitation of other people's principles, particularly if (as frequently happens with the professional accompanist) those principles are based, in my opinion, upon a wrong-headed premiss. Undoubtedly technique is a good assistant, but it must be treated as such. It is valuable not only for efficiency, but, as Mr. John Goss\* has pointed out in a letter to me

... because it suggests ideas. An artist [he says] can learn more about things of the spirit from a perfected technique in a week than he can from his inner consciousness in a century. The imaginative artist cannot have too much technique, and the better the technique the better the artist,

and he quotes Browning's 'Andrea Del Sarto.' In this of course he is perfectly right, but the artist, and particularly the accompanist, must beware of technique as a master.

It is commonly presumed that the accompanist does not need rehearsal. This is of course a lamentable error, not so much of fact, for often he does not get it, but of attitude. The accompanist, amateur or professional, would be far better advised to think that no performance can be satisfactory without rehearsal, and to demand it on every occasion. If there is anything in ensemble at all, it cannot be improvised, however sympathetic the two performers may be, by the quickness of one of them. A quartet of string players, though they may live together and play together every day, cannot do without rehearsal of even an old, well-known number of their répertoire, and a leaf should be taken from their book.

Accompaniment is, I believe, taught. It must be a hard subject to teach, because as an art it rests upon a kind of adaptability which it is extremely difficult to define or even to understand. The negative adaptability which, for lack of ability to do otherwise, does precisely what the soloist does, is useless; the mechanical adaptability, a sixth sense like that which makes the motor driver mentally shrink from hurting his car with the rapidity induced by the fear of physical pain, is not really what is wanted. Sensitiveness to musical impression alone will do, for accompaniment no less than for any other kind of performance, and it is in this particular that the

distinction between the fine and the applied arts seems to fall to the ground, and that the relegation of accompaniment to a low level of artistic endeavour is shown to be mistaken.

The fundamental matter in the art of accompaniment is that so much of it belongs, or should belong, to any good musician. To learn accompaniment is even more of a voyage of discovery than other learning, because its technique depends largely upon the musician's inherent sensitiveness. It needs primarily to be thought about, and not learnt. The function of the accompanist has to be discovered by himself, and applied anew for each work he accompanies; it cannot be communicated in words, because it demands dominant personality combined with subordination. There is of course a technique of accompaniment—that is to say, a short set of rules which can be drawn up for guidance (but only for guidance), and this set of rules or technique can be taught. But the full technique of accompaniment comes only with understanding, and understanding comes only with thought and experience, with grasping the whole music in its essential meaning, with noticing and grading the subtle details, with never missing a point just because the music is live to a live mind—because the point is there to be noticed. Real celerity is needed in accompaniment, but it is not the celerity of turning over pages, transposing at sight, or being ready for an emergency; it is the celerity which can transfer quick musical thought into immediate action. Accompaniment cannot be learnt by heart—it is an art of the brain and understanding.

The accompanist has then first to discover his function, not only in immediate performance, but also in theory and history. On this subject Mr. J. A. Fuller-Maitland has something to say in his 'Consort of Music'\* (p. 210):

The conditions of the 'consort' [he says] between the singer and the pianist are not by any means the same as those we have been examining hitherto [which are those of instrumental combination]; for the singer's position (when the two are sounding together) is almost always paramount. . . . The first and chief difference between this and other kinds of ensemble is that the element of personality enters into a very large extent in the solo part and not at all in the accompaniment.

The distinction, it seems to me, is not a just one, for the matter is one wholly of degree and not of kind. So, when I turn to p. 2 of the same book, I find:

Ensemble may perhaps be defined as that kind of co-operation in music in which each performer bears some share of responsibility for the general effect, as well as for the correct execution of the notes set before him.

Is this really less vivid in song accompaniment than elsewhere? I am inclined to think the definition so good that it denies the truth of the statement quoted before it. What the accompanist has to discover, then, is first that his line in the score may have independent beauty, or, at least,

\* I have been fortunate in that Mr. John Goss has kindly read my proofs. I have since modified certain suggestions, and have incorporated into this article many points, at his advice, without in any way committing him to the opinions here expressed.

\* This book, referred to throughout, is published by the Oxford University Press.



that by contributing to the whole it must be treated with art and not mechanism; secondly, the exact nature of the somewhat subtle means at his disposal; thirdly, his own function—Is it that of a mere harmonic background, is he, in other words, only the subsidiary voices in a series of chords? fourthly, the musical meaning of the part he is playing, and its relations to the musical meaning of the whole—which really embraces his whole activity.

The relations of accompanist and singer are discussed by Mr. Fuller-Maitland (p. 4 *et seq.*). His statements here regarding the *quality* of self-abnegation and the application of altruistic virtue to musical ends are largely true, but in the whole passage he does not go far enough. Thus he says:

I have heard Schumann's *Dichterliebe* accompanied with exquisite delicacy and understanding as long as the singer was occupied, but the effect of the whole cycle was ruined by a kind of shyness and reserve in the instrumental epilogue, no doubt due to the pianist's reluctance to 'take the middle of the stage.'

He then enlarges upon his theatrical metaphor. But surely that metaphor is its own refutation, unless he thinks that the actor finds it easier to take the middle of the stage than not to do so. Surely the test of the good general actor is his ability to play a small part with distinction but without obtrusiveness. His minor part must not mar his ability at characterisation, nor must his technical equipment creak, as it were, when he comes forward to the front of the stage for his one obtrusive moment. So, as I have said before, with the accompanist: he must be no less an artist because he is not the 'leading man,' and if he conceives rightly his relations with his principal he will not need a special frame of mind in order to assume the chief part—that will be inherent in his playing from the beginning to the end.

The self-effacement of the accompanist is, in fact, a line of action too often insisted on without sufficient thought, the accompanist being really a very important person in an ensemble of two. His secondary importance must be made a definite contributory part of the ensemble, not a mere denial of his personality, of which, to be artistically of assistance to the singer, he will need the whole. It must not be forgotten that musically he has the lion's share of the performance, in quantity if not in quality. Often he is the leader, not the follower, in matters of colour and rhythm; and he can mar a song even more easily than the singer if so he will, though the quality of the singer's vocal apparatus and the meaning of the words will always compensate him in the public eye for his intellectual shortcomings. This is of course particularly true of what was at one time called the 'atmospheric' song—with, that is, modern songs of almost any kind.

In practice, as Mr. Goss has pointed out, the personal equation between the singer and his pianist solves itself, probably without hesitation. This, however, does not remove the fact that the

accompanist must be as aware of his function as the singer is of his (in somewhat labouring the accompanist's part, I have not forgotten the singer). But there is a further point raised here in our correspondence:

The singer has [my letter runs] in all probability thought more about any given song than the accompanist. He has picked the song out from thousands of others because he likes it, or because it suits him, or for both these reasons. A singer has to breathe; he has a peculiar *appui* of his own. All questions of pace, of dynamics, of stress and strain, must therefore be decided by him. If an accompanist for musical or other reasons insists on a speed, or a loudness, or a way of phrasing which is at variance with the principal emotional peculiarities of the singer, the song will be ruined. The sensitive singer puts in a special diaphragmatic gear for every song he sings, and this is what matters most.

Some of this point I must reserve to discuss later, but it is also relevant and necessary here. The singer has certainly thought about his song more than the accompanist, but I would strongly urge here that this should only be true in the first instance. As soon as the accompanist is on duty at rehearsal, it is his business to think just as much about the song as the singer (even if he does not choose it) with the added responsibility of having to assist in the ensemble in a way which does not mar the imaginative art of the singer. That this is not done habitually is really the main thesis of this article; precedent must never be quoted. When I say that the accompanist may be the leader and not the follower, I do not mean to assert his right to *conceive* a loudness, speed, or phraseology, but only his necessity to *establish*—within the normal relations of the ensemble, and having regard to both his own and his partner's functions—the conditions of the song. With the breathing and vocalism of the singer I propose to deal later.

The accompanist must not omit to consider his effect upon the audience. That is certainly in conflict with the ideals set before him of becoming a capable sleeping partner. The judgment of the audience must depend largely upon the whole noise it hears, and though the singer gives delight by his own individual ways, yet the song must strike the listener as a work, complete as it sounds—at least so the song-writer appears to think. The idiom of the modern song leads one immediately to the view that the relations of singer and pianist are not far removed from those of the chamber combination, or instrumental soloist, and the pianist. I therefore propose cursorily to examine a few passages in chamber work—Arnold Bax's first Violin Sonata, in E major—before passing to songs, to indicate how the song accompanist is just as much a part of the ensemble as the pianist in a pianoforte quartet. It is hoped that the readers of this article will be able to follow these notes with the score of the Sonata, but for those who do not possess it I make a few quotations.

Upon the two opening sixths and the statement of the subject depend the setting of the right

atmosphere for the whole Sonata. Not only has the rhythm to be established, but the directions 'Idyllic and serene,' together with *Molto tranquillo*, have to be indicated in the short space of three bars, and those not full of pianistic material. How much easier it would be to establish the mood of *Presto agitato*, or *Allegretto semplice*!

## Ex. 1.

*Moderato tempo. Idyllic and serene. dolcissimo cantabile.*  
[Violin tacet.] *p*

PIANO. *molto tranquillo.*

6 rit. un poco.

The interaction of both instruments with the melody at the opening of this work is a study in ensemble, and the musing chromatics, so characteristic of the composer, which occur throughout the movement, are a difficult example of the necessity to combine personality with unobtrusiveness. An interesting adjustment of tone-colour is demanded by the thirds in the right hand at *più mosso*, very simply, and in the next few bars:

## Ex. 2.

VIOLIN. *Più mosso.*

PIANO. *Più mosso. Very simply.* *p*

&c.

The second movement provides the pianist with the task of deciding what tone-colour best suits the ensemble, and also what values he is to put on the composer's directions, *p*, *pp*, and *ppp*, in juxtaposition to *f* and *ff*. The opening bars are difficult in this way. In such a passage as this:

## Ex. 3.

8va Bassa.

the balance of tone must be adjusted to that of the solo instrument in its middle register, and must only *sound*, not be, *forte*, while, after six bars, it must *be* loud, and not only sound loud when the pianoforte has this same forcible tune to itself. A similar juggling with 'values' of actual sound is necessary in the two passages quoted below, which are separated by only fifteen bars:

## Ex. 4.

8va

meno forte.

&c.

## Ex. 5.

*Tempo poco più pesante.*

ff molto feroce.



In the first, the pianoforte must only sound loud, in the second, it must be loud, for the violin's figure here cannot be obscured by a mere pianoforte. The whole solo passage before the slow section is difficult to poise (p. 27); the change of key marks a change of mood and rhythm, and however often one plays these opening bars in F sharp minor, he is liable to start too slowly for the melody overleaf. The danger is that of making the whole interlude drag, and it hangs on the thread of the accompanist's initiative.

I quote below another difficult passage (there are many):

Ex. 6.

Ex. 6. Musical score for piano and violin. The piano part is marked *pp* and the violin part is marked *mf*. The score consists of two systems of staves.

The pianist must avoid being caught here, for if he play his solo passage *pp* as marked, it will consort ill with the violin's entrance, since at this altitude the violin's *mezzo-forte* is shrill. Two pages further on the reverse occurs, for there is a danger of drowning the solo instrument for the two whole pages before the climax.

At the opening of the last movement the pianist must at once recall the atmosphere with which the Sonata began—the violinist cannot. In the matter of rhythmic texture this opening is rather difficult for the production of good ensemble. Already we have had, too, several places where the pianist must initiate, or at least recall, the tone-colour of the violin, whatever that turns out to be. One sometimes hears accompaniment spoken of as 'providing a mere background'; how difficult it is to provide an even-coloured background may be seen from two main appearances of the second subject of this movement:

Ex. 7.

Ex. 7. Musical score for piano and violin. The piano part is marked *pp* and the violin part is marked *cantabile*. The score consists of two systems of staves.

Ex. 8. Musical score for piano and violin. The piano part is marked *p* and the violin part is marked *p*. The score consists of two systems of staves.

Ex. 8.

Ex. 8. Musical score for piano and violin. The piano part is marked *p* and the violin part is marked *p*. The score includes the instruction *p Soft and gentle.* and *like a bell.* The score consists of two systems of staves.

It is no simple matter, but one which requires very careful finger work, to keep the musical interest alive without varying the evenness of this patterned background. Another passage where the

pianist must be wary is the *glissando* that introduces the last section of all :

Ex. 9.



The tendency is to reduce the speed of this section in the bar immediately before the quotation; the musical context seems to demand it. But strict time is absolutely necessary, since the *glissando* is impossible at anything below the normal pace. There are of course a number of other passages which might be discussed would space permit it.

If it is usually acknowledged that in the performance of a violin sonata the pianist has an equal part with the soloist, yet it is not often allowed that he has a part on which so much of the musical effect depends. The random examples analysed above make it clear that in chamber music the leading is largely done by the pianist; and that therefore there must be a musical sympathy between the two players which will demand sometimes as much retirement from the soloist as is commonly expected of the pianist. Now it has yet to be shown in what way the accompanist of songs has a task so markedly inferior to that of the chamber music player. There seems to be no valid reason for gratuitously lowering the ideals of song accompaniment by this unfavourable comparison.

(To be continued.)

## STYLE AND STYLISHNESS

BY HARRY FARJEON

The great waste-paper basket, ever a-gape for print as are his smaller brethren for manuscript, must be chock-full of unnecessary dissertations on Style, but perhaps a cranny in the vastness of its oblivion may be found for yet one more. For, besides the many points of view that have been exemplified and deservedly forgotten, there appears to me to be one—equally unworthy of remembrance—which has not been put forward. And that concerns the other points of view themselves.

Two men, back to back, may well argue about what is in the field of vision, and may well both be right: they are not looking at the same thing. So it is with controversialists in this subject: the one word is taken to represent different ideas, and concerning these differences it will be profitable to make inquiry.

George Meredith is said to have a fine literary style; the Duke of Bond Street one sartorially perfect. Yet the essence of George Meredith is that he writes unlike anybody else, while the essence of the Duke of Bond Street is that he dresses exactly like the Prince of Piccadilly. We want two words to express these two conceptions. Shall we, for present purposes, designate the Meredithian ideal as Style, and the Ducal one as Stylishness?

Now, having accepted these terms (or having, if you will, adopted others which will stand for the same two conceptions), we must ask ourselves: Wherein lies their common ancestry? In this: they both embody the method of expression—not the thing to be expressed. Meredith's same story could have been told in another style; the Duke's same body could have been clothed according to a different stylishness. There is, besides idea, a method of expression, of presentation, and it is with this method alone that we have to deal.

But method may be original or it may be reproductive. It may scintillate with creation (just as does the idea it presents), or it may stereotype an invention already made. And, in the latter case, the pattern set may be good or bad; if good, too, it may be of a kind which duplicates successfully or unsuccessfully.

Original method is what I have termed Style. Here we have Meredith and Max Beerbohm; here we have Wagner and Debussy; here we have Botticelli and Aubrey Beardsley. Style remains style, though the stylishness which it engenders may become out of fashion. Thus it was stylishness once to copy Wagner's style: it is so no longer. Our present-day musical dukes prefer Stravinsky.

Unoriginal method, which follows an accepted and bepedestalled model, is what I have termed Stylishness. The pattern set, as has been already said, may be good or bad. The Prince of Piccadilly may really dress well: he (or his by-Royal-warrant tailor) may be inspired in the direction of novel trouser-creasings really illuminating in their effect. But even in this case such creases may not suit our Duke. His shorter leg may require a manipulation he (or his tailor-to-the-aristocracy) will entirely fail to concede. He dare not be un-princely, unstylish—he dare not be himself. Perhaps he has no self to be. If so, the blame is less, but though there is little blame, there is less credit. Why admire Nobody, whose only excuse for doing Something is that it is done by Somebody?

And if the Prince doesn't dress well—if he doesn't care a pin or two figs about wearing gloves out-of-doors in Liverpool on Tuesday, and not



wearing gloves indoors in Warwick on Wednesday—what then is the case of poor Bond Street? A perpetual flutter after an ideal which doesn't admit itself.

No: you who aim at Style (and at last I descend from the planes of art and drapery in general, and come to grips with the subject as it affects musicians)—you composers who aim at Style, be sure that the word implies for you your own creative way of doing your own creative thing. It is useful exercise and experience to imitate the methods of others (especially the methods which have proved not to be flash-in-the-pan), but in your actual work do not adopt the stylishness of Mendelssohn, of Stravinsky, or of that now so very stylish ultra-modern, Byrd. By doing so, you will clog your Idea (if you have one), and will be avoiding true Style, or creative method. If, on the other hand, you have no Idea, don't dress up the empty vacuum (poor thing!) according to this Prince or that; but leave the void alone till the day when something will grow there. And when the first bud shows, don't give it to anyone else to wear.

And you listeners, too: Refrain from springing up in hysterical transport (or the reverse) when you hear a modern chord. Refrain from kneeling down in solemn rapture (or the opposite) when confronted by pure four-part harmony with all the leading-notes resolved. No; these are the outward signs, and mean nothing. Beneath them lies the actual message; the tender thing cannot be presented naked to the day, but as its wrappings reveal or disguise its own true form so it will enter, or fail to enter, your heart.

## CONDUCTORS AND CONDUCTING

By WILLIAM WALLACE

(Continued from October number, page 892)

### V.—THE REHEARSAL

The wise conductor leaves nothing to chance. He has no belief in the tag, 'A bad rehearsal—a good performance.' Things wrong at rehearsal are sometimes 'all right on the night' with an experienced conductor who, for lack of time at rehearsal, has made a note of points missed—points which, with the greater concentration of the orchestra during the concert, will be brought out. The orchestra must be as experienced as he.

It goes without saying that he has studied the score beforehand. Doubtless he is already familiar with those in the *répertoire*, either from having conducted them repeatedly or from having heard them at orchestral concerts in the past. He may have determined his own readings and marked his score with nuances, slight modifications of *tempi* or expression which strike him as justified.

When the work is in manuscript he should not fail to take the precaution of seeing that the band-parts correspond with the full score in every detail. This is important financially as well as artistically,

for a stop to correct a clerical error means loss of time, and as every minute at a rehearsal has a monetary value, an effort towards economy is imperative. At the same time, band-parts that are note-perfect give the conductor confidence, especially in post-Wagnerian music, when neighbours in the orchestra furtively look at one another's parts during a rest to see if they are really occupied with the same composition.\*

With reference to the financial aspect of music, it may be pointed out here that it is only by the most stringent supervision that orchestral concerts of the highest class can make both ends meet. Again and again time has been frittered away at rehearsals over details which ought to have been mastered in the study; and in this respect the greatest offenders have been foreigners.

A conductor who has the reputation—and in musical matters *fama volat celerime*—of always providing carefully marked band-parts can be assured of a painstaking reading, for the orchestra willingly credits him with anxiety to give every help. Interruptions owing to misunderstandings or doubtful notes then become reduced to a minimum. The confidence of the band, moreover, is gained when the players know that they are right with the score, no matter how strange or ineffectual the sound may appear to them. On the other hand, constant stoppages owing to wrong notes in the parts, bars missed by the copyist, pauses or 'commas' marked in some parts, left out in others, and general evidence of carelessness, will goad the band to impatience and lead to a wavering and half-hearted performance.

It must not be thought that too much has been made of the accuracy of the parts. The conductor is an organizer, and his generalship depends upon his having made out every detail beforehand. It will not do for him to exclaim, 'If we are going to bother about wrong notes we shall be here all day.' Much of the music of to-day is of so complex a pattern that even the composer thereof would be hard put to it to say whether a C sharp in the first and third horns was right or wrong when colliding with a C natural in the third trumpet. To argue over such a nicety might appear an unnecessary splitting of hairs.

It is better, however, to be practical and not pedantic. In music of an older period a wrong note always sounded wrong, and could penetrate the mass of sound. But in the latest developments of orchestration there are bound to be moments when the player hesitates, or approaches his part with diffidence, uncertain whether his notes are part of the design or an oversight.

There have been conductors who have confessed frankly that they have not wasted time over discordances, as opposed to discords. There have been composers, too, whose knowledge of their own works has been so remote, so detached, that they have been at a loss to rescue an instrumentalist

\* One is sometimes reminded of the drawing in *Punch* of a string quartet. After a hectic moment, the leader says: 'Now we will run through Czaj in A flat.' 'But,' exclaims the distracted 'cellist, I've just played that.'

astray in a tangle of accidentals. Worst of all is the composer who, when conducting his own work, turns over two pages at once, and then stops the orchestra, not because he has heard anything unusual, but because the page, *to his eye*, does not *look* like what is being played. Whether a composer should conduct his own work or not is a large question, but when he does, he might at least study what he has written, if only out of courtesy to the band.

Some years ago a mild sensation was created by the cancelling of a work by a composer—a foreigner—who was also a distinguished instrumentalist. It was not an original composition, but the transcription of a work by a dead composer. When the composer appeared at the conductor's desk, it was clear to every one present that he did not know the score. He began to make alterations in the orchestration, adding phrases for horns, making clarinets change places with oboes, and so forth. These disarrangements multiplied to such an extent that by the end of the rehearsal of nearly an hour and a half the score had been entirely recast, and practically every band-part was so rubricated that fresh copies would have had to be made. It was impossible to carry out the corrections in time for the last rehearsal on the following day, and the work accordingly was withdrawn. It was then discovered that the orchestration was by another hand, arranged from a pianoforte score. In an earlier season another composition, also by a foreigner, met a similar fate, because of the innumerable mistakes in the band-parts.

But we need not go abroad for such instances. There have been composers of a stamp of mind so far sublimated beyond all worldly concerns that they have not troubled to indicate such elementary trifles as marks of expression, slurs or bowings, or *tempi*, leaving these to be discovered by the conductor and orchestra by some occult system of intuition. Discrepancies have been known to exist between a printed vocal score and the MS. full score, discovered at the last moment, at the only rehearsal with the orchestra.

With a work belonging to the *répertoire* the conductor may presume that all errors and misunderstandings have been eliminated, but in the case of a new work still in manuscript, and more especially if it is by the conductor himself, there are little observances which are worthy of note. Whatever his ability, he can always conciliate the orchestra by a word or two: he can state his intentions and give his personal assurance that the parts are correct. It saves time and patience to tell the orchestra what will be done at certain points and passages. If this is seen to before a note is played, it will give the players an interest in the work which they cannot show when they are stopped constantly. A straight run through to begin with in the case of a new work has a double advantage: it tests the efficiency of the orchestra, and gives the players an opportunity not only for grasping the part which they as individuals will play,

but also for testing the efficiency of the conductor. But if, at the first rehearsal, there is a stop at every dozen bars, the conductor will disturb the equanimity of seventy-five people or more, who, in varying degrees, are at any rate artists like himself.

When the work is known to all, and time presses, it may not be possible to do more than indicate special points of departure from the conventional reading. It is safer to decide the question of repeats beforehand, than to hold up two fingers of the left hand during the concert performance.

Such rhythms as  $\frac{5}{4}$  and  $\frac{7}{4}$  have become almost commonplace, but the method of beating them is not yet standardized. There can be no misunderstanding when the composer has kept to their components throughout, viz.,  $\frac{2}{4}$  plus  $\frac{3}{4}$  or the reverse, and  $\frac{3}{4}$  plus  $\frac{4}{4}$  or the reverse. But when no such analysis is possible, and the rhythm is purely  $\frac{5}{4}$  or  $\frac{7}{4}$ , the beat should be demonstrated beforehand, and adhered to.

Points that have been overlooked in a silent reading or a reading at the pianoforte will strike the conductor when he hears the work for the first time, and these he will keep in mind when he comes to 'pull the music to pieces.' But it is not every conductor who enjoys the luxury of sectional rehearsals, in which he can take the fiddles or all the strings alone, and indicate the desired phrasing and breathings of the wood-wind. As things stand at present, rehearsing sections, with the rest of the orchestra present and listening, is to be preferred to rehearsing each section by itself. The others are thus able to study their own parts in relation to the particular section that is playing, and gain a clear idea of the extent and value of their co-operation.

When a beginner faces his school orchestra he has everything in his favour. He is among his fellow-students, who are bound to sympathise with his efforts, as he does with theirs. Besides, they are not at all likely to be so critical as a professional orchestra would be. But with a strange orchestra, and an array of strange faces, it is a different matter. The players may have heard of him as a composer or performer, but he appears before them as an unknown quantity, as a personality that has yet to be disclosed and estimated. For all he knows, they may be as nervous as he is.

So far we have been considering the conducting of an orchestra of the first rank, complete in all essentials. But if the conductor has to deal with a small band of twenty-four or thirty, without English horn, bass-clarinets, or harp, and weak in horns, how is he to proceed? If he is ambitious, naturally he will wish to do modern works of large dimensions, resorting to a great deal of 'cueing-in,' upsetting the wind parts, and giving a performance with maimed rites. There are numbers of works in the modern *répertoire* which can be played without material alteration of their character. But when a composer asks for a particular tone-colour it should be given him, if it is at hand: if it is not, then it would be better not to



attempt a substitute. May we not have a shrewd idea that some works have been deliberately scored for large orchestras so as to be performed only by highly-organized bodies of musicians, or not at all? Are we wrong in presuming that the composer employs a large orchestral force so as to prevent the possibility of a bowerlized version, content to have his work neglected rather than have it offered up to the public with some one else's amendments? Although societies may inveigh against composers choosing to write for gargantuan orchestras, they may be doing just what the composer desired when they pass over his work rather than offend him by mishandling his score.

In small orchestras, and particularly in wind bands whose constitution is not established on conventional lines like those of the modern orchestra, there is of necessity a good deal of *ad libitum* work. In brass instruments there is not always that sharp differentiation of tone-colour that exists in the wood-wind. Parts can be exchanged, dependent upon the capacity of individual players. A complicated inner part, with no call for prominence, can be simplified, or two of the tenor or bass instruments can change places without imperilling the texture of the music, and demanding nothing but execration from the arranger, who has to write in the treble clef—such are the vagaries of notation for brass instruments—what he hears in the bass.

This part of the conductor's work has to be considered in connection with orchestras of small dimensions and often of heterogeneous elements, and consequently he has to make the most of his materials. Accustomed to large and well-equipped orchestras, he may find himself in a more or less permanent post where he is restricted to an odd collection of instruments. He may have to take in hand a band composed of enthusiastic but determined volunteers, each with his own pet instrument. He may have something like this—three cornets, three tenor horns, a euphonium, a tenor trombone, a baritone, a bass tuba, and *one* B flat clarinet! This may be enlarged for special occasions to six cornets, four tenor horns, two euphoniums, four trombones, two baritones, two tubas, and still the one clarinet. Obviously the balance of tone of such a band is wrong, and can be redressed only by delicate re-arrangement. A practice or two, with available published parts, generally of music long forgotten, will bring out the weak points. The lonely clarinet must not be defrauded of his cadenza, and it may be diplomatic to unearth an opportunity for him in some long-buried cornet solo, or even to score from memory the quasi-Lost-Chord cornet solo from the 'Trompeter von Säkkingen,' and flatter him that his performance was 'schön gewesen.'\*

Not in general, but specially, what is required at rehearsal is profound appreciation of, and

artistic sympathy with, the orchestra on its individualistic and co-operative sides. Alertness and a clear beat need not be dwelt upon. They are taken for granted. But a right sense of pitch, the knowledge of a pitfall ahead, and the due warning that it is 'F sharp this time,' when formerly it was F natural, a sure and calm demeanour, generous recognition of effort, even when that well-meant effort is faulty, will win friendship and gain loyal support.

But *never* must a conductor single out an instrumentalist for reprimand in the presence of the rest of the orchestra, unless there has been an exhibition of conduct distasteful to the others. The wrong note calls for the right repartee, but foreigners are none too well versed in the subtleties of native jargon possessed by our own conductors, and thereby they go astray.

The conductor is one-thing—the orchestra is everything.

(To be concluded.)

## ABSOLUTE AND PROGRAMME MUSIC

By L. N. HIGGINS

One of the most curious changes in the meanings of words is that attached to the word 'realism.' I understand that the realist in the Middle Ages was one who believed in the reality of the 'Universal' as such, in opposition to the Nominalist, who held that the only reality lay in the 'Particular,' and that the so-called Universal was merely a name given to Particulars, and possessing no intrinsic reality. Nowadays, however, the word 'realism' has changed not only its meaning, but its connection, being used as an Art term and not as a metaphysical one. The Realist in Art, I suppose, is one who depicts the Particular with unerring accuracy in any form of art—one who 'shows us life as it really is,' in contrast to the idealist in art, whose aim is not necessarily to show us life as it really isn't, but to reveal some deeper reality and beauty underlying it.

Now, it has always seemed to me to be the great glory of music that it is incapable of being used as a medium for sheer realism, for directly the attempt is made it ceases to be music and becomes imitative sound. This may be begging the question, but on no reasonable definition of music can we include the mere imitation of natural sounds, unless those natural sounds are themselves music under our definition. Painting, sculpture, and literature, on the other hand, can in their own media represent particular objects. A portrait, a dialogue, need not be, but can be, mere imitation with no claims to anything else. Music is not by its very nature an imitative art; it is, I believe, the modern analogy to architecture. What the Classic and Middle Ages accomplished in bricks and mortar—their temples, cathedrals, their palaces and castles—the modern world (from the 17th century) has, and is, accomplishing through the

\* It was with an augmented band referred to above, recruited from the ships' companies of two of the First Light Cruiser Squadron, that the writer was invited to give a concert at Helsingfors in the autumn of 1922.

medium of sound. For music and architecture possess this in common—that they are the creation of beautiful form, embodying and symbolising some spiritual conception. Poetry and prose can present the spiritual conception, but they do so directly through the mind without embodying it in a form which can be perceived in itself apart from the conception. Painting, on the other hand, is and must be limited to the appearances of the visible world, if it is to be comprehensible, however much it may transform and idealise these appearances.

I do not mean in any way to exalt music as a 'higher' art above the others, but I do mean to name music as the most comprehensive of all arts, because it is capable of performing the ideal functions both of architecture, painting, and literature. In other words, there is 'absolute' music and 'programme' music, both of which terms are very misleading. May I suggest as possible alternatives, 'formal' and 'representative' music? Music may be called formal when it is analogous to architecture, and representative when it is performing the ideal functions either of literature or painting.

In giving these substitutes of words, I am in a way defeating my own ends, for my aim is to try and point out that all these distinctions are purely arbitrary and superficial, and do not correspond to two distinct types of music. It is only because music is so comprehensive, and capable of embodying such a diversity of spirit, that these distinctions have forced themselves upon us as boundary lines. On looking at a map of England, we see the counties as quite distinct wholes, but as we travel through them they merge into one another, and the distinctions, as counties, are non-existent.

The most we can say, as regards these two 'types' of music, is that in formal or absolute music we are more conscious of the form than of the underlying meaning or conception, whereas in representative or programme music we are more conscious of the idea represented than of the form. (I am not here using 'form' in the technical sense of 'Sonata' or 'Symphonic' form, but the musical form itself—melodic, harmonic, and rhythmic.) But why is this so? Does it mean that formal music is form alone without spirit, idea, feeling, or meaning, and that representative music is realism? Are we confronted with the dread alternatives of a spiritless body and a disembodied spirit—a meaningless sound-pattern, and a mere imitation of the already obvious?

The function of art, I take it, is to try and present reality, for reality must be beautiful. This is the direct antithesis to the aims of realism, which presents reality only as it appears to the unimaginative, visionless man. Art presents things, ideas, feelings, in their true essence—beauty. Realism can only represent things, ideas, and feelings nude, and out of all true relation to the universe.

Now, I think we are only saved from condemning all representative music as realism, if we cease to regard it as distinct from formal music. They are not different in kind, but only in degree. All we can say is that formal music embodies feelings, ideas, and spirit which are not expressed or perceived by us under any other form than that of music; and that representative music re-presents ideas, feelings, and spirit which are already expressed or perceived by us in forms other than music, be they Art forms or Nature forms. The reason, then, why such works as Elgar's two Symphonies or a Bach Fugue are so difficult to 'interpret' (in the sense of attaching a definite meaning or idea), is because we cannot recognise what they have to say under any other form; whereas the substance of a Strauss tone-poem comes to us as something familiar, but now perceived in its true and ultimate setting of beauty.

Still, it seems to me vitally important, if we are to get a true view of the matter, to remember that all these distinctions are purely arbitrary; we can place them wherever we choose, and make headings *ad lib.* If we press the distinctions of absolute and programme, or formal and representative, we shall very soon find ourselves in difficulties. Where, for instance, are we to place the Choral Symphony, or the 'Pathetic,' or Scriabin's 'Poem of Ecstasy'? They each present some very definite train of thought and feeling, yet we cannot call them representative in the same sense as we do 'Till Eulenspiegel,' nor formal in the sense of a Bach Fugue or a César Franck Choral.

Surely, the point is that all true music is both formal and representative, absolute and programme, because, although the musical form and the idea expressed are *one*, yet we can consider them apart. It is, I suppose, the problem of body and soul in another form. All true music must express something, and nothing can be expressed without form. The only really ultimate distinctions are between music and realism on the one hand, and between music and a meaningless progression of notes on the other. And these two apparently opposite extremes of realism and a meaningless string of notes are the same thing in that they are both sound lacking musical form. Again, the apparently opposite extremes within music—the symphonic poem or the song, and the symphony or the fugue—are in reality the same, in that they are spirit embodied in musical form, and any distinctions and headings can be placed wherever any one chooses to place them: the boundary line is hardly worth arguing about, nor the names we call them by, for that matter.

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The Croydon Symphony Orchestra and Philharmonic Society give their first concert on November 22, at 8, in the Baths Hall, Scarbrook Road, Croydon, when 'The Dream of Gerontius' will be performed, with Miss Margaret Balfour, Mr. John Coates, and Mr. Harold Williams as soloists.



## NEW LIGHT ON LATE TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

## IV.—RICHARD FARRANT

Farrant claims notice not only as the composer of some beautiful anthems and incidental music for plays, but also as one who helped considerably to develop the English drama, and who founded the first Blackfriars Theatre, in 1576, for the Queen's Children of the Revels—that is, the Children of Windsor Chapel. He also can claim the credit of having been the first to compose verse-anthems.

Like so many composers of the mid-16th century, the biography of Farrant is very scanty. In fact, all that has hitherto been known of him is to be found in Henry Davey's terse notice: 'In 1564 he became Master of the Children at Windsor, returned to the Chapel Royal in 1569, and died, November 30, 1580.'

Richard Farrant was born about the year 1526, and in 1545 was appointed one of the Gentlemen of the Chapel Royal, under Edward VI. There is a record of his fee being paid in 1552 (Stowe MSS. 571). He was continued in office under Queen Mary from 1553 to 1559, but in the latter year he married, and subsequently became one of the chaplains to Queen Elizabeth. His son, Richard, was born in 1560, and matriculated at Magdalen College on December 9, 1579, aged nineteen.

On April 4, 1564, Farrant resigned his post in the Chapel Royal, owing to his promotion as Master of the Children of St. George's Chapel, Windsor, being also Minor-Canon and organist. Two years later he formed a company of boy players from the choristers, and at Shrovetide, 1566 (February 9-11), presented a play for the delectation of Queen Elizabeth, receiving payment for same of £6 13s. 4d. This play was so successful that Farrant produced another before her Majesty at Shrovetide of the year 1568, for which he was paid the customary £6 13s. 4d. On the death of Thomas Causton he was reappointed to the Chapel Royal (November 5, 1569), and yearly until New Year's Day, 1572, he gave Court performances by his boys. In the latter year the play was 'Ajax and Ulysses,' for which Farrant wrote the incidental music as well as the libretto. 'Quintus Fabius' was produced on January 6, 1574, and another play in 1575. At length, in December, 1576, Farrant opened Blackfriars Theatre—the first private theatre of London—with the combined company of the Windsor Children and the Chapel Royal Children. On Twelfth Night (January 6), 1579, he presented 'The History of Mutius Scevola' before the Queen, receiving a special reward of £10, in addition to the usual amount of £6 13s. 4d.

Not all the names of the plays performed under Farrant's direction have come down to us, but in addition to 'Xerxes' (January, 1575) and 'Mutius Scevola' (1577), we know that 'The History of Loyaltie and Bewtie' (March 2, 1579), and 'A History of Alucius' (December 27, 1579), were played before the Court. Prof. Wallace is of opinion that the 'History of Alucius' was the play which Farrant presented with his boys at Lincoln's Inn in February, 1580. It is the last recorded performance by Farrant, who made his will on November 30, 1580, and died the same day at Windsor, leaving his house in East Greenwich to his wife, Ann Farrant. He had a goodly salary at

Windsor, namely, £81 6s. 8d., for the board and education of the children, and resided in the Castle in a house called 'Old Commons.'

Most musicians are familiar with Farrant's two anthems, 'Call to remembrance' and 'Hide not Thou Thy face,' while the authorship of 'Lord, for Thy tender mercy's sake,' though claimed for John Hilton, has been traditionally ascribed to Farrant.

The well-known Shakespearean song quoted by Sir Toby in 'Twelfth Night,' 'There dwelt a man in Babylon, lady, lady,' was introduced by Farrant into his play of 'Orestes,' performed at Court in February, 1568. Another stage-song by Farrant is 'O Jove, from stately throne,' taken from his play 'Xerxes,' presented at the Court in January, 1574; while a third, 'Alas! ye salt sea gods,' is from his play of 'Panthea and Abradatas,' the score of which, in five parts, for treble voice and instruments, is in Christ Church Library, Oxford. Mr. Arkwright says that in the British Museum copy of this last song it is assigned to Robert Parsons, but he has no hesitation in accepting its ascription to Farrant, 'as the Christ Church copy is the earlier and better of the two.'

As regards instrumental music, Farrant composed several pieces for the organ, two of which ('Felix namque' and 'Voluntarie') are in the Mulliner MS. (Add. 30,513).

## AD LIBITUM

BY 'FESTE'

The Editor asks me to deal with a long letter he has received from Mr. Massi-Hardman. First, I am glad to find my opponent writing in an amicable strain; I can assure him that I have no wish for the discussion to be on any other than a good-tempered basis.

Among the few new points in the letter are (1) a slip of a musical critic who spoke of an oboist's playing when the instrument happened to be silent, and (2) the case of a dramatic critic who wrote a damning notice of a play he had not seen. But these instances do not affect our argument. The first was a slip that is less inexcusable than Mr. Massi-Hardman thinks; the unscrupulous dramatic critic ought to have been sacked, and no doubt would have been had his editor known of the occurrence. But such cases are isolated, and do not affect the value of criticism or the reputation of critics as a body. The main point in Mr. Massi-Hardman's letter, however, is a kind of challenge. He says:

In order that I, and others like me, may learn, I ask 'Feste' to criticise in detail some songs which I send him, stating his reasons for his criticisms, so that I may follow them in detail. 'Feste' said, in effect, in his September comments, that I had nothing to criticise, and therefore no use for criticism, so the pieces I send him are some of my 'nothings'—(of which 'nothings,' however, as well as of others, one of the world's foremost publishing firms thought fit to acquire the copyright, and in some of which 'nothings' the McGill University, Canada, took marked interest for curriculum purposes)—my object in sending these particular pieces being that, as I am inviting criticism, I offer the target.

He goes on to point out that, lest it should be thought that his aim in asking for such criticism is to advertise his pieces, I am at liberty to suppress titles and publishers' names. I have no wish to do that.

I am always glad of an opportunity for bringing good music to the notice of readers; if I have to discuss music that is bad I always do so in the hope that no words of mine will increase its sale. Mr. Massi-Hardman ends by asking me to 'hit straight from the shoulder,' as he looks at the matter from an impersonal standpoint.

This is a sporting offer, and although I had made other plans for this month's article, I feel that a refusal on my part would be liable to misconstruction. On Mr. Massi-Hardman's head be it, then. I have gone through his compositions carefully, and will set down my honest opinion.

(1) Song, 'The Vow.' Words from the Russian.

The three bars of prelude are ambiguous in key, suggesting both G major and E minor:

Ex. 1. *Leggieramente Andantino.*

The

This is an allowable procedure, but there should be some point in its adoption. As the material of the prelude is not used in the song itself, and as the words do not show it to be significant, the song starts badly because its introduction has nothing to do with the business in hand. The composer will not deny that every bar in a work should be a vital part of the scheme.

As a matter of detail, I suggest that the first two D sharps would be better noted as E flats; an accidental would be saved, and the key better defined. I do not like the simultaneous use of D sharp and D natural in the third bar. I do not say that these notes should never be used together; but there are ways of using them, and a cadence in E minor is not a very good choice. Even accidentally, however, they might be justified by the context, or by some special needs of the words being set. But the rest of this song is quite conventional in every way, and the text calls for nothing unusual.

Coming to the song itself, the rhythmic scheme strikes me as very monotonous. The song is short, it is true, but that does not save the situation. On the contrary, it makes it worse, for a rhythm that becomes dull in a mere couple of pages, must be poor indeed. Every phrase but the last is practically the same pattern:



The melody is just fair; with a better harmonization and accompaniment it might be made to sound far less

ordinary than it does as treated here. The harmony is quite lacking in freshness, and the composer's key-scheme and tonality are weak. I do not object to the song starting in G major and ending in E minor. No doubt the composer had an idea that as the words were from the Russian there should be a touch of the barbaric in the music, and therefore ordinary cadences would be out of place. (There is not much in this, as the words, despite their origin, are very ordinary jog-trot English, with no Russian references or feeling.) But if the ordinary cadence would be out of place, even more so would be the idiom of the British ballad at its most saponaceous. Here is the close:

Ex. 2.

tab - let and pro - mise a-way.

The harmony of the word 'promise' makes a bad join on to the next bar, besides being out of the general scheme. Does Mr. Massi-Hardman like his accentuation of 'away'? He has not really avoided the stress on the weak syllable by putting an accent over the second, because the first coincides with the emphatic E in the bass. He would have done better to treat the word in either of the two following ways:

Ex. 3. (a) (b)

Prom - ise a - way. Prom - ise a - way.

The accompaniment consists of very obvious arpeggio figures, on these lines throughout until the closing bars:

Ex. 4.

The writing generally shows a lack of skill and finish, but this is a matter of detail that would take far too much space to set forth and illustrate. I trust, however, that the examples quoted will prove my assertion that this is not a good song.

(2) Song, 'To the Nightingale.' Words from the Russian.

I do not hesitate to say right away that this song is bad. Being a good deal longer than its companion, the composer's weakness in dealing with his material is more apparent. Again there is a lame start with a



feeble introduction that has no connection with the rest of the work :

Ex. 5.

The poverty of this *qua* music needs no discussion. It could justify itself only by proving to be the germ of something significant later; which it doesn't.

One of the chief weaknesses is the composer's inability to keep things going. Thus when the voice pulls up, the bottom drops out of the music; the pianoforte merely marks time with such trite paddings as :

Ex. 6 (a)

(b)

(c)

There is also a lack of homogeneity about the pianoforte part. The words call for very little change of manner, but the second half of the song gives us at least half-a-dozen different styles of accompaniment in about twenty bars. As in the other song, the rhythm of the voice part is poor. When it moves, the motion is usually a jog-trot, and

often it simply hangs fire. Of the numerous crudities in the harmonization and in the keyboard writing I have not room to speak, because it is impossible to discuss them intelligibly without a prohibitive amount of music-type. The verbal accentuation is again a weak point—*e.g.*, the word 'echoing' in the last phrase :

Ex. 7. *rallent. mo'to.*

*rallent. sempre.*

Incidentally, this quotation shows some of the combined poverty and pretentiousness of the pianoforte writing, though I could have cited far worse cases did space permit. Is the G flat in the penultimate bar a misprint for G natural? It may be, but throughout the composer indulges in naive attempts at modernity (see, for example, the closing bar in this last example), and it is probable that the G flat is one of them. Anyway, its ugliness is incontestable.

On the whole, then, with regret, I can find nothing good to say of Mr. Massi-Hardman's songs. The fact that they were accepted by a famous publishing house, and that the McGill University has adopted some of the composer's works for teaching purposes, doesn't weigh with me. If it did, I should be even as one of the critics whom Mr. Massi-Hardman last month accused of being influenced by such extra-musical considerations as the mere names of the composers. I have judged the music as impartially as if the composer were my dearest friend—more so, in fact—and I am sorry to have to say that if it had been brought to me by a pupil, I should have been moved to decorate it with lavish blue pencillings and suggestions. The composer bade me 'hit right out from the shoulder'; I dislike that way of putting it, because it implies an attack, whereas I have merely given a quite impersonal opinion on his music. In his letter Mr. Massi-Hardman suggests that after I have commented on his songs he will 'comment on my comments.' I think not; no useful purpose will be served by discussion. All the comments in the world will not make the examples I have quoted other than bad. Better drop the subject. I have plenty of other matters waiting attention, and if Mr. Massi-Hardman has any spare time he will be well advised to spend it with a good teacher of composition.

It is often said that the cause of good music suffers from a lack of energy and appeal on the advertisement side. (I hope the reader will give me due credit for refraining from the use of the terms 'vim' and 'pep.') Certainly, the publishers of good music (or music which is at least not bad) appear to advertise in too *piano* a strain. The note of all advertising to-day is high in pitch and brazen in quality, but so far the only music that has the benefit of modern methods is the baser kind of song and dance. A reader signing himself 'Disgusted Musician' sends me a leaflet issued by a well-known dance-music publisher; he asks me to share his indignation, and to express it *ad lib.* Although I like to accommodate readers, I can't work up any temper about the leaflet. It has amused me, and I laid it aside wishing that somehow those responsible for the sale of good music could devise a publicity method that would be as telling, though minus its ungrammatical and slangy style. One of the secrets of good advertising is the button-holing of the prospective customer. Somehow every reader of the announcement ought to be made to feel that the wares concerned are just what he has so far been lacking. It is, of course, far easier to effect this when dealing with such articles as (say) soap, because soap is a necessity (or at all events a desirable extra) in most people's daily routine. Music and books are on a different footing, but much can be done in the way of personally interesting the reader, as can be seen in some book publishers' announcements, and above all in the little heart-to-heart talk which Mr. Grant Richards holds weekly with the readers of *The Times Literary Supplement*. If I were a music publisher I should take the public into my confidence in the same way, discussing forthcoming novelties, reporting progress on recently issued works, quoting reviews, being quite frank about my hopes and disappointments, and, above all, taking good care that the reader was never in any doubt as to the prices of as many works as I could drag in. As a result, many hundreds of folk would read what I had to say, whereas a plain list or announcement is often passed by. To those who objected that my methods were lacking in dignity, I should reply that I was a music publisher, not a professor of deportment. My one object in life would be to sell music, and the greater the sale the better for (1) the composers whose wares had been entrusted to me, (2) myself and my fellow shareholders, and (3) the cause of music generally—for I ask you to assume that I should not publish tosh.

The leaflet sent to me by 'Disgusted Musician' is of a type that would not be likely to come in the way of the readers of this journal, so I propose to pass it on to them. Some will be amused, others irritated, but as both feelings are possible only when active interest is aroused, I can at least be sure that the leaflet will not bore them. I have no wish to advertise either the publisher concerned, or his dance music, so names and titles will be altered.

The circular at once strikes the intimate, personal note by being addressed to the reader—not, observe, a number of them, but just the one. 'Ladies and gentlemen' is public-speechy and promiscuous; 'Dear brothers and sisters' suggests that somebody wants to improve you; 'Comrades' is now earmarked by the red tie and soap-box brigade. But this publisher regards you as a person, not as one of

a crowd, and hails you as 'Dear Friend.' The familiar note thus struck is kept up:—

DEAR FRIEND,—September! The start of the Season. And let's hope it's going to be a record Season for all of us. We shan't worry while we can send you numbers like the enclosed. We are sending these specially early because there's just one colossal furore we want you to play at once:

'YOU'RE IN ALABAMA SURE AS YOU'RE BORN'

(Fox-trot). Half of our Subscribers have asked us for it, and the other half knew we'd send it as soon as we could. It is the greatest thing America has given us, bar nothing. Flora Blaze is 'cleaning-up' wonderful with it. Jack Stilton and his marvellous Band makes 'em yell for it. And it's the famous Savoy Orpheans' Broadcast Broadside Wildfire Radio Tune! And then you ain't heard half! Start in now, and let it go.

'CLEMENTINE'

is coupled with the above. Here's London Society's pet tune. A rhythm you've never heard before, and harmonies that would have made Debussy and some of those Classic guys give up writing and start a Jazz band!

'MURPHY'S PIGSTYE.'

Everybody's been asking for a new comedy singing fox-trot. Here it is! Not since 'Pyjamas' have we had anything to equal it—already the rage of Blackpool, Douglas, Scarborough, &c. Get your Singer to chant the chorus whilst the other boys shout the—'Who? When? How? Why? Where?' Backed on this is:

'SO THIS IS TOOTING.'

The number that Paul Whiteman recorded on H.M.V. Records—this is another sure-fire singing number.

The biggest numbers from previous parcels are:

'Venetian Rose' (The Valse Rage of the Season); 'Dream Mammy' (The Radio craze song); 'Hullo! Lulu!' (The biggest fox-trot ever).

Be popular, and play them.

Yours for success,

P.S.—Send for new American numbers, all red-hot. 2s. each, F.O. only.

(Most of us would have put that final tip the other way round—'Play them and be popular.' But that is a detail.)

Some publishers of the better type of music are now adopting a personal type of advertisement, as can be seen in most of the musical journals. Here is a quotation from one such announcement:

My song advertisement of last month has been instructive to me. In it I endeavoured to express my personal opinion regarding the present and prospective positions of the ballad—the scrapegrace that has of late upset a good many calculations of publishers and the trade. I find that my opinion has been warmly welcomed by music-dealers, and has happily resulted in quite a flutter of business. My optimism as to the future appears to be widely shared by my customers. The days are past when I was in active and personal touch with them, but I like in my advertisements to be frank and outspoken on matters that mutually interest us. One cannot have business without enthusiasm and preparation; and as a Publisher, I like to air my views, and to be useful to myself and others.

And he proceeds to air them.

Unfortunately, the music concerned is of the feeble ballad type. I want to see a musical advertisement that shall be the equivalent to Mr. Grant Richards's weekly letter; such an analogy will be possible only when the musical standard of the works concerned is as good as the literary



quality of his books. But the fact that such methods are being adopted by music publishers other than jazz merchants leads one to hope that sooner or later publishers of symphonies, chamber works, and other music of first-rate importance, will come down off their perch and announce their wares in such a way that the advertisement pages of a musical journal will be as interesting as its literary side. There need be no sacrifice of principle, and no concessions to bad taste. Slang, Americanisms, and doubtful grammar can be left to the publishers of jazz. All that need be adopted is their knack of somehow making the reader take in what they have to say from start to finish.

'Subscriber' writes from Ipswich, Queensland, on the question of programme charges, discussed in this column a few months ago. He encloses a programme which is so bad a sixpennyworth that we in London may consider ourselves to be well treated in comparison. The programme was of a concert given by the Cherniavsky Brothers. It consists of four large pages, a little less in acreage than those formidable sheets with which we wrestle at the 'Proms.' Page 1 is headed by a large advertisement of 'HEENZO, the Famous Money-Saving Treatment for COLDS and INFLUENZA,' consisting chiefly of a lengthy letter from the Cherniavsky Brothers to the Proprietor, testifying to the efficacy of Heenzo. ('We have toured the world, and were in several countries while their principal cities were being scourged by influenza, as protection against which we relied upon the regular use of Heenzo,' &c.) The rest of this first page is made up with the names of the Brothers in large type, with additional information as to the pronunciation of the name, and an intimation that 'Latest Photographs (1s.) can be obtained from the Ushers.'

Clearly the Trio, though rolling stones, mean to gather their share of any moss that happens to be lying round loose.

Two-thirds of the inside of the sheet are taken up by advertisements, the place of honour being occupied by four portraits of 'Beautiful Operatic and Concert Celebrities' as 'Dainty Advocates of Mercolized Wax for the Skin,' also 'Orange Blossom Hair Shampoo, Rose-Tinted Cheek Bloom, Efficient Hair Waving Fluid, Grey Hair Restorer,' &c. The greater part of the remaining third of the middle of the sheet is filled by an article on 'The Cherniavskys as a Trio,' from which we learn (with some surprise after reading that very commercial front page) that the three 'revere their life-work as a beautiful and hallowed thing.' So far, as you will see, there is nothing about the concert for which 'Subscriber' had bought a seat. But the matter had not been overlooked; in the remaining corner of this square yard of paper is 'To-night's Programme.' Even then, however, the information is scanty. Thus, the audience was told that brother Jan would play a Nocturne and a Mazurka of Chopin, but which of the many Nocturnes and Mazurkas was known only to Jan himself. There are some misprints—*fusco* appears as *fusco*, and Boccherini as Boccharini. The family instinct for turning an honest penny in the way of advertisement is shown by the insertion of 'Played for the Columbia Records' at the foot of this beggarly list. There remains the fourth page of the broadsheet, and we turn to it, thinking that perhaps it may give something in the way of musical return for that sixpence. But no; under the heading

'Cherniavsky's World Travel' we have flamboyant and barely grammatical descriptions of 'The Paradise of the Pacific,' 'The Land of the Garden of Eden,' 'The Cherniavskys' Impressions of Rio de Janeiro,' 'A joyous time in Cairo,' &c. My correspondent tells me that the perpetrators of this disgraceful imposition were advertised as 'The Three Big Men of the Musical World,' and that among the works played was 'The Waters of Minnetonka,' than which there is surely no feeblér thing extant. He adds that this sixpennyworth, coming on the top of a charge of 5s. 5d. for a seat (7s. 6d. at Brisbane, plus tax), was the last straw, and really something to write home about.

An American musical journal tells us about yet one more type of dancing that is being developed in Atlanta, Ga. The founder of the school is Blanche Potter-Spiker, who claims that it is possible to teach 'the entire body the translation of musical notation,' and so join up the arts of music and dancing with a completeness never before achieved. The exponents are called not dancers, nor musicians, but 'Players':

Upon entering the home of the Spiker Players, one is impressed by the atmosphere of supreme relaxation and by orderly and artistic movement of body and speech. It is truly a laboratory where mind and body are tuned for collaboration. One might venture to give this school of music, this art and science of motion, a new name—psycho-eurhythmics.

(When I began to read the article I knew we should not get far before meeting that blessed word 'psycho'; and I shouldn't be surprised if 'complexes' were also lying around.) The training is on the drastic side, as you will see. First your body has to be 'rebuilt' and 'tuned,' likewise 'treated according to a generalised system.' I suppose most of us who are well past our first youth have occasional reminders that our body could do with a bit of rebuilding. The proportions have somehow gone astray, the graceful curves of yesteryear have become generous protuberances; there is a disinclination to stoop, and stairs are an infliction. But I fear the Potter-Spiker 'rebuilding' is not for the likes of us. We must be content with touching our toes twenty times per day, and backing up that undignified operation by sternly practising self-control at the table. But even in the case of those whose bodies are sufficiently tractable, the Potter-Spiker regime is no catch. After the 'treatment according to a generalised system' has been suffered:

... the speciality, the dramatic expression or interpretative motion is taken up. 'First,' says Mrs. Potter-Spiker, 'there is a breaking up of the body [wow!], finding the complexes [What did I tell you?]; then begins the work, bit by bit, of tuning the instrument. It must be fully realised that most bodies are untuned. This tuning is done by testing the colour-pitch of the hands, feet, and shoulders; in fact, every part of the body has the power of expression.'

This last fact no doubt accounts for the scanty amount of clothing worn by the Players shown in the illustration accompanying the article.

I am not quite clear as to what the 'colour-pitch' of one's hands, &c., may be. At first sight it seems to be a condition calling for soap and water, but we know that it is really something subtle left for Atlanta, Ga., to discover.

The pitch of the various parts of the body having been ascertained, 'next follows the study of technic':

The school teaches a literal translation of musical notation. The body is taught the expression of note- and rest-values, scales, arpeggios, octaves, trills, dramatic and coloratura qualities.

Most of us can manage to deal with any amount of rest-values, but we are sceptical about the 'literal' translation of anything else in notation. However:

The body is now ready to translate or perform a composition. This is done, not by a series of tableaux or pantomimes, but each note is 'played' by hand, head, shoulders, feet, arms, legs, or body. It is a literal translation. Not a phrase is slurred; it must be clear-cut technic. Every composition is analysed before the dance is built. The nationality of the composer is studied in order to give an authoritative interpretation. Rhythm is taught just as it is in instrumental work, not as a physical gymnastic. The musical sound is translated into bodily movement and not a mechanical exercise taken to musical sound.

All this talk about 'literal translation' is nonsense—unless the word 'literal' has lost its meaning. Neither words nor musical notation can be 'literally' expressed by bodily motions. The nearest you can get (which is not very near, after all) is to tell the spectator what emotion, idea, or story you are going to express, and then adopt such postures and go through such movements as are most suitable. That seems to be what the Players in the picture are doing with Debussy's 'Reflets dans l'Eau.' Indeed, the text tells us that they are 'translating' the work 'into living pictures,' and, lest the spectator be slow in the uptake, the 'translation' takes place on the margin of a pond, so that we see the reflets in the eau. (But even so, unless the spectator knows the title of the piece he might as easily believe it to be Ethelbert Nevin's 'Narcissus,' for the Players are gazing into the pond with every sign of approval at what they see there. In fairness, I add that the approval is justified, for a more attractive bevy . . . however, that is neither here nor there.)

But Mrs. Potter-Spiker will not have us believe that she is merely doing what Pavlova and others have done. She claims that the art is a kind of silent music. Her scholars begin with small, simple pieces, studying form and composition, and 'just as a pianist or violinist is taught to read at sight, the Spiker Players are taught to feel and express at hearing.' Moreover, when the business in hand is orchestration, the Spiker Players take up positions on the stage corresponding to those of the players in an orchestra. 'Each section is given its score, and dances by literal translation':

For example [says Mrs. Potter-Spiker], in Schubert's 'Unfinished' Symphony, the string section uses the full body; the flute, the head and arms; piccolo, the arms and feet; French horn and other brasses, the full body; cymbals, the arms and hands; timpani, the feet.

I imagine that a real orchestra plays the music itself while all this is going on. This is not made clear in the article, so perhaps the various Potter-Spikerites have the band parts before them, and, in a rich, impressive silence, go through such bodily motions as seem to be called for by the music. If this is the case, it would be interesting to see what would happen if the audience (or, rather, the spectators) were kept in ignorance of the title of the work that was being 'literally translated.' A liberal prize might safely be offered for a successful guess.

On the whole there does not seem to be much of a future for this kind of music-making outside Atlanta, Ga. But one never knows, does one? You and I may yet be joining amateur Potter-Spiker orchestras and engaging in these dumb antics. But some of us will want to choose our instrument. We shall make a bee-line for those that seem likely to call for the minimum of preliminary 'breaking-up of the body.' A hasty glance at the colour-pitch of my hands and shoulders convinces me that I should make a poor show in the brass department, where 'the full body' is to be used. You must let me take the cymbals, or I shan't play.

### 'THE SEAL WOMAN.'

A Celtic opera by Marjorie Kennedy Fraser and Granville Bantock.

The Cattleach (an old crone) ...	M. Kennedy Fraser
The Isleman ...	Geoffrey Dams
First Fisher ...	Bertram Newstead
Second Fisher ...	Leslie Bennett
The Seal Woman ...	Denne Parker
The Seal Sister ...	Alice Moxon
The Water Kelpie ...	William Bennett
First Swan Maiden ...	L. Pearson
Second Swan Maiden ...	D. McKenna
Third Swan Maiden ...	E. Napier
The Oyster-Catcher ...	M. Martin Harvey
Moreg (child of the Seal Woman)	Madeleine Webb

Conductor—Adrian C. Boulton.

A Celtic opera? Celtic, yes; but unfortunately not opera. This is the point which of all others needs to be stressed and made clear if English opera is to hold its own, as it certainly should, against the modern operas of France, Italy, and Germany. Let me say at once that English opera to-day shows a marked advance on 'The Children of Don' and 'The Legend of Arthur.' It is no longer imitative. 'The Perfect Fool,' 'Hugh the Drover,' 'The Boatswain's Mate,' and 'The Immortal Hour,' whatever their merits or demerits, owe nothing to Wagner, Puccini, or Debussy. Text and music are original—and this is the first step towards national opera. The next step is to discover how to combine originality of invention with the requirements of the theatre. 'The Seal Woman' is a wholly original work; it also ignores completely the needs of the theatre, and that is why, in spite of the delightful music of Bantock and of a good central dramatic interest, it fails to convince.

When all allowance is made for different views we may hold as to the function of a theatre and the construction of a play, certain bed-rock facts remain which are common to all good theatrical art—drama or opera. I have no desire to bring in Schlegel's theories or Victor Hugo's preface to 'Cromwell.' Yet these writers' conception of the theatre has a bearing on opera which a good librettist ignores to his cost. A drama must be dramatic in the telling and not only in its climaxes. There must be a connection between its episodes. The folk who appear on the stage must influence in some degree or other the chief characters. We may have a play of action, real and physical; or we may have a play of psychological developments. What is inadmissible is the play of inaction. Something must happen on the stage if the theatre is to justify its conventions. If the actors' only task is to tell a story, or a chain of stories, they can do it far more effectively on the concert platform. Mrs. Kennedy Fraser had a



good story to tell in the 'Seal Woman'; but instead of making it live she just gives us the bare bones of it, filling in her scenes with stories, legends, and ballads whose connection with the central episode is exceedingly remote. Indeed, to know the characters of the story we should require a 'Who's Who.' They all spring from Celtic legend, but not all have much to do with the plot of the opera. To begin with, the Seal Woman herself requires some explanation; she must be humanized if she is to be the heroine of something more than a fishy tale. The Seal Women, we are told in the programme, are the daughters of a king by his first wife. They were so lovely, so brave, and so virtuous, that their step-mother became jealous of their power, and by an intrigue with a magician succeeded in turning them into seals. This may be called legend No. 1. Their life as seals is the subject of another legend—No. 2. The sea-ladies wear a garb (presumably a seal-skin, although the garment that was tossed about on the stage at Birmingham looked like anything but a seal-skin), and once this magic coat is taken from them they become mortals again. Plain, unimaginative people may ask why they should stick to their sea and their seal-skins instead of going back to the king's palace to confront their stepmother. But let that pass. Legend No. 3 concerns a Water Kelpie whose story, I was told by a kindly mentor, is really the most touching of all. As, however, there was no word about it in the programme, and as it has nothing to do with the Seal Woman, it is best ignored for the present. Legend No. 4 gives us the real plot, which is of a fisherman who, left alone on a lonely island (which is not *Pile des Pingouins*), saw and fell in love with the sea lady and persuaded her to marry him by holding back her seal-skin. Family life with the sea lady goes smoothly, and a child is born in wedlock. Legend No. 5 tells of the love of the sea that seal women have in their blood, and how once in seven years it flames up into passionate longing. As ill-luck would have it, just at the critical moment in the seven years the child discovers the seal-skin under the peat-stack, and hands its over innocently to her mother, who promptly dons it and, presumably, flops into the sea, as perfect seals are wont to do. Anyhow, she disappears; the sailorman's home is wrecked, and he is left to bemoan his fate. Moral: if you will marry sea-ladies you must find a better place than a peat-stack to hide their furs in, even if peat (according to the advertisements) does keep away moths and other vermin.

Now, there is clearly good opera stuff in these legends; as raw material they are admirable. The bare legend is only a peg on which the dramatist must hang his ideas; it is something that gives scope to his imagination in creating characters, to his skill in contrasting them, in bringing out in the clash of human wills and passions those artistic forms and expressions which are the breath of life of dramatic or epic poetry. The dramatist will deal with it at length, and the writer for opera briefly, so as to allow for the enlarging and expanding influence of music. But the issue must be clear. He must ask our sympathy for his characters, and they must deserve it. Who could feel deeply either for the Seal Woman, apparently quite contented both as a seal and as a woman, or for the fisherman who, knowing the trick, could divorce a wife and get another one every seven years? The story could have been handled in many ways. There might

'The Flying Dutchman.' There might have been the desperate love of a mortal for an immortal being, as in 'The Immortal Hour.' Or there might have been some grim humour if the story had been treated in Mr. Wells's way; and when the Water Kelpie appeared suddenly from nowhere with a babe in his arms we did think for a moment that there was going to be a dash of naughtiness in this sea legend. Mrs. Kennedy Fraser kept to the letter rather than to the spirit of her legendary material—for legends are valuable only in so far as they affect us and appeal to our senses—and the result is an entertainment which, in spite of many excellent things, just misses fire.

It is an infinite pity that this should be so. The music of Bantock is both masterly and charming. Given a good story that will stir him profoundly, he can certainly write first-class opera. The production reflected considerable credit on the authorities and on the performers of the Birmingham Repertory Theatre. But it is no use pretending that opera with such a libretto is opera. The history of music is strewn with the wreckage of operas which failed owing to inadequate libretti. Even the art of Beethoven and Weber could not instil real life into the stories of *Fidelio* and *Freischütz*. Let us learn from the mistakes of others, and give to the theatre that which is its due. Above all, let us get rid of the idea that anything is good enough for opera, that music alone matters, that plot and construction are of no importance. 'Tosca' is a bad play, and a bad opera, yet the cleverness of the construction has drawn endless people to hear it. It should be added that the production, which owed much to Mrs. Kennedy Fraser, was admirable, and that she herself acted with great distinction the part of the old crone who dreams it all. Bantock, moreover, has employed only a small orchestra with the greatest felicity and skill. F. B.

#### SIR HUGH ALLEN ON CHORAL SINGING

Sir Hugh Allen attended the opening meeting of the fifth season of the Islington Choral Society, of which he is Patron. He gave a breezy little address, saying in a simple, homely way so many of the things about choral singing that are either not said at all, or are said hazily or pompously, that we are glad to be able to reproduce his remarks:

I see that the object of your Society is to attain proficiency in the performance of sacred and secular music for the recreation of its members, and also, it is hoped, that of the general public. I should like to suggest that one of the aims of the Society might be to make the public musical, and the performers enthusiasts who are to become so. In regard to singing itself, why do you sing? It is a curious thing that you all give up a lot of time in all weathers through the darkest days of the year, to come to be talked to very strictly, and probably abused, by your conductor. There must be something behind it all. You may say that it is a discipline which enables you to live a more virtuous life. There is a great deal of discipline in it—none better. Choral singing has all the advantages of games, all the co-operation and all the 'playing for the side' that you get in games, without the roughnesses—except on the part of the conductor! I suppose one may say that it is a game that is played by more people than all other games. What does choral singing teach us? I suppose the first is the idea of co-operation to which I have just referred. The singer, as a rule, is not a modest person. The more

exalted the singer, the more immodest (laughter)—you know what I mean. . . . The restraining influence of part-singing, in which the most important qualities are blend and balance, is the same thing as team work in games. Choral singers have at once to submit themselves to sinking their individualities into a co-operate plan. The process of becoming subdued is a fairly strenuous one, as you know. You probably have often been checked by your conductor for exuberance, and more often, perhaps, for lack of energy; both of which are qualities exhibited in games. I believe that there is hardly any situation so upsetting to the tenor as when he sees a high note and is not allowed to sing it as though it were his last. Another indisputable fact about choral singing is that all members are equal; there is no more democratic thing than a choral society. It does not matter who you are, so long as the voice is there. Singing teaches the power to develop courage. It is a form of cowardice to listen to the person 'next door.' A person who has once been made to sing by himself is seldom guilty of this particular form of cowardice. Another thing that singing gives is the power of endurance. Singing is exhausting, but when the breathing is properly done, it is extremely healthy. One remarkable fact about choral singing which does not always appear is the good fellowship engendered by it. The goodwill brought about by choral singing has a most extraordinary effect not only on the singing itself, but on the lives of the singers also. Many centuries ago St. Augustine, in his 'Confessions,' spoke of the effect the beautiful music in a church had on him. He felt so carried away, so enraptured by it, that he thought it must be sent to him as a temptation of the Devil. Nowadays, perhaps, we are wiser. Do you find that one of the most stimulating things in the world is a long, rolling *crescendo*, or a long *diminuendo*? I do not know of anything from the conductor's point of view that carries one off one's feet quite like that. You cannot do anything in music without thinking: you sing just as much with your brain as with your voice. What do you find when you start singing something you do not know? You take a sort of dislike to it; but as you get to know it better, your liking for it grows until, finally, you come to love it. Some of you may understand what the music is about, and all of you understand the words. Has it ever dawned on you why you can read words so easily, and write letters so easily, and even remember complete and lengthy sentences? Can you do the same with your music? Can you take a book of music home to-night, read it, and find yourself whistling the tune in the street to-morrow? You can read words because you actually know the sounds. It should be the same with music. You will not mind if I emphasise this, for it is so tremendously important. When you are learning something fresh, your conductor has to translate it, and play it upon the pianoforte, and perhaps even sing it to you. What you should do is to sing it first, and then see if the pianoforte is right. If you go to the Parrot House at the Zoo and whistle the same tune long enough, you will in time hear the tune whistled by a parrot. But that is not learning music. You can learn to read music in exactly the same way as you learn to read or write. You all know the words of 'Auld Lang Syne': do you know the notes? Instead of singing 'Pom, pom, pom, pom,' sing the notes as they are on the pianoforte. If you practise that with all the tunes you know, there is hardly a tune in the world that you could not read at sight. Of course, membership of a choral society involves responsibilities of other kinds, too. Punctuality is part of the discipline of music. Be there at the right time, and in the right place. It is remarkable to me to see the keenness, the real enthusiasm, with which people properly handled will respond to the wishes of their conductor. It does not matter what the music, or what the size of the choir, provided always the spirit is there.

Mrs. Robert Benson's 'The Maid of Orleans' will be performed at the Guildhall School of Music on November 6, 7, and 8, by the Royal Exchange Assurance Players, with incidental music by Harold Rawlinson, scored for double string quintet, solo wood-wind, horn, trumpet, and percussion, and a hidden chorus.

## New Music

### NEW MUSIC FOR STRINGS

The first place in the month's catalogue of novelties goes by right to the new edition of Bach's Concerto in G minor (Augener). Students of Bach will remember how Spitta, in writing of the Violin Concertos, laments that in spite of the scarcity of solo violin music of sterling worth, the Bach Concertos are not as popular as they should be. The times have changed considerably in this respect, and there is no serious violinist nowadays who has not played some time or other either the E major or the A minor Concerto. Both are as popular as they can be, and indeed more popular than the true lover of Bach quite likes, for, thanks to the fashion, they are often played by young people who lack the necessary qualifications. But it is worth remembering that these Concertos undoubtedly owe their present popularity to the inspiring influence of great performers. The A minor Concerto was practically revealed by Brodsky's interpretation at Leipsic, and the E major Concerto was to most *terra incognita* until Ysaye discovered it anew. The G minor, however, has not profited by the boom as have the other two, and the reason is not far to seek. The *Adagio*, beautiful as it is, does not quite rise to the level of the corresponding movements of the E major and A minor. In these we get Bach at his best; in the G minor it is still Bach that speaks to us in his serene, olympic fashion; but this lovely discourse appeals by virtue of its beauty, not because of its profound intimacy. And if it is right that the first place should go to the three Concertos already familiar (E major, A minor, and D minor for two violins), even a 'second best' Bach should kindle ambition in young, talented violinists, and it is to be hoped that it will not be long before a worthy exponent makes the G minor Concerto his own, as Ysaye made the E major and Brodsky the A minor.

In 'Prince Charlie: A Scottish Rhapsody,' for violin and pianoforte, John B. McEwen (Joseph Williams) appeals to something that is as old as music—and possibly older. When men lived in caves, I presume, they boasted about them and loved them even before they sang about them. The trouble is that patriotism and good art seldom go together. Even Wagner's ponderous 'Kaisermarsch' was forgotten outside Germany long before the war made Kaiserism repugnant. One may find good patriotic tunes without great difficulty in most countries. But their *locus* is the public square, not the concert-room. 'Charlie is my darling' is, in its way, a capital tune, but the most deft accompaniment cannot easily add something vital to it, or detract from its essentially open-air quality. At best it suggests the tramping of legions of Highlandmen, and however much we may admire the lion-hearted supporters of the Stuart, we should not like to hear them tramping in Wigmore Hall, and still less in our drawing-rooms. This Scottish Rhapsody is almost too good for an open-air piece, yet not quite good enough for a concert solo. Perhaps the resources of colour which the orchestra can provide would make all the difference. Incidentally it is worth noticing that in the *Andante espressivo*, the composer has two kinds of slur—one for the phrase, the other for bowing. The idea is excellent, and should be more extensively used. But it is essential



to make quite clear to the player which is which, and the plan, once adopted, should be used consistently to the end.

Herbert Howells's Sonata for pianoforte and violin, in E major (Winthrop Rogers), is the work of a man who, as the saying is, 'knows his job'—knows it, in fact, too well: for if this music leaves you a little perplexed, if it does not ring true everywhere, if there are moments in which the interest flags, your impressions will not find support in the actual notes. If, after ascertaining, so far as possible, the composer's intention, you should conclude that the *Agitato* is *agitato* in name rather than in action, that the contrast with the first quasi-pastoral strains is not clearly established—if you feel this, and try to find the cause of it in the notes, you will probably conclude that if the passage does not, it ought to sound *agitato*, or *inquieta*, as the composer determined. On the whole, the impression is that of a charming, friendly, and amiable, rather than of a strong, sharply-defined individuality; of an able and competent, rather than an inspired worker.

In arranging Gustav Holst's 'Jig' (from the 'St. Paul's' Suite), for pianoforte and violin (Curwen Edition), Vally Lasker has done a good piece of work which fails only where failure was inevitable. Only those who have tried it know the difficulties of arranging string orchestra music for any other combination of instruments—and especially for pianoforte and violin. In one case there is a quartet of perfectly homogeneous instruments, any one of which might be merged into the other in such a way that the ear hardly detects the change. In the other we have two instruments whose tones mix as oil mixes with water. 'Arrangement' will be stamped in large characters on every bar. But the object of such work is not the appeal of an original, but rather to recapture so far as possible the rapture of the original. If we cannot possibly have the orchestra, let us have the arrangement for pianoforte and violin—and the present arrangement is probably as good as it could be. An *Adagio* from Raff's Trio for pianoforte, violin, and violoncello, has also been issued lately (Paxton), and may go some way to prove to the new generation that Raff had a talent which somehow never came to full maturity. Such things as the Cavatina, the Fileuse, and the *Adagio*, endure amongst the innocuous *morceaux de salon* of the last generation. Of all his Sonatas, not one survives. *Sic transit*.

The Twelve Novellettes and Caprices of E. Jaques-Dalcroze (Augener) have some fairly modern harmonies, and are also fairly difficult—but on the whole they belong to the age of innocence. The same (minus the modern harmonies) applies to E. T. Haigh's 'Rêve Angelique' (Paxton) and (minus modern harmonies and difficulties) to Reissiger's 'Romance' for pianoforte, violin, and violoncello (*idem*).

In spite of the needs of competitive festivals throughout the country, there is a great scarcity of arrangements or original compositions for string orchestra. This is one more reason for welcoming Julius Harrison's arrangement for string orchestra (or quartet) of Bach's Prelude and Fugue in G minor, from Book 2 of the 'Forty-Eight' (Novello). The neglect of the string orchestra on the part of modern composers is not easily explained. It is true, of course, that the general trend is for colour, dazzling and extravagant. The string orchestra in this respect suffers, of course, well-

defined limitations. Yet within those limits the variety and range are enormous. From the low, open string of the double-basses to the high harmonics of the violins, from the sonority of a well-balanced chord for the full quartet to the soft, thin *pizzicati* of any one of the four instruments, there is surely as rich a choice as anyone could desire. Elgar, of course, with his genius for all orchestral instruments and combinations of instruments, has paid a glorious tribute to the string orchestra with his Introduction and Allegro. But this is not a work which can be tackled with hope of success by the players who usually compete at festivals. Its purpose is not, nor was it meant to be, educative. Now this is precisely what Mr. Harrison has achieved. It is true enough that only the best players can do perfect justice to Bach. And in this respect Mr. Harrison's arrangement is no exception. At the same time, no other composer offers so much to the student. Without touching upon the pianoforte and the organ, which are beyond our field, the violinist cannot find anywhere a better school of bowing than is contained in the Bach Sonatas, and an amateur orchestra would learn more about ensemble, colour, accent, and rhythm from the close study of this Bach Fugue than from any other work in existence. Mr. Harrison has done his share with scrupulous regard for accuracy and tradition. He doubles his bass, but he never attempts to give brilliance to the upper parts by sending his violins an octave higher, as a less faithful editor might have been tempted to do. The result is a finished piece of work which ought to find a place in the programmes of both symphony concerts and the more modest entertainments of amateurs.

B. V.

## The Musician's Bookshelf

'Claude Le Jeune—Octonaires de la Vanité et inconsistency du monde' (i.-viii.), publiés par Henry Expert.

[Fondation Negib Sursock, Senart, Paris.]

Very welcome is the news that M. Henry Expert has been enabled to resume, after many years, the publication of his discoveries and studies in the realm of old French music. The 'Monuments de la Musique Française au temps de la Renaissance' are a collection whose discontinuance would have been deplorable. The munificence of M. Negib Sursock has provided for the issue of three volumes per annum, the bulk of the editions to be distributed as gifts among the public libraries of all countries.

This first volume contains the last sets of part-songs composed by Claude le Jeune. The music is in many respects remarkable: for the historian and scientist, because it affords one of the earliest known instances of progress in the use of the secular modes; and for music-lovers, because of its freshness, thoughtfulness, and beauty of texture.

M. Expert does not rest content with publishing old masterpieces. He has formed, trained, and conducts a group, 'Les Chanteurs de la Renaissance,' which specialises in their interpretation, and is actively engaged in making them known to the concert-going public of France.

M.-D. C.

'The Scope of Music.' (Ten Lectures on the broader aspect of Musical Education.) By Percy C. Buck.

[Oxford University Press, 6s.]

These are the Cramb Lectures—delivered last year at Glasgow University—here somewhat modified in deference to book-form, but retaining, on the whole, the air of the spoken word.

The reader is conscious of the lecture-room clock relentlessly approaching the appointed term, leaving the speaker with so much of interest unsaid. Out of that well-stored brain he could well have trebled each chapter and kept us engrossed. But this drastic conciseness is our one grievance against the book. It is beautifully lucid, persuasive, and generally readable, and, narrow as the space is, it by no means treads the beaten track all the time. We should say that the tone of it is capitally suited to an audience of intelligent persons, not cultivated musicians, but ready to be attracted by a presentation of some of the intellectual aspects of the art.

At heart, this is a book of musical æsthetics, and such chapters as 'The Origin of Music as an Art' and 'The Nature of Beauty' will come most freshly to the musical reader, notwithstanding that the chapters on the more hackneyed subjects—acoustics, form, and so on—have plenty of original thought. For musical persons are commonly quite innocent of interest in the æsthetics of their art, and, indeed, one ventures to harbour a suspicion that Dr. Buck himself holds a rather perverse view on the nature of that interest. In his first chapter he reproaches æstheticians for having 'filled our shelves with interminable volumes of abstract discussions, no one of which has ever helped a single soul to enjoy any work of art one whit the better.'

But why should æsthetics be asked to assist souls in the enjoyment of art? Why, any more than that physics should help us to enjoy nature? If art is not capable of being enjoyed in itself, what amount of theorising can help? Surely æsthetics and physics are simply themselves sources of enjoyment, the one playing with the problems of art, the other with the problems of nature.

We cannot even agree with Dr. Buck that his engaging chapter on acoustics ought to render the student's 'appreciation of music itself a little more intelligent in quality.' Acoustics is a question which has left some of the best musicians entirely cold. It often may be found fascinating by those who are uninterested in the art of music. Most of us like to know something about acoustics, and if life were longer would make a point of mastering it. It is simply one of the fields of human knowledge—those countless fields, all so charming if only one had a hundred lives in order to go into them all! The subject and chapter are of course entirely in place in this book; only one suggests that Dr. Buck has offered the wrong excuse for them. Is not knowledge a good in itself, without its being called on to 'help' at all?

The chapter, 'The Nature of Beauty,' will probably strike musical people as particularly fresh and suggestive. The ordinary listener to music ought to have a compartment in his mind for such æsthetic questions, while one quite understands that a creative musician, his hands full of practical work, is usually impatient of them. For every listener may be within his means a musical critic, and these æsthetic whys and

wherefores are the counters in the game of criticism. It is, of course, possible to enjoy music without criticism. But criticism is a pleasant game for the intelligence, provided one is not busy with the practical job of music-making. The actual composer, sweating at his forge, has not as a rule bothered to think what or why music is. With Mr. Heseltine, he utters a curt 'Music's a rum go!' and returns to the more serious question of making it. A Heseltine-composer is more than justified in letting the æsthetic question go—one cannot play all games. A Heseltine-critic ought to have an answer to it. Dr. Buck's 'Nature of Beauty' is of course not meant to assist composers to write beautifully, or even to assist listeners to recognise beauty, but it will succeed in stimulating readers towards the interesting habit of analysing their reception and recognition of things beautiful.

In a conclusion in one of the later chapters ('The Place of Music among the Arts'), we think Dr. Buck is to be caught in an inconsistency when he speaks of 'the less fortunate arts' other than music. For only a moment before he had deprecated the belief in the hegemony of music, and had, much earlier, properly put out of court fatuous arguments on the inherent superiority of this or that form (fugue, symphony). Music is, by grace of fortune, 'entirely subjective,' and in the other arts 'all creators,' he says, 'chafe against the objective necessity from which music is free, and they try to be quit of it.'

But truly, do they? Well, only, we should say, in a period of decadence, and if Rodin's sculpture is an attempt to elude the very conditions of his art, the less sculptor he. Perhaps other artists may observe an attempt at the present time, among composers to elude the divine subjectivity of music, and perhaps they are right; and this would only go to support those who detect in the musical art of to-day the signs of the beginning of a decline—a decline such as has made it impossible in the modern world for a man to paint as well as Titian or Velasquez. An art is surely not in itself good or bad, superior or 'less fortunate,' but good purely in virtue of the particular manifestation of the human spirit in a given work of art.

Other pages tempt us to linger. Dr. Buck explains the interval of the fourth of early Organum. It comes from the fall from tonic to dominant being the most obvious of all intervals, and the proof that it is the most obvious is that all babies—all, at least, that Dr. Buck has known—sing it at their first attempts at music. 'They do not, even by accident, hit on the note above or below, or a third above or below, but invariably, in my experience, a downward fourth.'

In 'Melody,' the principal example analysed is the beautiful old English air, 'Flowers of the Valley.' Is it not an omission that the words are not given? Dr. Buck discusses it as though it were a melody composed deliberately instrumentally. Surely the grace of its proportions ought, in part, to be attributed to the verses which no doubt it was originally invented to fit?

Dr. Buck (on p. 115) rather unfortunately associates 'Ornstein and Stravinsky' when he wants a couple of modern names. But Stravinsky is a very remarkable and unnegligible man, whereas of the former we recall nothing save a few impertinences one afternoon.



'Peculiarities of Russian Folk-Music.' By P. Kastalsky (in Russian).

[State Edition: Moscow-Petrograd.]

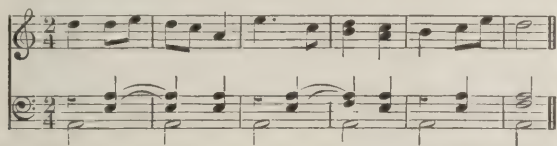
This is a very useful, clear, and sober little book, in which the materials accumulated by the best collectors of Russian folk-tunes—including important unpublished collections by Melgunov, Gribiniuk, Tchumakov, and Maslov—are carefully considered from the point of view of texture.

Readers of Mrs. E. Lineva's excellent books on Russian folk-music—available in an English edition, but not so widely known as they deserve to be—are aware that in Russia part-singing (polyphonic, not purely harmonic) is a common practice; and that, for this reason, Russia's folk-songs should never be considered apart from the harmonizations which tradition provides. Kastalsky gives a good deal of additional information and elucidations on this matter.

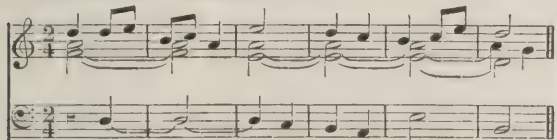
What will come as a surprise is the fact that, in his own words, 'Russian art-music hardly ever provides examples of harmonization conforming to folk-tradition.' The sole exception, he states, is Borodin's.

Here is one of the many comparative examples he quotes (the comparison is instructive quite apart from any question of melodic variants).

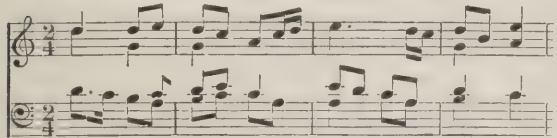
Balakirev's song collection, Nos. 8, 9.



Rimsky-Korsakov's collection, No. 48.

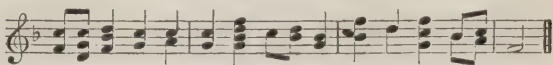


Genuine traditional setting in Paltchikov's collection, No. 12.

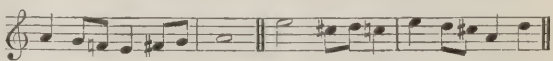


Only a few of the points noted and discussed can be mentioned here. One is the total lack of chromatic notes, harmonic or ornamental, with the one exception noted hereafter. Unisons, octaves, and fifths are freely resorted to. The harmony of the subdominant hardly ever occurs, but those of the second and sixth degrees are prominent. Modulation

in the course of a song is achieved by simple, telling methods. Chords in fourths are not uncommon:



At times a tune is found to contain both the major and the minor form of an interval alternately:



Sometimes the natural and the raised note follow each other, creating a momentary effect of chromaticism.

Comparing the traditional settings with those which, according to him, the theoretical rules would provide, Kastalsky shows that the latter are less suitable, and adduces instances that are both clumsy and ugly. One might think he overstates his case, did not one remember certain atrocities perpetrated by harmonizers intent on reducing African or Asiatic tunes to the tonic-dominant-subdominant system.

As regards artistic fitness, even Russian composers at times seem at a loss. Glazounov has provided two harmonizations of the Volga boatmen's song. One, in the tone poem 'Stenka Razin,' is most effective. The other—a choral setting—is a trifle stolid, and even Balakirev's harmonization (in his book of folk-tunes) is far less satisfactory than that in 'Stenka Razin.'

The one point left untouched by Kastalsky is that of intonation. By now most students of folk-music feel that it is imperative to know whether the intervals of noted tunes are exactly as represented by notation. Reading the book, one is naturally led to assume that they are. But it would be useful to have Kastalsky's assurance in positive terms.

M.-D. C.

## CHOIR-TRAINING: THE RESPONSIBILITY OF THE CLERGY

Complaints as to the shortcomings of the organist in the matter of choir-training have for many years been so common that one would expect all concerned to make an eager response to any effort in the direction of improvement. The Royal College of Organists was blamed a few years ago for not including in its examinations a thorough test as to candidates' abilities to train a choir. It was urged that the College should extend its present syllabus so as to include such a test, or, as an alternative, found a special examination in choir-training. As was pointed out in our issue of April, 1923, p. 258, there were serious obstacles in the way of the first of these courses, and after long and patient discussion the Council decided on the latter, preparing a scheme which went even farther than the grumblers had demanded, in that it embraced not only the skilled player who held the College diplomas, but also the amateur or semi-professional whose technical attainments were necessarily on the modest side. There are now two examinations—one for each type of organist, and both syllabuses cover the ground in as thorough a manner as can well be. The College having thus done its part, it remains for the clergy and others who complained so loudly to do theirs. How are they to do it?

Not much is asked of them. When faced with the task of choosing an organist they have but to make

it a *sine qua non* that candidates shall possess unexceptionable credentials in regard to choir-training. There is hardly likely to be anything better than the R.C.O. Choir-training Diploma (for which only Associates and Fellows are eligible) or Certificate (obtainable by others). These R.C.O. Examinations have now been established for a year, at a cost which the College can ill afford, but which it gladly meets if the venture proves to be of service to the cause of Church music. Unfortunately the response at present is so slight that the Council naturally wonders whether the loud complaints of a few years ago were genuine. As was shown in a discussion of the scheme in the *Musical Times* of July, 1923, the success of the examinations, and all that such success means to Church services, depends in the long run on the clergy. If organists find that incumbents, churchwardens, church councils, and others who have a voice in the appointment of organists, inquire as to the applicant's possession of the College diploma or certificate, there will be no lack of examinees. On the other hand, if the authorities are indifferent they can hardly be surprised if organists are disinclined to spend time and money in obtaining credentials which the Church authorities apparently do not value.

A more critical attitude and more knowledge on the part of congregations will be a help in effecting a reform. We are therefore glad to hear that the College is throwing open to the public the lectures which have been arranged for the benefit of would-be entrants for the examination. The next series of lectures takes place at the College (situated in Kensington Gore, close to the Albert Hall) on November 3, at 7.30 p.m.; November 4, at 3 p.m., and on the same day at 5.30 p.m. The speakers and subjects will be respectively: Dr. H. W. Richards, 'The Singing of Psalms and Hymns'; Dr. Keighley, Lecturer of Manchester University, 'Mixed Choirs'; and Dr. Stanley Marchant, of St. Paul's Cathedral, 'Boys' Voices.' All interested are invited, and no tickets are necessary. Can the College do more than this? It is now 'up to' the clergy and church-folk generally. If the examinations have to be discontinued for want of support, let there never be another grumble, either from the incumbent's stall or from the pew!

#### GALLI-CURCI-ITIS

A few years ago Mr. Edwin Evans wrote an article entitled 'The passing of the top E flat,' in which he said:

The days of the flamboyant soprano are over. Her *roulades* and *fioriture* no longer interest anybody but herself, her trainer, and perhaps her press-agent. At the time there seemed good grounds for so happy a pronouncement. Debarred for various reasons from hearing vocal stars of the florid type, the general public really seemed to be turning itself in the direction of music instead of fireworks. But events have proved Mr. Evans to be wrong, unfortunately. Recent opera seasons have given signs that 'a flamboyant soprano' can still attract attention out of all proportion to her musical value; and during the past few weeks the Galli-Curci craze has shown that the public is, after all, pretty much where it was twenty-five years ago. We do not propose to enter into a discussion of the lady's singing, or of her programmes. Both have been, and will be, discussed in the critical notices of this

and other journals. We concern ourselves rather with one or two features of the furore that seem to us to be new. First, one is surprised to find so many thousands rush to go and hear the singer. After all, the very flower of her art is to be got from the pick of her gramophone records. She could not possibly sing better at the Albert Hall than she has done in the recording room; she may conceivably sing less well—and in fact, she seems to have done so. Second, we are struck by the fact that editors of all sorts of papers and magazines found it worth while to commission from the singer—or at all events to accept from her—articles on a variety of subjects. We do not know how the struggling journalist viewed this phenomenon, but we can imagine him asking why a singer who was assured of about a thousand pounds for each concert during an extensive tour should find it worth her while to bother about a few odd guineas that could come to her only by being diverted from the pockets of journalists. If Madame had anything of importance to impart, plus the ability to say it to the best advantage, the case might be different, though we should still hold the view that she ought to leave journalism to those who earn their living by it. But the fact is, Madame's literary efforts are no more successful than would be the vocal efforts of a journalist. Funnily enough, one of the first articles she wrote—if not the very first—was entitled, 'The importance of being silent.' On seeing the title our first reflection was that if we were able to command £25,000 for twenty-five concerts we should think it far more important to go on lifting up our voice at a thousand a time than to remain silent. But a reading of the article showed that what Madame was really driving at was the importance of being uncommunicative in regard to her art and personality, and accordingly we had hopes that she would contrive to get through the tour with none of the fatuous interviews that have been inflicted on the public in connection with Chaliapin and other singers. But our hopes were dashed by a string of articles and interviews in which the lady seems to have given her opinion on everything that matters and a good many things that don't. Here are a few specimen Great Thoughts:

'Ah, you thought I was fat . . . Singers have need to be fat. . . . Many singers eat too much. . . . Hard work is the surest road to success.'

Looking at the grey skies, Madame remarked rather wistfully, 'The weather is very unkind.' . . . &c., &c.

But perhaps the limit of banal gush was reached in the episode of the Music Club's 'Wireless Dialogue with Prima Donna in Mid-Atlantic'—to use the heading of the report that lies before us. Now, the Music Club is an organization of standing in the musical world; and we should like to know what some of its members thought on finding that the following message of welcome had been sent in their name to Galli-Curci on board the s.s. 'Paris':

It is difficult to express and convey to you the exquisite expectation with which England awaits your coming. You have never been in our midst to sing to us, and yet your voice has thrilled the heart of England, and your name is associated in our minds with the sweetness of the nightingale and the limpid song of the lark, with all that is great and glorious and matchless in the music of the human voice. Great indeed will the pleasure and honour be for us, who have hitherto been enchanted by listening to your voice on the gramophone, to have you among us in living presence. We hope your visit to our Island will bring you great



happiness. Our weather, which is changeable, is not reflected in our tempers or our hearts, and though you may find our country cold, you will find our audiences cordial, and through the gramophone your voice is known in the households of Britain whether of high or lowly estate. To forewarn and prepare you for the welcome that awaits you is the pleasant purpose of this letter. Musical England is re-awakening. Long ago 'Merrie England' was called 'a nest of singing birds,' and it shall earn the name again. Who knows but that your voice, the greatest in our generation, may be the instrument to lead us anew into the deep emotions of life. 'All deep things are song,' says Carlyle, and you will bring gladness to the gladness of the welcome that awaiteth you.

The cream of the above is the writer's bracketing the 'country's awakening' with the activities of a prima donna. We should put it the other way round, and say that there *were* signs of such an awakening until the Galli-Curci craze proved the reverse. The Music Club humorist scores again in talking of England being 'a nest of singing birds' once more, as a result of Madame's honouring her with a visit. A 'nest of listeners' is nearer the mark. And the likelihood of the prima donna's voice 'leading us anew into the deep emotions of life' is remote, seeing the type of music she sang.

But not only the Music Club dithyrambists lost their heads and sense of proportion over Galli-Curci's visit. In the *Star* appeared an interview with her agent, Mr. Lionel Powell, on the question of broadcasting the singer. Incidentally the interview taught the public that although great—or at all events well-paid—singers are called Queens of Song, there is a mightier power behind the Throne. Madame Galli-Curci may or may not have wished to give the wireless audience a chance of hearing her; Mr. Lionel Powell put his foot down, and it was clear from the first that what Mr. Powell says in this matter 'goes.'

If he had stopped at prohibition there would have been little cause for complaint, save on the ground that as every concert of the tour was reputed to be sold out, there could be no question of financial loss as a result of broadcasting; indeed, there would have been a further addition to the £25,000 and to the guineas earned by journalism, as the Broadcasting Company would, of course, have paid a fee. But Mr. Powell was not content with putting his foot down; he went on and put his foot in it by his comments on some of the best performers in the country:

A successful performer will never broadcast [he said], and I shall certainly not consider the matter. Broadcasting is all right for the unsuccessful artist and for hyenas at the Zoo, or nightingales, or things like that. No front rank artist has ever sung from the studio of the B.B.C., and none ever will, and retain the power to draw an audience.

This staggering assertion naturally made the interviewer remind Mr. Powell that John Coates, Albert Sammons, Dorothy Silk, and others, who are indisputably front-rank artists, have been broadcast. But Mr. Powell merely repeated his statement, and left it at that. He added:

I have met a representative of the B.B.C. and discussed the whole question with him, but I have always refused and always shall refuse, to allow any of my artists to perform for them. I have been told the B.B.C. were prepared to pay for songs by Madame Galli-Curci, but how could they hope to do so? Why, she has only to sing for a gramophone record to receive from £10,000 to £15,000. . . .

'MY' artists losing their power to draw an audience, but merely a matter of the size of the fee. Evidently if the B.B.C. were prepared to pay £10,000 or £15,000, Mr. Powell would forget that risk of Madame's losing 'the power to draw an audience.' From start to finish—from the public speculation in Albert Hall tickets that yielded five hundred per cent. profit, down to this pontifical talk about 'MY' artists and £15,000 gramophone records—the whole affair has the minimum of musical significance. The labourer is worthy of his hire, and nobody grudges him (or even her) as substantial a hire as can be got fairly; but there should be only detestation for a method of publicity which concerns itself so much with the fatness of the fees and so mighty little with the music.

(What a blend of childishness and materialism these singers are! In the middle of the Galli-Curci boom, Chaliapin dashed across from Paris to London in order to get some clothes—a mere twenty suits—and in a press already overcrowded with Galli-Curci drivel there was yet room for a grinning snap-shot of the bass, with a long interview, the *clou* of which was the news that he was just off on an American tour at £800 a night: a statement that was followed by a final gloat over the fact that the highest fee Caruso ever received was about £550. On a Music Club basis of calculation this means that America is 'awakening musically' at the rate of £250 every decade.)

Reverting to the 'awakening of musical England,' we have recently had conversations with musicians in certain provincial centres where orchestral and other activities are having a hard struggle. These towns are included in the Galli-Curci tour, and the Music Club prose-poet will perhaps be surprised to hear that local musicians fear that after the lady has collected her thousand pounds the 'awakening' will be found to have given a nasty jar—perhaps in some cases a knock-out blow—to enterprises that concern themselves with real music. For the public—especially in these hard times—has only a limited amount to spend on concerts and other musical doings. If the amateurs of a district raise a thousand pounds and hand it over to a star singer, they have nothing to show for it and precious little left for the support of local enterprise. When one realises what that thousand pounds could do for the town's orchestral, choral, and operatic societies, or for the district's competition festival, the pronouncement about England's 'musical awakening' as a result of a prima donna's tour visit rings hollowly in the ear.

On one account only are we glad that Galli-Curci is here. She will, we hope, show budding singers that a wobbling scream is *not* good singing, or even singing at all. She will give them a badly-needed lesson in effortless production and pure musical tone. Those who, as competition festival adjudicators, listen to many hundreds of young singers every year, agree that it is a rare experience to find voices of real musical beauty unspoiled by tenth-rate professional tricks—wobble, strain, overdone *portamento*, slovenly phrasing, and distorted rhythm. If only a few hundred of these misguided young folk—especially sopranos—will aim at the delightful ease and purity of Galli-Curci's singing, and proceed to apply it to good music, the country will after all have got some slight return for that £25,000. But here again a good gramophone record of her singing would have been a better investment.

So we see that after all it is not a question of

## Occasional Notes

For some time past we have felt that the anti-Victorian drum was being beaten for a good deal more than it was worth, and we were therefore very glad to see in the *Daily Telegraph* of September 26 a leading article in which the question was discussed with admirable commonsense. The writer pointed out that there is justification for the complaint that the Victorian musicians touched-up such old music as happened to come their way, but that fact ought not to make us ignore the good work they did in various directions. And even that touching-up was in many cases probably due not so much to the so-called 'smug complacency' of the culprits as to the (at that time) excusable ignorance of the problems involved. There was an abundance of musical scholarship, but for several good reasons it didn't run much in the direction of editing 15th century polyphonic music. Moreover, before we start throwing stones at our grandfathers for their neglect or ill-treatment of old English music, we should remember, as the *Daily Telegraph* article showed, that the same tale has to be told in regard to other European countries. To hear the more rabid anti-Victorians one would suppose that in England alone was it possible for a great composer to be nearly forgotten. Said the *Daily Telegraph* writer:

... Verdi, in a letter to Bülow, laments the neglect of Italian national art which acknowledged Palestrina as its founder, and envies the German's attachment to Bach. But Bach himself was ignored for long in Germany, and in fact till Mendelssohn (one of the Victorians' heroes) revived the 'St. Matthew' Passion. Yet Germany had greater resources and wider musical culture than any other country.

And he goes on to add another point that musicians overlook:

As regards the extravagant vagaries of editors, other arts have suffered from them at least not less than music. If Dr. Johnson believed that 'English poetry properly began with Waller and had gone on improving ever since,' there is little to be wondered at if other and lesser men fell into the same error in respect of music.

On the side of actual musical achievement the Victorians make a better show than is hastily supposed. Although the Royal Academy of Music and the Philharmonic Society were founded before Victoria came to the throne, they were not solidly established until her reign. The Royal College of Music, the Crystal Palace Concerts (which under Manns gave such an impetus to orchestral music), the Sacred Harmonic Society, and the innumerable small local bodies which laid the foundation of the choralism of which the country is so justly proud, the competition festival movement, the Hallé Concerts—all these fruitful activities date from the period which we are asked to believe was the dullest and most barren in our musical history. In the matter of composition the account is by no means lean. Parry, Stanford, Cowen, Mackenzie, Sullivan, and even Elgar, did much of their best work during the period, and a crowd of smaller men such as Sterndale Bennett, Pearsall, S. S. Wesley, Walmisley, Ouseley, and others, turned out plenty of good stuff that would be performed to-day but for its having been labelled Victorian, and so damned. But, after all, if not a note of the best of the Victorian music were ever heard again, the fact would remain that its composers builded better than they knew in clearing the ground, and so making possible the subsequent development of English

music. Our enthusiasm for the newly-discovered Tudor and Elizabethan music should not prevent us from giving the Victorians credit for what they did—often in the face of that deadliest of obstacles, indifference. Above all, let us get rid of the snobbishness that makes musicians shy of saying a good word for the Victorians, and that leads too many lecturers and writers to speak as if the Elizabethans could do no wrong and the Victorians no right. There is plenty of dull Elizabethan music—indeed, a good proportion of it is being issued and performed with so little discrimination that there is the risk of a speedy reaction against the whole school. Some of the enthusiasts need to be reminded that a by no means negligible section of the musical public is likely to be irritated rather than converted by a method of propaganda that consists largely of inexpensive sneers at a group of men who, following on a really bad patch in English music, yet managed to leave present-day musicians cause for gratitude in almost every department of the art. Theirs was a solid rather than a showy achievement, of a type that will never evoke loud and prolonged applause. But the least we can give them is fair play. There are few easier and cheaper ways of making an audience laugh than by poking fun at the Victorians, and calling them 'smug' and 'stuffy.' To run the risk of being thought 'stuffy' oneself by saying a good word for them evidently calls for more courage than most lecturers can screw up.

Not many years ago the Royal Philharmonic Society was wont to be sniffed at for lack of enterprise. Its programmes for the present season show our oldest musical organization to be far more adventurous than any other London concert-giving body—though, on the face of it, that may not be saying much. At the series of seven concerts announced to begin on November 20, no fewer than ten works by British composers will be heard, among them being Elgar's first Symphony, movements from Holst's 'Planets,' Bax's 'Garden of Fand,' Harty's 'Eastern' Suite, Berners's Fantaisie Espagnole, Vaughan Williams's 'Pastoral' Symphony, and a new Pianoforte Concerto by Herbert Howells. Delius's 'Mass of Life' will be performed on April 2, with the Philharmonic Choir co-operating. The last programme of the season will be made up of five modern and unfamiliar British works—not wisely, we venture to think. Experience has shown that the public is not attracted by such schemes. One-man or one-nationality programmes draw only when the music is well-known. We hope the Philharmonic experiment will prove us to be wrong, but we hold that the best way of giving our native composers a show is to include one or two of their works in every programme, side by side with one or two 'safe cards' from the regular orchestral repertory. The claims of British soloists have not been overlooked; in fact, they number ten, whereas the visitors are two only—Jeanne Jouve and Stravinsky. The latter will be heard in his Pianoforte Concerto. The conductors are Furtwängler, Bruno Walter, Eugène Goossens, Ansermet, Weingartner, Klenau, and Hamilton Harty. Everybody wishes the lively old Society a prosperous season.

Our readers will remember that the Newcastle Bach Choir recently gave a performance of Byrd's 'Great' Service—a performance which, save for that given, we believe, at St. Michael's College, Tenbury, last year, was almost certainly the first heard since Byrd's death. The discovery of this MS., by



Dr. E. H. Fellowes, a few years ago, has been not unfairly described as one of the romances of musical history. So far only the lucky people round Tenbury and Newcastle have had an opportunity of hearing this masterpiece. It is good news, therefore, that Dr. W. G. Whittaker will bring his fine choir to London and sing the Service in St. Margaret's Church, Westminster, on November 25 and 26, at 6 p.m. We understand that this visit is made possible by the generous help of the Carnegie Trustees. Admission will be free, by ticket, for which application should be made to Mr. Hubert J. Foss, at the Oxford University Press, Warwick Square, E.C.4. The proceeds from donations and collections will be divided between St. Margaret's Organ Fund and the Newcastle Infirmary. The Church should be crowded on both occasions, for there must be many hundreds of musicians in London anxious to hear both the choir and the work.

From St. Helens there comes a syllabus and programme that make us wish St. Helens were nearer London or London nearer St. Helens. There is evidently something very much alive about Dr. S. Bertram Siddall and his Glee Club. We know from reliable friends that their singing is good, and here we have evidence that the programme is worthy of the singing. On October 8 they started off with mediæval music (Festa and others); then came John Coates with Tudor songs and the like; then the choir again, in modern settings of old poems; then more John Coates, in Shakespeare songs; a bit of Bantock finished off the first half. The second half kept up the same see-saw in more modern music. All of it was no doubt a first-class musical entertainment. But what we like most occurs as a foot-note to a 'Descriptive chorus, The Rising Storm,' by Neumann. The note says:

This number is introduced, by request, as a good example of the so-called 'dramatic chorus,' beloved of the Continental and Welsh male-voice choirs. The music is of the obvious 'penny plain, tuppence coloured' type—and the words are not worthy of inclusion in this book.

An excellent way with those who 'request'! As a rule, for one who requests there are dozens who object, but friends who request are sometimes very awkward to deal with. The Glee Club is to give another concert next March, this time with Dorothy Silk instead of John Coates. St. Helens is happy in possessing a musician who knows so well how to provide, and it might very well 'request' Dr. Siddall to give it more than two concerts a season.

Music at the Crystal Palace suggests to most people Handel Festivals, Brass Band contests, and similar large-scale doings. The report and prospectus of the Crystal Palace Choral and Orchestral Society reminds us of a more modest but more sustained type of activity. The Society is one of the oldest in London, and has to its credit a long list of excellent performances of first-class works. Last season, for example, choir and orchestra combined in Grieg's 'Olaf Trygvason,' 'Hiawatha's Wedding-Feast,' and Dvorák's 'The Spectre's Bride'; the orchestra played about a dozen works by Handel, Tchaikovsky, Grieg, Glinka, Schubert, &c.; and the choir was heard in short unaccompanied pieces by Holst, Vaughan Williams, and Grainger. Three concerts are promised for the coming season, at which the chief items will be 'Blest Pair of Sirens,' 'The Black Knight' and 'From the Bavarian Highlands,' 'A Tale of Old Japan,' a liberal selection

from 'Prince Igor,' a concert version of 'Merrie England,' the 'Pathetic' Symphony, Saint-Saëns's 'Algerian' Suite, and short works by Délibes, Messager, Bizet, and Tchaikovsky. There are vacancies for performing members. Rehearsals are held at the School of Art (South Wing, Crystal Palace), on Mondays (orchestra) and Wednesdays (choir) at 7.30. The hon. secretaries are (orchestra) Mr. Charles R. Bayley, 8, Elmbourne Road, S.W.17; and (choir) Mr. Fred H. While, 5, Victoria Street, S.W.1. Mr. Walter Hedgcock is, of course, the conductor. We are frequently asked for particulars of such societies. Here is one that should meet the needs of a large number of amateurs in the southern suburbs, and we hope they will make the most of the opportunity.

We have received the Report of the thirty-eighth season of the South Place Sunday Popular Concerts. It is, as usual, a fine record of activity. Almost every type of music seems to have been represented, from symphonies to vocal solos, with chamber music as the strong suit. The performers included practically everybody who is anybody in the singing and playing world; only prima donnas seem to have been overlooked. Audiences were even larger than usual, and the season was so successful that it was extended. The financial statement shows a modest balance on the side where a balance looks best. The present season opened on October 5—the nine hundred and thirtieth concert, by the way—with a Stanford Memorial programme. Though there are few London readers unaware of these excellent concerts, we think it worth while adding that they take place on Sundays, at 6.30, at South Place Institute, which is in Moorgate Street, and close to Moorgate Street, Broad Street, Liverpool Street, and various Tube stations. Particulars as to transferable reserved seat tickets, &c., may be had from the hon. treasurer, Mr. F. A. Hawkins, 13, Thurlow Park, S.E.21.

A new and kindred organization that has also favoured us with its Report is the Sunday Evening Concert Society, which holds its meetings at the Working Men's College, Crowndale Road, N.W. Here, too, chamber music is the principal fare, and both in regard to music and performers the South Place concerts seem to have been taken as the model, with excellent results. The balance-sheet is healthy, and large audiences are the rule. Here are some figures concerning the works performed last season: Pianoforte quintets, seven; string quintets, two; pianoforte quartets, three; string quartets, twenty; oboe quartet, one; pianoforte trios, seven; pianoforte and violin sonatas, six; works for pianoforte and violoncello, four; for pianoforte and oboe, one; for two pianofortes, two; pianoforte solos, ten; violin solos, one; miscellaneous vocal and instrumental works, two. Mozart (eleven), Beethoven (ten), and Brahms (seven), headed the list. The concerts are at 6.30, and admission is free (but of course there is a collection). The College is easy to get at, being one minute from Mornington Crescent Station, and within touch of tram and bus routes. We add that at the same place a series of lectures on 'Music and its Makers' is now being given by Mr. David Cooper (weekly until next June), on Fridays, at 8.30, at a fee which works out at a copper or two per lecture. The synopsis shows the lectures to be just what some of our 'musical appreciation' inquirers need.

A Bach Festival by City workers is a project that well deserves a paragraph. Such a Festival will be held at St. Michael's, Cornhill, on November 3-6, by the St. Michael's Singers (conductor, Dr. Harold Darke). They will be heard in a half-dozen cantatas and the B minor Mass. Here is a sketch of the Festival: Organ recitals by Drs. Henry Ley, William H. Harris, Harold Darke, and Mr. E. T. Cook, on each day at 1 p.m.; cantatas, suites, &c., on the first three days at 6 p.m., with Miss Dorothy Silk, Messrs. Leon Goossens, Albert Fransella, &c., as soloists; and the B minor Mass on November 6, at 7.15 p.m. In regard to this last item, note that, as St. Michael's is on the small side, the performance will take place at St. Martin-in-the-Fields. The soloists will be Miss Elsie Suddaby, Miss Margaret Balfour, Mr. John Adams, and Mr. Stuart Robertson. The full programme and book of words may be had from the Secretary, St. Michael's Singers, St. Michael's Vestry, Cornhill, E.C.3, for 6d. (postage, 2d.). We trust that this capital enterprise by a go-ahead lot of City musicians will be supported as it deserves. No tickets are required; hearers are therefore advised to be early on the spot.

A new terror in the way of street sounds is foreshadowed in a letter to *The Times*, from a correspondent at the Junior Carlton Club:

An extremely irritating street noise is produced when two or more motor horns, with notes pitched within a tone or semitone of each other, are sounded together. If some central authority would induce manufacturers to make all future horns to sound one of three notes—C, E, or G—this discord would eventually resolve into a musical chord which would be the least irritating form of a necessary evil.

We hope all the central authorities concerned will leave well alone. The thought of London's streets being filled with a prolonged snorting of the chord of C major is bad enough; but worse will remain. For, the triad established, another sensitive soul will write—this time from the Athenæum—saying that monotony should be avoided by the adoption of the dominant or subdominant chord. We may yet do our traffic-dodging to the sound of a grand Amen.

It is commonly said that, owing to the popularity of the gramophone, broadcasting, and, in a lesser degree, the vogue of the picture-theatres, there is a falling-off in the amount of music-making on the part of the general public. We do not agree with this view, and for evidence we draw readers' attention to two features in the present issue. First, there is the 'Amateurs' Exchange,' which monthly throughout the year bears witness to a great deal of enthusiastic work, chiefly in the chamber music and orchestral lines. Second, readers should run their eye down the columns in which we have condensed the 1924-25 prospectuses of musical organizations throughout the country. The list—though by no means complete—is so formidable that we can ill spare the space for it; but we think it justifies its inclusion—first, for purposes of reference and as a kind of bird's-eye view of musical Britain; and second, as a proof that there is an enormous amount of enthusiasm showing itself in the most practical fashion.

Will Mr. J. A. Westrup, the writer of an article entitled 'Mysticism and Music,' in our September issue, kindly send his address?

## Music in the Foreign Press

ANDRÉ CAPLET

In the *Monde Musical* (August-September), André Caplet's activities as composer and conductor are carefully and judiciously described by Yves Marc, who lays stress upon the beauty and deep significance of Caplet's religious music, and upon his skilful and original treatment of the human voice.

BRUCKNER

Bruckner's centenary is adequately commemorated in most German papers. *Die Musik* (September) contains articles on his individuality by Ernst Kurth, on his organ music by Max Auer, and on the dynamic principle of his music by Gotthold Frotscher. In the *Neue Musik-Zeitung* (September 1) there are a general article by Erich Schwabach; one on 'Bruckner and the Moderns,' by Ernst Kurth; one on 'Chromaticism and Tonality in Bruckner's Music,' by A. Halm; and one on the themes of Bruckner's symphonies considered as expressing his individuality, by Emil Petschnig.

In the *Zeitschrift für Musik* (September), Siegfried Kallenberg reminds us of the unfair treatment meted out to Bruckner's works:

The F minor Mass, written in 1868, was first performed in 1893; the E minor Mass, written in 1866, was never performed until 1899, three years after Bruckner's death. The second Symphony awaited performance twenty-five years; the fifth Symphony, sixteen; the sixth Symphony, ready in 1881, was first performed in 1899.

Dr. Alfred Heuss points out that Bruckner is comparatively unknown in his own country, and practically unknown abroad.

SCHÖNBERG

A special issue of the *Musikblätter des Anbruch* (August-September) appears on the occasion of Schönberg's fiftieth birthday. Schönberg himself has written the introduction, which begins thus:

I had often been told, in strict confidence, that on my fiftieth birthday I was to have the surprise of a special *Anbruch* number. Now I am asked to write an article that is to be part of this surprise.

He then states that he is preparing various theoretical works—on counterpoint, form, instrumentation—and has planned another on composition in the duodecuple system. Twenty-nine original contributions follow. One of the most interesting is Alban Berg's little essay, 'Why is Schönberg's music so difficult to understand?'

The reply is plain enough. The difficulty is due to the asymmetrical, free structure of the themes, and to the corresponding freedom and subtlety of their variations, whose speed is at times such that a listener fails to realise the connection between them and the original ideas. Then we must take into account the wealth of ceaselessly differentiated rhythms and harmonies, and the rich polyphonic texture in which every detail is logical and significant. This is demonstrated by the analysis of the first ten bars of the D minor Quartet, but applies with equal force to the later atonal works.

In *Die Musik* (September), Franz Wohlfahrt considers Schönberg's position among contemporary composers:

Schönberg has perfectly realised the portent of his time. For the dreams and rhapsodies of yesterday he substitutes the impetus of a mechanically organizing mind.



With him, scientific analytic knowledge becomes part and parcel of music in its primitive functions. He strove to explain music in terms of music's material, sounds. Hardly any other creative musician possesses so deep a knowledge of the very essence of music: but this knowledge has obscured the creative instinct, the unconscious power to dispose and achieve. The living face has become a rigid mask. To breathe new life into this mask will be the task of a more fertile and less baffled generation.

#### THE FUTURE OF THE PIANOFORTE

In the same issue of *Die Musik*, Kurt Luethge writes:

The pianoforte does not appear to suit the requirements of to-day's composers particularly well. It does not lend itself to the present tendency to exploit the essential element of music, viz., melody, and its capacity for expression, any more than it can be adapted in practical fashion to quarter-tone music. Nowadays, music aims at depth, rather than at expansion in other directions. There is something ascetic and archaic in to-day's methods of expression. Bowed instruments and the human voice are best capable of rendering the rhythms, tones, and themes, in which the modern musical soul expresses itself, with all their differentiations. The pianoforte is too stiff, too objective, to bend itself to the particular will of one generation. It will come to its own again only when the tendency of a period will be to adapt itself more closely to the character of the instrument. This conceivably may occur, but will be for musical art a deviation from its natural and essential tendency towards greater directness and freedom.

#### TCHAIKOVSKY'S MARRIAGE

In *Die Musik* (October), O. von Riesenmann publishes details, taken from an article by Kashkin which appeared at Petrograd in 1920, on Tchaikovsky's unhappy marriage—a topic hardly touched upon up to the present time.

Kashkin got his information from Tchaikovsky himself, whose long narrative [reproduced, we are told, word for word] makes painful and often bewildering reading. Tchaikovsky, apparently, received love-letters from an unknown girl student at the Moscow Conservatoire. A threat of suicide persuaded him to meet her—because, he said, he was at the time engaged in composing 'Onegin,' and could not help comparing the situation of his correspondent with that of Tatiana. Eventually, he told her that he did not love her, and could never love her, but was ready to marry her if she wished. Soon after the marriage, he realised that they had nothing in common; he contemplated suicide, and eventually fled to Petrograd, where he had a nervous breakdown, as mentioned in his biography by his brother Modest.

#### A NEW RUSSIAN PERIODICAL

The first number of *Muzykalnaya Kultura*, whose editors are Victor Belaief, Vladimir Derjanowski, and Leonid Sabaneief, appears at Moscow. It contains an essay by Igor Glibof on the duties and methods of contemporary musical criticism.

#### A UKRAINIAN COMPOSER

In the *Kief Musika* (July), V. Gadzinsky devotes an article to Denis Sichinsky (ob. 1909), whom he terms 'the Baudelaire of Ukrainian music,' and whose music he describes as worthy of close attention. Unfortunately, no catalogue of Sichinsky's output is given, nor is there any indication as to where his music is procurable.

#### IMPRISONED VIOLINS

*Le Ménestrel* (September 26) quotes an article by Alberto Gasco in *La Tribuna*, protesting against the situation created by certain collectors of old violins:

Instruments which would be invaluable to musicians are withdrawn from circulation or sold for absurd prices. The last Stradivarius sold to a violinist fetched 33,000 dollars. A Mr. Gillot, of Birmingham, is alleged so have accumulated about five hundred instruments by Stradivarius, Amati, and others. Violins are made to be played, not to be stored in cupboards, or exhibited under glass, like stuffed birds.

#### ADVERTISING THAT PAYS

The August *Monde Musical* reproduces a circular addressed to artists by the business manager of the Orchestre de Paris, with a view to obtaining advertisements in this Association's programmes. A manuscript note, we are told, adds the information that 'artists who advertise are entitled to appear at one of the concerts.'

#### A CATALONIAN POET-COMPOSER

The July issue of the *Revista Musical Catalana* is devoted to commemorating the centenary of Joseph Anselm Clavé (1824-1874), whom Luis Millet Joan Llongueras, Josep Subira, and other writers, describe as an interesting and lovable precursor. His output consists chiefly of songs and choral works.

M.-D. CALVOCORESSI.

## Gramophone Notes

By 'DISCUS'

#### ÆOLIAN VOCALION

The remaining two movements of Mozart's G minor Symphony are well up to the excellent standard set by last month's couple. The Minuet—surely the best, strongest, and most interesting musically of all the classical symphony minuets—and Finale fill three sides of two 12-in. d.-s., the remaining side being happily given to the Rigaudon from Rameau's 'Dardanus'—a delightful piece, that one is surprised to find recorded here for the first time, apparently. The performance and reproduction in each record are first-rate. Every detail in the Mozart is clearness itself. I count these Æolian-Vocalions of the G minor Symphony as among the best known to me. I add that the orchestra is the Æolian, and the conductor Mr. H. Greenbaum.

Equally successful is the 12-in. d.-s. of H.M. Life Guards Band, conducted by Lieut. Eldridge, in the Suite de Ballet, 'Les Deux Pigeons,' by Messager. This is capital light music, and the playing is brilliant.

A pity recording artists follow-my-leader so much! Several violinists have already given us transcriptions of Chopin's well-worn Nocturne in E flat; here is yet one more record, with Albert Sammons in a version of his own—delightfully played, of course, but we would rather have heard him in something else. Is it good business to be recorded in pieces already well represented on the gramophone? I should have thought not. Having (say) a Heifetz record of this piece, I should not want to buy another. Still, I believe that there are queer folk who collect different performers' versions of a work for the sake of comparison, so perhaps duplicating is

wise. But for those of us who hold that the music matters more than the performer, repetition is vexatious. On the other side of this record is a Slavonic Dance of Dvorák, as arranged by Kreisler.

Vocal records are of Elena Gerhardt in Schubert's 'Der Musensohn' and Strauss's 'Morgen,' 10-in. d.-s. (enjoyable chiefly because of a kind of pleasant coolness; I prefer them to the previous records of this singer; a good and not too frequent merit is the excellence of the balance between voice and accompaniment—played by Harold Craxton); Clara Butterworth, in three neatly-turned songs by Montague Phillips, 10-in. d.-s. (but scarcely a word is audible, and as the record reveals no compensating merit on the purely vocal side, the songs get a poorish show); Frank Titterton in a couple of Hebridean songs, with harp accompaniment by Marie Goossens, 10-in. d.-s. (expressive, but with more *tremolo* than ought to be necessary); Giacomo Rimini in excerpts from the 'Ballo in Maschera' and 'Fédora,' 10-in. d.-s. (a strident, bullying voice, with persistent wobble); Malcolm McEachern in de Koven's 'The Armourer's Song' (with anvil) and Victor Herbert's 'Gipsy Love Song,' 12-in. d.-s. (songs of no importance, finely sung by this splendid bass; I wish he would lavish that magnificent voice on better material); Eva Scotney in 'Charmant Oiseau' and the 'Jewel Song' from 'Faust,' 12-in. d.-s.; and Kathleen Destournel in 'Ah! Suicide,' from 'La Gioconda,' and 'Scarcely could I believe thee,' from 'La Sonnambula,' 12-in. d.-s. (both good records, with the orchestral accompaniment as a conspicuously good feature).

#### COLUMBIA

It is odd to reflect that Franck's Symphony was practically unknown in this country until the war caused our orchestras to transfer a good deal of their operations from modern German music to French and Belgian. It soon became one of the most popular of symphonies, and its addition to the gramophone repertory was to be expected. Here it is, on four 12-in. d.-s., played by the Queen's Hall Orchestra under Sir Henry Wood.

The first record was somehow left out of my parcel, so I can speak only of the close of the opening movement and the remaining two. The *Finale* strikes me as being the most successful part, the brass especially being above the average. A few of the quieter moments are a little vague. In the slow movement the cor Anglais comes off well, and the delightful rapid whisper of the strings at the end is well reproduced. A good all-round bit of recording, though I do not feel that it is the best the Columbia Company has yet given us.

I am somewhat disappointed with the 12-in. d.-s. of the Symphony Orchestra playing the Prelude to Moussorgsky's 'Khovanchchina,' and Hamilton Harty's string arrangement of 'The Londonderry Air,' conducted by Mr. Harty. There is a lack of clarity, and the arrangement of the Air is less good than one expects from a composer of Mr. Harty's calibre.

We get, however, as near perfection as can be asked, both as to performance and reproduction, in a 12-in. d.-s. of the Léner Quartet playing the *Adagio* and *Finale* of Haydn's D major Quartet—the so-called 'Hornpipe.' The *Adagio* is beautiful, and the bubbling life of the *Finale* makes it a tonic.

The B.B.C. Wireless Orchestra, conducted by Mr. Percy Pitt, is recorded in Grieg's 'Lyric Suite' (two

12-in. d.-s.). This is a good bit of work, especially in the loud, bright portions—e.g., 'The March of the Dwarfs.'

For Sullivanites there are selections from 'Princess Ida' and 'H.M.S. Pinafore,' played by the Court Symphony Orchestra, each on 12-in. d.-s.

A couple of extracts from 'The Mastersingers' ('By silent hearth' and 'Now begin'), sung by Frank Mullings, are on a 12-in. d.-s. His method strikes me as being far too strenuous for these particular songs.

A coloratura singer new to most of us is Elvira de Hidalgo. At first her singing reminds one curiously of Galli-Curci, but there is not quite the same ease in production. In very soft singing, however, she is superior to Galli-Curci, I venture to think. One need ask for nothing better in the way of delicacy than the *pianissimos* in this record—a 12-in. d.-s. of the Shadow Song from 'Dinorah.'

H.M.V.

The chief instrumental work this month—at all events in respect of size—is the Liszt E flat Concerto, played by Arthur de Greef and the Albert Hall Orchestra, conducted by Sir Landon Ronald. As usual, M. de Greef over-hits occasionally, but there is less ground for complaint on this score than in some other records of his concerto-playing. The orchestral part is excellent, and the showy, easily-followed work makes a very attractive addition to the gramophonist's repertory (three 12-in. d.-s.).

Here is the B.B.C. Orchestra again, this time conducted by Sir Landon Ronald, in the Overture to 'Rosamunde' (12-in. d.-s.). A capital, clear-cut performance of this old favourite.

An unusually good instrumental record is that of Isolde Menges and William Primrose playing Purcell's 'Golden' Sonata for two violins, with H. Y. Templeman at the pianoforte (12-in. d.-s.). This truly delightful music ought to be warmly welcomed, not only for its own sake, but as one of the very earliest examples of a work of its kind. The playing and balance are first-rate.

Another excellent violin record is that of Marjorie Hayward's performance of Frank Bridge's Serenade and a couple of short pieces by Quilter—'Rosamund' and 'Fairy Frolic,' from 'Where the Rainbow ends' (10-in. d.-s.).

It is notable that while our British violinists are playing such music as this, Kreisler descends to the sheerest commonplace—'Paradise,' his own arrangement of a poorish Viennese waltz tune by Krakauer. The companion piece is a melody by Gen. Charles G. Dawes—he of the world-famous Dawes Report. The H.M.V. bulletin says that 'in the midst of grappling with the problems of European politics he can still find time, it seems, for musical composition.' Nobody grudges the General his hobby so long as he confines the results to his domestic circle. But we are not pleased when the amateurish effort is thrust on us by Kreisler. It is surely high time that critics generally were frank, even to brutality, in regard to Kreisler's choice of music. In lesser men such bad taste would receive its deserts. The 'king can do no wrong' policy is unfair to so many of our British players who, like those mentioned above, refuse to descend to clap-trap.

Wilhelm Backhaus is heard to advantage in a 12-in. d.-s., playing Chopin's A flat Waltz, Op. 42, and the tremendous Polonaise in A flat, Op. 53.



Both are excellent, especially the Polonaise, in which the performer gives us that heroic virility which is found in Chopin more often than most people imagine. Over-insistence on a few of the more sentimental Nocturnes makes him out to be a far smaller man than he really was.

A huge undertaking has been successfully carried through in the recording of 'Madame Butterfly' on fourteen 12-in. d.-s. Goossens conducts, and there is a strong team of soloists, including Rosina Buckman, Frederick Ranalow, Sydney Coltham, Tudor Davies, Edward Halland, &c. The singing varies a good deal in quality, as is inevitable. On the whole, however, it is well up to the average, and a good level of clearness in enunciation is achieved. The orchestral reproduction is the most completely successful part of the enterprise—so much so, that one is inclined at times to switch the attention on to the accompaniment and interludes. The fourteen records are issued in a handsome album, on the inside cover of which is the story of the opera clearly told. One is helped to follow the progress of the work by the marginal numbers indicating the record that is concerned with that particular point in the story. The whole thing is carried out in capital style.

A new 10-in. d.-s. record of Galli-Curci is fully up to the standard we expect. Here she sings two Massenet excerpts—the Gavotte from 'Manon,' and 'Sevillina,' from 'Don César de Bazan.' In the second of these we have all the ease and brilliance we expect from the lady.

Other vocal records are of Joseph Hislop, singing very expressively in a couple of pieces from 'Lucia di Lammermoor,' 12-in. d.-s.; Clarence Whitehill in 'Wahn! wahn!' from 'The Mastersingers,' and 'Der Augen Leuchtendes Paar,' from the 'Valkyrie,' 12-in. d.-s. (fine singing, far above the average in manly dignity and expressiveness); John McCormack in Schertzing's 'Love Song of Old Mexico' and Jones's 'Indiana Moon,' 12-in. d.-s. (terribly commonplace music, sung with a sentimentality that really deserves the epithet 'snivelling'; it is difficult to believe that the singer is the undoubted artist who has been acclaimed lately at Queen's Hall. The H.M.V. bulletin says that 'there is probably no other singer who can render these songs in the manner of John McCormack.' It is a pity that any singer of his standing should render them at all!); Selma Kurz in Taubert's 'Vogel im Walde' with flute obbligato by John Amadio, and the familiar Bird Song from Handel's 'Il Penseroso,' with Saint-Saëns's cadenza, 12-in. d.-s. (two typical pieces of coloratura singing of the rather obvious bird-cum-flute type); Elsie Suddaby in two Purcell pieces—'Hark the echoing air' and 'When I am laid in earth,' 10-in. d.-s. (with much of the right brilliance in the first, but too little ease in the second); and George Baker in Elgar's 'Pipes of Pan' and Eric Coates's 'Pepita,' with orchestral accompaniment, 10-in. d.-s. (excellent, manly singing, some of the best baritone recording I have heard lately). The only serious fault with most of the above records is in the matter of articulation. The words come through in most cases only fitfully, and as I have said before in this column, I cannot be persuaded that there is any real excuse for the defect, seeing that so many humorous singers somehow contrive to let us hear every syllable.

In the way of choral singing there is a 10-in. d.-s. of the de Reszke Singers in 'Adoration,' by Beethoven (an arrangement by H. Johnson of the well-known

'Creation's Hymn'), and 'On Wings of Song' (a transcription of Mendelssohn's song, by van der Stucken). The music is not particularly interesting in this form, and I suggest that (at all events for the English market) these accomplished singers should find better material.

Presumably the record of funny Ben Lawes, in 'My Marriage,' was sent for review on the ground of its containing some musical references, including a skit on a quartet sung by the church choir at the ceremony. This amusing record gives a good illustration of what I said above of comedians' ability to let us hear the words. It is just the thing to put by for the family circle at Christmas (12-in. d.-s.).

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

Free lectures on Choir-Training will be given at the College on

Monday, November 3, at 7.30 p.m., by Dr. H. W. Richards, on 'The General Principles of Choir-Training.'

Tuesday, November 4, at 3 p.m., by Dr. Keighley, on 'Mixed Chords'; at 6 p.m., by Dr. Stanley Marchant, on 'Boys' Voices.'

Members and their friends are cordially invited. No tickets required.

H. A. HARDING, *Hon. Secretary.*

Dr. H. W. Richards has been elected President of the Royal College of Organists—a capital choice, for the Doctor has had a distinguished career as organist and choirmaster, and is, moreover, a sound and progressive educationist. As Warden of the Royal Academy of Music, he may be counted on to develop still further the relations already existing between the R.A.M. and R.C.O.

### LIVERPOOL CHURCH CHOIR ASSOCIATION

The Liverpool Church Choir Association entered upon a new phase of its existence, and commenced what is hoped will be a new period of extended usefulness to Church choirs and Church music, in its sixteenth Festival, which took the form of a choral service held in the new Liverpool Cathedral on Friday, October 17. Inaugurated in 1900, chiefly on the initiative of the late Ralph Hindle Baker, the Association has held fifteen Festivals in St. George's Hall—a secular building unsuited in various ways. The Festivals were suspended during 1914-21, owing to the war and its aftermath. The first Festival to be held in the new Cathedral was thus an event of special importance and hopefulness.

Since the war the support of Church people has been noticeably and regrettably on the wane. But the Association is not alone in this respect, and it has kept struggling on, despite financial ups and downs (principally the latter), in the hope that better days will dawn with the building of the Cathedral. It has been sustained chiefly by legacies; without these, its present deficiency of £118 would no doubt have been much greater. The expenses connected with a secular building were crippling, year after year, and it was difficult to draw up a sufficiently attractive programme of sacred music for which the public would rush to high-priced seats.

The Association has done other public service, notably in providing huge choirs for the foundation-stone-laying of the Cathedral by King Edward in 1904, and for the Gladstone Dock opening by King George in 1913. In fact, it has been found an organized force ever ready when called upon to take a part in making the choral music of great occasions worthy the 'second city of the Empire.' Eminent guest-conductors have included Sir George Martin, Sir Frederick Bridge, Sir Hubert Parry, Dr. Varley Roberts, Dr. G. J. Bennett, Mr. Tertius Noble, and Dr. Charles Macpherson.

The Association has certainly no reason to be ashamed of its record, however short it may have fallen in reaching its ideals. It has found a new incentive in the immensely helpful and encouraging approval of the Lord Bishop of Liverpool, Dr. David, and of the Cathedral authorities. At its first Festival in the Cathedral the Association brought together a body of four hundred and thirty singers—men, women, and boys—selected from the choirs of twenty-three churches, including Warrington and Wigan Parish Church choirs. Sectional rehearsals were held in St. Nicholas Parish Church, and a final rehearsal in the Cathedral. As regards the music-book, the Committee had been influenced by the desire to choose easy and singable service-music—King Hall's Magnificat and Nunc dimittis in B flat and Sir George Martin's fine anthem, 'Magnify His Name,' written for the London Gregorian Association. It must be conceded that this music does not possess any special distinction, but after the experience of previous Festivals, when some ordinary Church choirs had been frightened by imaginary difficulties which had seemed to them insurmountable, it was thought wiser to play for safety under conditions in the Cathedral which were found to be entirely new and bewildering to Church singers unaccustomed to sing to a conductor's beat. Placed in long lines on either side of the vast Choir, they stretched away from the Choir steps to the sanctuary, and the conductor, Mr. Branscombe, took his stand half-way along the Choir. It was extremely difficult to obtain absolute unanimity, and the resonance of the great building—in its immense length and height—may have contributed at times to what appeared to be some choral obscurity. It was really wonderful that the singing, on the whole, was so extremely effective. Of course, if the singers' seats had been placed in rows across the chancel, it would have been better for projecting direct tone into the central space. But it was a service, not a performance, and as a musical service on ordinary Cathedral lines the occasion was one of dignified, devotional, and uplifting character. Commencing with the hymn, 'O what the joy' ('O quanta qualia'), sung processional, the singers moved from the south aisle four abreast into the Choir, and the General Confession and Lord's Prayer were said. Psalm lxxv. followed, sung full to a chant in E (perhaps not the best specimen of familiar chants), by William Russell (1799-1813)—the fine musician who was organist of the Foundling. (His organ music, by the way, was the first by an English organist to be published on three staves.) King Hall's Service in B flat may not be greatly above the commonplace, but, as in the Martin anthem, there are frequent opportunities for choral points, and especially for some effective 'verse,' which was excellently taken by a quartet from the Cathedral choir. Including Stanford's vigorous setting of Psalm cl., there really was no reason to find serious fault with the selection as unworthily typical of English Church music. This fault was found, however. There may be something in it of course, as in the modern tilting at 'Elijah,' and there are ideals which the Association has not yet reached. That so much has been achieved is surely to the good, and it should not be forgotten that the Association has performances on festival scale of Wesley's 'Wilderness,' as well as Church music by Purcell and Tallis, to its credit. Now that the more serene and suitable atmosphere of the Cathedral is available, probably something will be found in future festivals to suit the taste of even the most exacting mediævalists. The Tallis Responses were extremely well-sung and well-intoned by the Rev. H. Dams, Vicar of Knowsley, and formerly Precentor of Carlisle. The pains bestowed in the rehearsal of the Responses had not been thrown away. And this is a specially commendable feature of the work in preparation. Handel's chorus, 'Then round about the starry throne,' hardly justified its choice, probably owing to the acoustic properties of the building and the disposition of the choral forces.

The experiences of this Festival will no doubt be found helpful on future occasions, and it may be better to group the singers differently. The immense size of the building prevents any overwhelming sense of choral power, no matter how many singers are assembled. They would give a depth and fulness of tone, but it was unmistakable that the *pianos* were greatly more effective than the *fortes*,

as shown by the blending voices of the four Cathedral choristers in the 'verse.' The acoustics of the building will have to be very carefully studied, especially by preachers.

Generally speaking, the choral ensemble was one of imposing grandeur, and the occasional exultant outbursts of tone produced by two hundred and fifty trebles and two hundred tenors and basses will not readily be forgotten. And it was tone of real beauty—generally sweet, suave, and unforced, of the type for which English-trained choirs are famous. This was exemplified not only in the onward sweep of the Magnificat and Anthem, but also in well-balanced precision and accuracy of the pointing in the Psalm. It is a matter for regret that no opportunity was given for a piece to be sung unaccompanied, although at least the possibilities of a *cappella* singing were revealed in the little three-fold Amen by the late Mr. Burstall, the first organist of the Lady Chapel. The choice of this really beautiful conception was influenced also by a desire to pay tribute to his memory, which is kept green at Liverpool. It proved the 'dynamic' gem of the evening, in the lights and shades of tone which were so enhanced by the vaulting of the great Choir.

The Lord Bishop, Dr. David, who spoke from the Bishop's Throne, said the most timely and encouraging words to the singers it has ever been our privilege to hear from a Bishop. He welcomed them to the Cathedral, and praised their efforts in making the Service one of devotion, dignity, and musical beauty. In the ministry of music, Dr. David said, their voices were instruments in the sacrament of sound and music. Man made organs, but God made voices. He thought congregations often took too much for granted in recognizing the labours of their choirs, for which he himself offered a word of gratitude as well as formal acknowledgment. Their singing at this great Service was worthy of the magnificence of its setting. It is hoped that the Bishop will have his address printed and sent out broadcast. It would give congregations as well as choirs something to think about, and there is need for an awakening in Church music such as the Cathedral itself has brought about in spiritual matters at Liverpool.

It is the Bishop's hope and intention to make the Cathedral a centre and school for the best in Church music. He recognised, as did most of the vast congregation, that the Festival should be primarily regarded as a Service, and not as a performance given under really difficult conditions. The Committee of the Association may well take heart and courageously continue its useful work. The experiences of the first Choral Festival in the new Cathedral should hold an incentive to improve on the next occasion. The organ accompaniments, played by Mr. H. Goss Custard, were models of restraint. Of course he was not able to use the Great organ diapasons, which are not yet sounding; but at the next Festival we shall no doubt hear them, as well as the heavy-pressure tubas which are to excel in tone anything previously associated with the master-hand of Willis. To the conductor, Mr. Branscombe, and to the choirmasters concerned, due acknowledgment should be rendered, as also to the Cathedral authorities for the arrangements made for the carrying out of the most imposing and notable choral service yet held at Liverpool.

There was a vast congregation, which included the Lord Mayor of Liverpool, and the Mayors of Birkenhead, Southport, and Wallasey. W. A. ROBERTS.

#### ST. MICHAEL'S COLLEGE, TENBURY

At the Commemoration Festival, on October 2, the music at the choral celebration was Ponsonby in D minor. Mr. Sydney H. Nicholson was at the organ, and Dr. Heathcote D. Statham conducted from the stalls. In the afternoon, Mr. Noel Ponsonby, from Ely Cathedral, gave an organ recital. His programme included the 'Wedge' Prelude and Fugue, Byrd's 'Walsingham' Variations, the second and third movements from Bach's sixth Sonata, and Harwood's 'Pæan.' The choristers sang Purcell's 'Evening Hymn.' At evensong, Charles Wood's eight-part Service in F, Ouseley's 'From the rising of the sun,' Bach's 'Blessing, glory,' and Shaw's 'Worship' were sung.



# Three doughty Knights

## FOUR-PART SONG

Words and Music by ALCO ROWLEY

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Valiantly**

**SOPRANO**  
Three dough - ty knights set forth one day, (With a hey, der - ry, der - ry

**ALTO**  
(With a hey, der - ry

**TENOR**  
Three dough - ty knights set forth one day, (With a hey, der - ry

**BASS**  
(With a hey, der - ry

**(For practice only)**  
**Valiantly, ♩ = 160**

down - a.) Their names were Wil - liam, James, and John, (With a hey, der - ry, der - ry

down - a.) (With a hey, der - ry

down - a.) Their names were Wil - liam, James, and John, (With a hey, der - ry

down - a.) (With a hey, der - ry

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*mf*

down - a.) They were as brave as brave could be, Un - til they met a

*mf*

down - a.) They were as brave could be, Un - til they met a

*mf*

down - a.) They were as brave could be, Un - til they met a

*mf*

down - a.) They were as brave as brave could be, Un - til they met a

*timidly p*

drag - on. So Wil - liam went in - to an inn, And drained a . . great big

*timidly p*

drag - on. So Wil - liam went in - to an inn, And drained a great big

*timidly p*

drag - on. So Wil - liam went in - to an inn, And drained a great big

*timidly p*

drag - on. So Wil - liam went in - to an inn, And drained a great big

*timidly p*

flag - on. Now James he'd left his

flag - on.

flag - on.

*retard f*

flag - on. and drained a . . great big flag - on.

*retard p*



lance be - hind, (With a hey, der - ry, der - ry down - a.) And he turned back that

(With a hey, der - ry down - a.)

(With a hey, der - ry down - a.)

(With a hey, der - ry down - a.)

*pp* *p*

lance to . . find. (With a hey, der - ry, der - ry down - a.) But John, who was both

(With a hey, der - ry down - a.) But John, both

(With a hey, der - ry down - a.) But John, both

(With a hey, der - ry down - a.) But John, who was both

*pp* *f* **Valiantly**

big and strong, Did fight the drag - on hard and long, And slew it, and

big and strong, Did fight the drag - on hard and long, And slew it, and

big and strong, Did fight the drag - on hard and long, And slew it, and

big and strong, Did fight the drag - on hard and long, And slew it, and

*ff* *p* *ff* *p*

slew it, and slew it with a . . might - y . . blow, and slew it with a  
 slew it, and slew it, and slew it with a  
 slew it, and slew it, slew it with a . . might - y . . blow, and  
 slew it, and slew it with a might - - y  
 night - y . . blow, (For this is the end of the tale, hey ho, hey . . . ho,  
 might - y blow, (For this is the end of the tale, hey ho, . . .  
 slew it, (For this is the end of the tale, hey ho, . . .  
 blow, . . . and slew it, and slew it, (For this is the end of the  
 hey ho, the end of the tale.) With a der - ry down, a der - ry, der - ry  
 hey ho, the end of the tale.) With a der - ry, a  
 hey ho, the end of the tale.) With a der - ry down, a . .  
 tale, hey ho, the end of the tale.)  
 hey ho, the end of the tale.) With a der - ry down, a . .

*f* *mf* *pp* *mf* *pp* *f* *p* *retard* *cheerfully* *mf* *p* *retard* *cheerfully* *mf* *p* *retard* *cheerfully* *mf* *p* *retard* *cheerfully*



down - a, with a der - ry down-a, der-ry down - a, with a

der - ry down, with a der - - - ry down - a, with a

der - ry . . down, with a der - - - ry down - a, with a

*cheerfully* With a der - ry . . down, a . . down - a, with a

der - ry down - a, der - ry . . down - a, down - a!

der - ry, a der - - ry . . down - a, down - a!

der - ry, der - ry, der - ry . . down - - a, down - a!

der - - ry, a der - - - - - ry . . down - a!

(Continued from page 1008.)

## MUSIC AT THE CHURCH CONGRESS

There was no paper or discussion on Church music at the Church Congress held at Oxford recently; indeed, we think the subject has been shelved for some years, whereas formerly no Congress was complete without its Church Music session. We have heard regrets expressed at the change of policy, but are inclined to think that far more practical work is being done by the numerous lectures and demonstrations that now take place at widely-distributed centres. The Congress debates usually led to little more than warm discussions, from which the combatants emerged 'of the same opinion still.' At the Oxford gatherings there were a few incidental references to the topic, mainly in the way of pleas for better hymns and more congregational singing. Church musicians, however, were provided with ample object-lessons at Christ Church Cathedral, where a fine list of service music and organ recitals had been arranged for the week by Dr. Ley. The choral works included Charles Wood's Morning, Evening, and Communion Services, Weelkes's 'Gloria in Excelsis,' Martin Shaw's Te Deum in C, Stanford's Magnificat and Nunc dimittis in A, Blow's 'Salvator Mundi,' Stanford's 'When the Lord turned,' &c. A capital programme of unaccompanied music was sung on the Hall staircase by the Cathedral choir—Weelkes's 'Hosanna to the Son of David,' Byrd's 'Agnus Dei' (four-part Mass), S. S. Wesley's 'Cast me not away,' Stanford's 'O Living Will,' and 'O Strength and Stay,' to an arrangement by Dr. W. H. Harris of a Bourgeois melody, and 'Round me falls the night,' to a tune by Drese, arranged by Dr. Ley. There was also a concert of madrigals and part-songs given by the Elizabethan Singers. The organ recitals contained a good proportion of British works, and a happy idea was the inclusion of several well-known hymns to be sung by the audience, each followed by an organ-piece based on the tune. As practical points of the type too often overlooked, we mention that the programmes for the week were printed in full in the Congress handbook, and that, in the case of some of the less-familiar Church music, the name of the publisher was given.

## SOUTHWARK CATHEDRAL

The programme of musical services at Southwark Cathedral for the 1924-25 season is as interesting and enterprising as usual: November 3: the Larghetto from Elgar's second Symphony, Brahms's 'Requiem,' and Elgar's 'For the Fallen'; December 13: Bach's 'Sleepers, wake,' Mozart's G minor Symphony, Bax's 'Of a rose I sing,' and Vaughan Williams's Fantasia on Christmas Carols; December 27: Christmas Carols; February 28: Stanford's 'Stabat Mater'—a welcome revival—Vaughan Williams's Fantasia on a Theme by Tallis and Mystical Songs, and Holst's 'Hymn of Jesus'; March 28: the 'St. Matthew' Passion; April 18: Easter Carols and Motets, and the Grail music from 'Parsifal.' The services take place at 3 o'clock, and no tickets are necessary. A note on the programme says that larger collections must be forthcoming if the high standard of the music is to be maintained. At present the average individual contribution is rather under a shilling. If it could be raised above that modest amount there would be no cause for anxiety. These services have taken an important place in London's music. They bring fine music within the reach of many who are unable to afford the cost of admission to concert-halls, and in many cases the works are of a type that is not often performed at concerts; some, indeed, are heard to full advantage only in a Cathedral. We hope that the large audiences which attend these excellent music-makings will do their part when the bag comes round. Better still, they may send a contribution in advance to the Precentor, The Rectory, Sumner Street, S.E.1.

## DUPRÉ AT WESTMINSTER CATHEDRAL

M. Marcel Dupré played to a huge audience on October 9. He led off with Bach's A minor Prelude and Fugue, played with beautiful clarity, and with so little changes in registration that the grand unfolding of the music suffered from no distractions. At some of the chordal passages he

held up the rhythm rather badly, it seemed. Franck's 'Pièce Héroïque' was finely played, save for a slickness that robbed the main theme of its troubled, ominous character. After Parry's 'Melcombe,' and a delightful Noël with variations, by d'Aquin, Dupré gave the first performance of his new Passion-Symphonic, discussion of which had better be deferred till the work is published, which will be soon. He ended with an improvisation—a double fugue. I was sorry to have to leave before this came off, the more so as I had the privilege of providing the first subject. Report says that he was in splendid form. The players for November are W. G. Alcock, H. F. Ellingford, G. Thalben Ball, and Patrick O'Neill (Thursdays, at 6.30). H. G.

## ETON COLLEGE

The new organ built by Messrs. Henry Willis & Sons and Lewis & Co. was opened on October 4. Mr. Bernard Johnson gave a recital, his programme including Bach's Prelude in B minor (from the '48,' Book 1) and Toccata and Fugue in D minor, the Fugue from Rheinberger's Sonata in F, Meyerbeer's 'Coronation March,' a Pavane by Byrd, and a Sonata by Arne. The three last-named pieces were played on stops that belonged to the old Rotterdam organ given to the College some years ago, and incorporated in the new instrument. The organ now consists of four manuals, fifty-five speaking stops, and about forty combination pistons and pedals. The audience sang 'The March of the Men of Harlech,' 'The old folks at home,' and 'Bound for the Rio Grande.' On October 11 M. Marcel Dupré gave a recital, playing Bach's Prelude and Fugue in A minor, Franck's 'Pièce Héroïque,' Widor's Toccata in F, and his own 'Slumber Song' and 'Spinning Song,' and 'Variations on an old Christmas Carol.' He also improvised upon 'Down among the dead men,' which song was sung by the audience in addition to 'Here's a health unto His Majesty,' 'Loch Lomond,' and 'Twankydllo.'

## CHOIRBOYS AND WIRELESS

Boys of the choir of St. Margaret's Episcopal Church, Newlands, are giving short song-recitals through the Glasgow Station of the B.B.C., descriptive comments being added by their choirmaster, Mr. W. H. Stocks. Some of the boys' programmes are being broadcast to all stations in the British Isles. The scheme comprises two programmes each of English and Scottish national songs; selections of Irish, Welsh, Manx, and Navy and Army songs; carols; and examples by Bach, Handel, Schubert, Mendelssohn, Schumann, and Brahms. We must take an early opportunity of hearing these youngsters. Judging from report their efforts give pleasure to huge and widespread audiences.

Among the many excellent organ recitals now being given in London, a high place should be taken by those at Christ Church, Westminster, by Mr. W. O. Minay, who was appointed to the Church at the beginning of the year. Properly speaking there are two series, on Mondays at 12.5, and on Fridays at 1.5. The programmes at the former are miscellaneous, and contain a well-chosen blend of old and new; on Fridays, only Bach is played. The present schemes run until the end of the year, so that no fewer than twelve Bach recitals will have been given between October 3 and December 19. Over sixty of the Chorale Preludes are included, all the Trio-Sonatas, and about thirty other works. Among the latter we note one that is rarely heard (being, in fact, not one of the organ works proper), the six-voiced 'Fuga Ricercata' in C minor, that Bach wrote as an offering to Frederick the Great. Mr. Minay, who, we understand, is only just twenty years old, held an Organ Scholarship at the Royal College of Music, where he was a pupil of Parratt and Dr. H. G. Ley, and of Dr. Vaughan Williams for composition. Not many organists have begun their professional career with so searching a test as these twice-weekly recitals. We hope the project will be as well supported as it deserves. It may be useful to add that Christ Church is easily accessible, being in Victoria Street, hard by the Army & Navy Stores.



Mr. Francis J. Hill, music-master of Marlborough College, is doing a capital bit of propaganda for good music by arranging a tour of organ and violoncello recitals in Norfolk, Leicestershire, and Lincolnshire, for the forthcoming Christmas holidays. Mr. Hill himself plays the violoncello, and Mr. J. Barham Johnson, of Oakham School, the organ. The programmes will be designed to show the development of instrumental Church music. A short descriptive leaflet may be had for distribution among the audience, or for printing in the parish magazine, or for reading aloud at the recital. Any clergy in the districts named who wish to avail themselves of the scheme should write to Mr. Hill, at Marlborough College, Wilts.

We are glad to see that in the series of recitals being given at Wretham Road Church, Handsworth, by Mr. Cyril S. Christopher, two are devoted to British organ music—November 17 and February 16. At the first of these recitals the programme will inculcate Harwood's first Sonata, Bairstow's 'Evening Song,' Battison Haynes's Introduction and Variations on a ground-bass (a fine work that has been too long neglected), Felton's Concerto in E flat, Chorale Preludes by Parry, and Hollins's 'Concert Rondo.'

Holst's Two Psalms were sung at Clapham Congregational Church on September 28. The music at this Church is usually of a high order, as has been shown in this column from time to time. We note that a recital of Old Church Music was announced for October 22, the programme consisting of anthems and Motets by Byrd, Tallis, Purcell, Dowland, Philips, Weelkes, and Eccard, with Mr. Henry F. Hall directing, and Mr. Reginald Redman at the organ.

The enlarged organ at Kingsway Hall was opened, on September 27, by Mr. Gatty Sellars, the organist of the Hall. The instrument, originally built by J. J. Binns, of Leeds, in 1912, and now enlarged by Messrs. Hill & Sons and Norman & Beard, consists of four manuals, some forty stops, and about the same number of pistons and couplers. There are also sets of bells and timpani.

Mr. Sydney H. Nicholson will conduct a special service at St. Paul's, Onslow Square, on November 13, at 8 p.m., and will also speak on the Archbishops' Report on Church Music. His address will be illustrated by the Special Demonstration Choir, which Mr. Nicholson has organized with a view to such occasions.

Messrs. Rushworth & Dreaper have just erected in the residence of Mr. E. Blackburn, at Glan Conway, North Wales, a three-manual organ of thirty-five stops and numerous accessories. The specification was drawn up by Dr. Alfred Hollins.

In connection with the forty-first annual meeting of the North Midland section of the I.S.M., at Nottingham, on October 11, a musical service took place at High Pavement Chapel, when the programme consisted of works by members of the Society.

Dr. G. R. Woodward will lecture on Carols at St. Mary Aldermay, Queen Victoria Street, E.C., on November 29, at 3, with illustrations by a small choir. His newly-published collection, 'The Cambridge Carol Book,' will be drawn upon.

The 'Christmas' Oratorio (Parts 1 and 2) and 'Blest Pair of Sirens' will be sung, with full orchestra, by the St. Alban's Bach Choir, in St. Alban's Abbey, on the evening of December 16.

Messrs. Rushworth & Dreaper have reconstructed the organ at St. Athanasius Church, Liverpool. The instrument is a two-manual, with eighteen speaking stops.

A fine record of service is that of M. E. van Kerschaever, organist of St. Saviour's Cathedral, Bruges; November 1 is the fortieth anniversary of his appointment.

## RECITALS

Mr. Joseph Soar, St. David's Cathedral—Sonata No. 4, *Mendelssohn*; Prelude and Fugue in C, *Saint-Saëns*; Symphony No. 2, *Widor*; Prelude and Fugue in D, *Bach*; Pastorale and Intermezzo, *Stanford*; Marche Pontificale (Symphony No. 1), *Widor*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Chaconne in E minor, *Buxtehude*; Sonata No. 4, *Mendelssohn*; Air with Variations and Finale Fugato, *Smart*; Chorale Sonata in E minor, *Merkel*; Fantasia and Fugue in G, *Parry*; Prelude and Fugue in C, *Bach*.

Mr. Herbert Walton, Glasgow Cathedral—Sonata No. 5, *Rheinberger*; Fantasia and Fugue, *Parry*; Pièce Héroïque, *Frank*; Pastorale and Finale (Sonata No. 1), *Guilmant*; Toccata in F, *Bach*; Sonata No. 4, *Mendelssohn*.

Mr. Connell, Town Hall, Johannesburg—Prelude and Fugue in C minor, Toccata and Fugue in C, and Prelude and Fugue in B minor, *Bach*; Liebestraum, *Liszt*.

Mr. W. J. Lancaster, Bolton Parish Church—Toccata and Fugue in D minor, *Bach*; Prelude, 'Hanover,' *Parry*; Finale in F sharp, *Rheinberger*; Evening Song, *Bairstow*; Grand Pièce Symphonique, *Frank*.

Mr. Philip Miles, St. Alban-the-Martyr, Westcliff-on-Sea—Meditation in Ancient Tonality, *Harvey Grace*; Canon in B minor, *Schumann*; Rhapsody No. 1, *Herbert Howells*; Trio-Sonata No. 5 (first movement), *Bach*; Fugue (Pastoral Sonata), *Rheinberger*.

Mr. J. Albert Sowerbutts, St. Lawrence Jewry—Prelude and Fugue in B minor, *Healey Willan*; Andante in B flat, *Dupré*; Variations (from Suite in D minor), *J. A. Sowerbutts*; Toccata in F, *Bach*; Finale (from Sonata), *Reubke*.

Mrs. Rees-Pedlar, Woolwich Congregational Church—Prelude in G, *Wolstenholme*; Sonata No. 3, *Mendelssohn*; Meditation in F sharp minor, *Guilmant*; Andante moderato in C minor, *Frank Bridge*.

Mr. A. M. Hawkins, St. Andrew-by-the-Wardrobe, E.C.—Passacaglia, *Rheinberger*; Scherzo in B minor, *Healey Willan*; Prelude in D minor, *Stanford*. St. Stephen's Walbrook—Chorale Preludes, 'Praise thou the Lord, O my soul' and 'Adorn thyself with gladness,' *Karg-Elert*; Four Sketches, *Schumann*; Solemn Festival, *Rheinberger*.

Mr. H. W. Chuter, Andover Parish Church—Sonata No. 17, *Rheinberger*; Intermezzo in E flat, *Brahms*; Prelude and Fugue in A minor, *Bach*; Legend, *Harvey Grace*; Imperial March, *Elgar*.

Dr. C. F. Waters, St. Lawrence Jewry—Voluntary on the Old Hundredth, *Purcell*; Preludes on 'Martyrdom' and 'St. Thomas,' *Parry*; Choral Song and Fugue, *S. S. Wesley*; Sonata in E minor (first movement), *James Lyon*.

Mr. Charles Stott, Cromer Parish Church—Overture in C minor, *Alfred Hollins*; Nocturne in D flat, *Bairstow*; Introduction and Fugue, *Healey Willan*.

Dr. M. P. Conway, All Saints, Eastbourne—Introduction, Passacaglia, and Fugue, *Healey Willan*; Sonata No. 4 (slow movement), *Rheinberger*; third Prelude on the Kyrie, *Bach*; Sonata No. 3 ('Romantica'), *P. A. Von*.

Mr. Wilfrid Greenhouse Allt, St. Giles's Cathedral, Edinburgh—Recitals of works by *J. S. Bach*, *César Frank*, *Mozart*, *Sigfrid Karg-Elert*, and *Harvey Grace*. We give the *Bach* programme: Prelude and Fugue in E minor; Chorale Prelude, 'An Wasserflüssen Babylon'; Fantasia in C minor; slow movement from Violin Sonata; Prelude and Fugue in C. Inverallan Parish Church—Two Bourrées, *Purcell*; Prelude on 'St. Michael,' *West*; Prelude on 'Rhosymedre,' *Vaughan Williams*; Réverie on 'University,' *Harvey Grace*; Fugue in E flat, *Bach*.

Mr. W. C. H. Pearce, All Saints' Parish Church, Binfield—Sonata No. 1, Adagio (Sonata No. 3), Largo and Allegro (Sonata No. 2), Prelude and Fugue in C, all by *Bach*. (Violin solos by Miss F. Shirley: Andantino, *Martini*; Aria, *Tenaglia*; Sonata in D, *Handel*.)

Mr. John Pullett, St. Mary's Cathedral, Glasgow—Prelude and Fugue in D, *Glazounov*; Trio in C minor, *Bach*; Sempre Semplice and Quasi Marcia, *Karg-Elert*; Thème Varié, *Ropartz*; Tuba Tune, *Norman Cocker*.

Mr. Cyril Pearce, Baptist Church, Lowestoft—Fantasia in F minor, *Mozart*; Rhapsody No. 1, *Herbert Howells*; Introduction and Fugue, *Reubke*; Evening Song, *Bairdston*; Toccata (Sonata No. 14), *Rheinberger*.

Mr. Robert A. Hodgson, St. Cuthbert's, Hawick—An *Elgar* programme: Meditation; Prelude and 'Angel's Farewell'; Slow movement (Violin Concerto); 'Canto Popolare'; 'Salut d'Amour'; Elegy; 'Sursum Corda.'

Mr. Godfrey Uren, Wesley Chapel, Camborne—Prelude and Fugue in C, Chorale Prelude, 'I give to thee farewell,' and Fantasia and Fugue in G minor, *Bach*; Minuet ('Berenice'), *Handel*.

Mr. J. T. Horne, St. Fin Barre's Cathedral, Cork—Sonata in F minor (first movement), *W. H. Speer*; Idyll, 'The Sea,' *H. A. Smith*; Rhapsody on Breton Airs, *Saint-Saëns*; Finale Jubilante and Fantasia, *John E. West*; Psalm-Prelude No. 2, *Howells*; Fantasia in E flat, *Saint-Saëns*.

Prof. George Leake, St. Luke's, Southampton—Con moto in D, *H. Smart*; Allegro in D, *Stanford*; Adagio in D, *E. J. Hopkins*; Andante in D, *A. Hollins*.

Mr. Fred Gostelow, Luton Parish Church—Fugue in G minor, Chorale Prelude, 'Schmücke dich, O liebe Seele,' Allegro (Trio-Sonata in C), Bourrée in B minor, *Bach*; Toccata in C, *d'Evry*.

Dr. Walker Robson, Christ Church, Crouch End—Fantasia in F minor, *Mozart*; Final in B flat, *Franck*; Ronde des Princess, *Stravinsky*; Fugue, *Reubke*; Prelude on 'Lobe den Herren,' *Karg-Elert*.

Miss E. Salisbury, Fairford Parish Church—Prelude 'Ein feste Burg,' *Bach*; Concerto in B flat, *Handel*; Agitato (Sonata in D minor), *Rheinberger*; Choral No. 2, *Franck*. (Violoncello solos by Mr. Francis J. Hill: Concerto in E minor, *Elgar*; Sonatas by Marcello and Boccherini.)

#### APPOINTMENTS

Mr. E. C. Edwards, choirmaster and organist, Christ Church, Lee.

Mr. Cedric H. U. Embury, choirmaster and organist, All Saints, North Peckham.

Mr. Hugh Fowler, choirmaster and organist, Parish Church, Crewkerne; and music-master, Crewkerne School.

Mr. G. H. Harvey, choirmaster and organist, Cathedral of the Holy Trinity, Quebec.

Mr. A. G. Hazeldine, choirmaster and organist, St. Paul's Church, Finchley, N.

Mr. Arthur K. Putland, choirmaster and organist, Wesley Church, Fort William, Ontario.

Mr. Frank Stendal Todd, choirmaster and organist, St. Nicholas Parish Church, Carrickfergus, Co. Antrim.

Mr. Charles R. Willis, choirmaster and organist, St. John's Presbyterian Church, Kensington.

## Letters to the Editor

### HANDEL AND THE EARL OF EGMONT

SIR,—As a sort of pendant to Mr. W. C. Smith's interesting article (*Musical Times*, September, 1924) on 'George III., Handel, and Mainwaring,' the following extracts from the 'Diary of the first Earl of Egmont,' an Irish peer, and a great admirer of Handel's music, may make an appeal to the lovers of that great composer. This Diary covers the years 1734 to 1747, and has recently been published by the Historical Manuscripts Commission.

Under date of January 29, 1734, the Earl writes:

'Dined at home, and then went to Handel's opera called "Ariadne." [He paid a second visit to hear this opera on April 23.]

On February 16 he attended the rehearsal of Handel's 'Te Deum' (at the Crown Tavern), and the other music to be performed at St. Paul's Cathedral on the following Tuesday. On March 23, he writes:

'After dinner I went to the Opera House in the Haymarket to hear Handel's Serenade composed in honour of the marriage, called "Apollo and Daphne." The Royal Family was all there, the Prince of Wales excepted.'

On April 2, there is an entry:

'I dined at home, and in the evening went to Handel's oratorio called "Deborah."'

An interesting item appears under date of October 21, in connection with Cannons:

'The Duke of Chandos having invited the Indians to Cannons to dinner, Mr. Oglethorpe asked the King what he liked best there. He answered politely, "The Duke's countenance."'

On November 5, the Earl went to hear Farinelli:

'I dined at home, and in the evening went to the opera, where I heard the finest voice that Europe affords, Farinelli, lately come over.'

'Ariodante,' Handel's new opera, was produced on January 8, 1735. A week later the Earl writes:

'I dined at home, and afterwards went to Handel's opera.'

On February 28, 1735, the Earl went to one of Handel's oratorios; and on March 12 and 19 he enjoyed 'Esther,' or 'Hester' as he writes it.

'Alcina' was produced on April 16, 1735, and the Earl notes having heard it on May 14.

Handel's magnificent setting of Dryden's 'Alexander's Feast' was produced on February 19, 1736, and the Earl of Egmont was present the first night, as we learn from the following entry on that date:

'In the evening I went to Mr. Handel's entertainment, who has set Dryden's famous Ode on the Cecilia Feast to very fine music.'

On March 24, 1736, the Earl renewed his acquaintance with Handel's 'Acis and Galatea,' and again went to hear it on March 31. He notes under date of April 14 a visit to hear 'Handel's oratorio called "Hester."'

The marriage of the Prince of Wales naturally demanded something from Handel, and he composed a 'Wedding Anthem,' in regard to which the Earl writes as follows, on April 27:

'The chapel was finely adorned. . . . Over the altar was placed the organ, and a gallery made for the musicians. An Anthem composed by Handel for the occasion was wretchedly sung by Abbot, Gates, Lee, Beard, and a boy.'

We get a glimpse of Handel's opera 'Giustino,' under date of February 7, 1737, an entry in the Diary supplying the information that the Earl's son Hanmer was present on that day at the rehearsal of it.

Nothing of Handelian interest is noted in the Diary during the remainder of the year 1737, but on March 28, 1738, the Earl went to Handel's benefit concert, regarding which he makes the following entry:

'In the evening I went to Handel's oratorio, where I counted near a thousand three hundred persons besides the gallery and upper gallery. I suppose he got this night £1,000.'

On April 7, 1738, the Earl notes having attended a benefit concert for Bertholdi. Nothing else of a musical nature is to be found in the Diary for the remaining months of the year 1738.

Under date of January 16, 1739, the Earl attended a performance of Handel's 'Saul'; and on the 18th the Gentlemen of the Vocal Music Club presented 'Alexander's Feast,' which he describes as 'the famous Oratorio of Handel.' On February 3, he went to hear an unspecified oratorio by Handel, and on April 4 he writes:

'I went in the evening to Handel's new oratorio "The Israelites' flight out of Egypt,"'

and on February 28, 1741, we read:

'Went after dinner to hear Handel's mask of "Acis and Galatea," with Dryden's "Ode."'

An interesting entry appears under date of March 14, 1741, from which we learn that the Earl attended the concert for the 'Society of Decayed Musicians':

'Went to the Haymarket, to a music in favour of poor musicians' widows.'





# Now once again

COMPOSED BY

PERCY E. FLETCHER.

- 953 A charge to keep I have ... King 4d.  
884 A crown of grace for man Brahms 6d.  
478 A few more years shall roll H. Blair 4d.  
597 A prayer for peace ... Crotch 4d.  
801 A solemn prayer ... A. H. Brewer 3d.  
935 A song of joy ... John E. West 4d.  
917 Abide with me ... Ivor Atkins 4d.  
424 Ditto ... R. Dunstan 4d.  
805 Adeste Fideles ... H. Hofmann 6d.  
927 All go unto one place ... Wesley 4d.  
247 All nations whom B. Luard-Selby 6d.  
113 All they that trust ... Hiller 1s.  
1033 All Thy works ... T. Adams 4d.  
475 Ditto ... J. Barnby 6d.  
503 Ditto ... G. H. Ely 6d.  
30 Ditto ... E. H. Thorne 4d.  
719 All ye who seek ... H. M. Higgs 4d.  
9 All ye who weep ... Gounod 4d.  
592 Alleluia! now is Christ T. Adams 4d.  
729 Alleluia! the Lord liveth C. Harris 4d.  
548 Almighty Father ... B. Steane 4d.  
937 Almighty God, give us ... Wesley 4d.  
261 And all the people saw J. Stainer 8d.  
699 And God shall wipe Greenish 4d.  
1055 And in that day F. R. Rickman 4d.  
229 And it was the third hour Elvey 6d.  
485 And Jacob was left alone J. Stainer 8d.  
658 And Jesus entered H. W. Davies 6d.  
732 And suddenly there came H. J. Wood 4d.  
1089 And the earth was repeated
- 675 And the Lord said T. W. Stephenson 4d.  
357 And the wall of the city Oliver King 4d.  
778 And there shall be signs Naylor 6d.  
402 And when the day ... C. W. Smith 4d.  
861 Angel Spirits P. Tchaikovsky 3d.  
642 Angel voices, ever singing E. V. Hall 6d.  
611 Angels from the realms C. Cowen 4d.  
749 Ditto ... P. E. Fletcher 4d.  
751 Ditto ... E. V. Hall 4d.  
107 Arise, shine ... T. Adams 4d.  
1093 Ditto ... H. A. Chambers 4d.  
1112 Ditto ... Ed. Bunnett 4d.  
923 Ditto ... G. F. Cobb 6d.  
228 Art thou weary ... C. H. Lloyd 8d.  
948 As Christ was raised Wareing 4d.  
311 As I live, saith the Lord E. T. Chipp 4d.  
33 As it began to dawn Ch. Vincent 4d.  
498 As Moses lifted up F. Gostelow 4d.  
643 As the earth bringeth A. H. Brewer 6d.  
24 As the hart pants (s.s.t.b.) Gounod 4d.  
147 Ascribe unto the Lord Travers 8d.  
109 Ditto ... S. S. Wesley 4d.  
399 At the Lamb's High E. V. Hall 4d.  
456 At the Sepulchre H. W. Wareing 6d.  
957 Author of Life Divine Button 3d.  
1091 Ditto ... H. A. Chambers 4d.  
660 Awake, awake ... John E. West 4d.  
700 Awake, awake, put on Greenish 5d.  
56 Ditto ... J. Stainer 8d.  
759 Ditto ... Stephenson 6d.  
149 Ditto ... M. Wise 6d.  
955 Awake! O Zion ... C. Forrester 4d.  
199 Awake, thou that sleepest Stainer 8d.  
150 Awake up, my glory M. Wise 4d.  
744 Be glad and rejoice M. B. Foster 4d.  
578 Ditto ... B. Steane 4d.  
212 Be glad, O ye righteous H. Smart 6d.  
989 Be glad then, ye ... A. Hollins 4d.  
143 Be merciful ... H. Purcell 4d.  
257 Ditto ... E. A. Sydenham 4d.  
597 Be peace on earth ... Crotch 4d.  
567 Be Thou exalted ... C. Bayley 4d.  
583 Be ye all of one mind A. E. Godfrey 4d.  
471 Be ye therefore ... A. S. Baker 4d.  
440 Before the heavens H. W. Parker 4d.  
651 Behold, all the earth G. F. Huntley 6d.  
598 Behold, God is great E. W. Naylor 4d.  
865 Behold, God is my John E. West 4d.  
636 Ditto ... F. C. Woods 4d.  
1035 Behold, how good J. Battisbill 4d.  
349 Ditto (Male) ... Caldicott 4d.  
349\* Ditto (S.A.T.B.) Caldicott 4d.  
119 Ditto ... Hamilton Clarke 6d.  
89 Behold, I bring you J. Barnby 4d.  
348 Ditto ... J. Maude Crament 6d.  
1113 Ditto ... Ed. Bunnett 3d.
- 296 Behold, I bring you E. V. Hall 4d.  
810 Behold, I come quickly Ivor Atkins 3d.  
713 Behold, I have given you C. Harris 4d.  
554 Behold, I send ... J. V. Roberts 6d.  
587 Behold My servant J. F. Bridge 4d.  
65 Behold now, praise J. B. Calkin 4d.  
631 Ditto ... F. Iliffe 4d.  
912 Ditto ... John E. West 4d.  
315 Behold, O God ... F. W. Hird 6d.  
524 Behold, the days come Woodward 6d.  
1045 Behold the Heaven A. R. Gaul 4d.  
652 Behold the Name ... Percy Pitt 6d.  
501 Behold, two blind men J. Stainer 4d.  
938 Bethlehem ... Ch. Gounod 2d.  
378 Bless the Lord ... M. Kingston 6d.  
796 Bless the Lord, O my soul Hailing 4d.  
855 Bless the Lord thy God Roberts 4d.  
450 Bless thou the Lord C. Bayley 4d.  
374 Ditto ... Oliver King 3d.  
593 Blessed are the dead B. L. Selby 3d.  
667 Blessed are the pure A. D. Arnott 4d.  
390 Blessed are they ... A. W. Batson 4d.  
616 Ditto ... H. H. Blair 4d.  
77 Ditto ... W. H. Monk 4d.  
112 Ditto ... Arthur Page 3d.  
15 Blessed be the God S. S. Wesley 3d.  
756 Blessed be the Lord J. Barnby 4d.  
570 Ditto ... J. F. Bridge 8d.  
895 Ditto ... O. Gibbons 3d.  
876 Ditto ... E. V. Hall 8d.  
183 Ditto ... Heap 8d.  
770 Ditto ... Markham Lee 6d.  
331 Ditto ... C. Lee Williams 6d.  
1006 Blessed be the Name Macfarren 6d.  
724 Blessed be Thou E. C. Bairstow 6d.  
1120 Ditto ... Ed. Bunnett 4d.  
838 Ditto ... J. Kent 6d.  
400 Blessed City ... A. C. Fisher 6d.  
284 Blessed is He F. E. Gladstone 3d.  
262 Ditto ... C. H. Lloyd 1s.  
292 Ditto ... A. C. Mackenzie 6d.  
206 Blessed is the man Clarke-Whitfield 4d.  
64 Ditto ... John Goss 6d.  
760 Ditto ... H. W. Wareing 4d.  
1004 Blessed is the soul (s.b.) Macfarren 4d.  
286 Blessed Jesu (Stabat Mater) Dvorak 8d.  
943 Blessed Lord ... S. S. Wesley 3d.  
5 Blessing, glory, wisdom B. Tours 6d.  
950 Ditto ... A. H. Brewer 4d.  
652 Blow up the trumpet F. Iliffe 4d.  
97 Blow ye the trumpet Henry Leslie 4d.  
961 Born to-day ... J. P. Sweelinck 4d.  
118 Bow Thine ear ... W. Bird 4d.  
939 Bread of Heaven ... E. German 4d.  
1082 Bread of the world H. A. Chambers 4d.  
1024 Break forth into joy W. G. Alcock 4d.  
774 Ditto ... H. E. Button 4d.  
415 Ditto ... S. Coleridge-Taylor 4d.  
798 Ditto ... H. A. Matthews 8d.  
92 Ditto ... R. Prentice 8d.  
491 Ditto ... B. Steane 4d.  
323 Brightest and best ... E. V. Hall 6d.  
340 Bring unto the Lord Gladstone 6d.  
98 Brother, thou art gone J. Goss 6d.  
279 By Babylon's wave Gounod 3d.  
107 By the rivers of Babylon L. Samson 6d.  
121 By the waters of Babylon Boyce 6d.  
644 Ditto ... S. Coleridge-Taylor 4d.  
511 Ditto ... H. Clarke 6d.  
853 Ditto ... H. M. Higgs 4d.  
1074 Ditto ... Palestrina 4d.  
1076 Ditto ... H. Goetz 4d.  
742 By Thy glorious death A. Dvorak 4d.  
116 Call to remembrance J. Battisbill 4d.  
952 Ditto ... J. V. Roberts 4d.  
680 Calm on the list'ning ear Parker 4d.  
841 Cast me not away C. Lee Williams 3d.  
975 Ditto ... S. S. Wesley 4d.  
497 Christ both died ... E. W. Naylor 4d.  
454 Christ is risen G. B. J. Aitken 4d.  
368 Ditto ... J. M. Crament 4d.  
666 Ditto ... W. Jordan 6d.  
533 Ditto ... J. V. Roberts 4d.  
814 Ditto ... E. A. Sydenham 4d.  
307 Christ our Passover E. V. Hall 4d.  
783 Christ the Lord is risen again 6d.  
370 Christ the Lord is risen to-day 4d.
- 458 Christians, awake ... J. Barnby 4d.  
648 Ditto ... H. M. Higgs 6d.  
983 Christmas Day ... G. Holst 6d.  
445 Cleanse me, Lord G. F. Wrigley 4d.  
989 Come and let us ... A. Hollins 4d.  
52 Come, and let us return J. Goss 4d.  
95 Ditto ... W. Jackson 4d.  
1106 Come, come, help, O God W. Byrd 4d.  
805 Come hither, ye faithful Hofmann 6d.  
283 Come, Holy Ghost G. Elvey 6d.  
201 Ditto ... J. L. Hutton 6d.  
829 Ditto ... Palestrina 3d.  
4717 Ditto ... C. Lee Williams 3d.  
881 Come, let us join our E. V. Hall 4d.  
293 Come, my soul ... G. C. Martin 6d.  
314 Come now, and let us H. W. Wareing 6d.  
1 Come unto Him ... Gounod 3d.  
946 Ditto ... H. Leslie 4d.  
256 Come unto Me H. R. Coudrey 4d.  
635 Ditto ... G. J. Elvey 4d.  
103 Ditto (Bach) J. Stainer 4d.  
922 Come with high and holy Blair 4d.  
1005 Come ye, and let us Macfarren 4d.  
748 Come, ye children and J. Booth 4d.  
924 Ditto ... H. J. King 4d.  
334 Come, ye faithful ... E. V. Hall 4d.  
921 Come, ye faithful, raise the strain 4d.  
1019 Come, ye Saints ... H. E. Button 4d.  
951 Come, ye sin-defiled J. Stainer 3d.  
931 Come, ye thankful ... B. Steane 4d.  
914 Comes at times ... Woodward 4d.  
1008 Ditto ... H. Oakeley 3d.  
994 Coronation Offertorium Elgar 3d.  
622 Create in me a clean heart P. J. Fry 4d.  
688 Crown Him the B. Luard-Selby 3d.  
356 Daughters of Jerusalem H. J. King 4d.  
449 Dawns the day ... R. H. Legge 4d.  
213 Day of Anger (Requiem) Mozart 8d.  
682 Day of wrath ... J. Stainer 3d.  
252 Death and life ... Walter Parratt 1s.  
968 Death is swallowed up in Hollins 4d.  
849 Deliver us, O Lord ... Gibbons 4d.  
90 Distracted with care ... Haydn 6d.  
887 Do not I fill heaven ... H. H. Blair 4d.  
737 Doth not wisdom cry D. S. Smith 4d.  
703 Drop down, ye heavens Stainer 6d.  
277 Enter not into Judgment Clarke 3d.  
362 Eternal source ... F. Brandeis 4d.  
1008 Evening and Morning Oakeley 3d.  
854 Exalt ye the Lord H. Elliot Button 4d.  
704 Except the Lord build Edwards 4d.  
771 Ditto ... Eaton Faning 6d.  
628 Ditto ... H. Gadsby 6d.  
470 Eye hath not seen (S.A.) Foster 4d.  
584 Ditto (S.A.T.B.) M. B. Foster 4d.  
625 Far be sorrow ... E. V. Hall 4d.  
672 Far from the world H. W. Parker 4d.  
329 Far from their home Woodward 4d.  
364 Father, hear the prayer F. Brandeis 3d.  
703 Father, now Thy grace W. Coenen 4d.  
46 Father of Heaven Walmisley 4d.  
384 Father of Life ... S. J. Gilbert 4d.  
768 Father of mercies E. V. Hall 4d.  
1065 Ditto ... S. P. Waddington 4d.  
671 Ditto ... John E. West 4d.  
1050 Fear not, O land ... E. Elgar 4d.  
28 Ditto ... John Goss 4d.  
916 Ditto ... W. Jordan 4d.  
872 Fear Thou not, for I am J. Booth 2d.  
446 Flee from evil ... W. J. Clarke 4d.  
553 For a small moment J. Stainer 3d.  
254 For ever blessed Mendelssohn 4d.  
198 For the mountains L. Samson 4d.  
901 For this mortal ... S. S. Wesley 4d.  
728 Forsake me not ... J. Goss 6d.  
273 From the deep I called ... Spohr 8d.  
227 Give ear, O Lord T. M. Pattison 3d.  
433 Give ear, O Shepherd A. Whiting 4d.  
88 Give ear, O ye heavens Armes 4d.  
956 Ditto ... W. G. Alcock 4d.  
604 Give thanks, O Israel Ouseley 6d.  
741 Give the King thy W. G. Alcock 8d.  
990 Ditto ... A. H. Brewer 4d.  
309 Give the Lord ... C. H. Lloyd 1s.  
383 Give unto the Lord H. W. Parker 6d.  
933 Glorious and powerful God Gibbons 4d.  
1039 Glorious in Heaven Vittoria 4d.

# NOW ONCE AGAIN

CAROL-ANTHEM FOR CHRISTMAS

WORDS BY W. H. LESLIE AND H. R. BRAMLEY

MUSIC BY

PERCY E. FLETCHER

(FOUNDED ON THE MELODY "LASST UNS ERFREUEN," 1623)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

With joyful animation.  $\text{♩} = 80$

ORGAN

*f Sw. Reeds* *Full Sw.*

*Sw. to Ped.*

SOPRANO

Now once a - gain our hearts we raise In hymns of thank-ful-ness and

ALTO

Now once a - gain our hearts we raise In hymns of . . thankful-ness and

TENOR

Now once a - gain our hearts we raise . . In hymns of thank-ful-ness and

BASS

Now once a - gain our hearts we raise In hymns of thank-ful-ness and

*mf Gt. Sw. coupl.*

*Gt. to Sw.*

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## NOW ONCE AGAIN

praise. Al - le - lu - ia, Al - le - lu - ia. Give praise to God this joy - ful

praise. Al - le - lu - ia, Al - le - lu - ia. Give praise to God this joy - ful

praise. . . . Al - le - lu - ia, Al - le - lu - ia. Give

praise. Al - le - lu - ia, Al - le - lu - ia. Give praise to God this joy - ful

*mf* *f* *mf* *f* *mf* *f*

*Sw.* *Gt.*

morn, On which the King of Kings was born. Al - le -

morn, . . . On . . . which the King of Kings was born. . . . Al - le -

praise to God this joy - ful morn, The King was born. Al - le -

morn, On which the King of Kings was born. Al - le -

*mf* *cres.* *f*

- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -

*mf* *cres.* *f*

- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -

*mf* *cres.* *f*

- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -

*mf* *cres.* *f*

- lu - ia, Al - le - lu - ia, Al - le - lu - ia, . . . Al - le -

*mf* *Sw.* *cres.* *Gt.* *f*

*Ped.*

NOW ONCE AGAIN

lu - ia, Al - le - lu - ia.

lu - ia, Al - le - lu - ia.

lu - ia, Al - le - lu - ia.

lu - ia, Al - le - lu - ia.

*mf* For

*mf* For

*mf* Gt.

*Sv. to Ped.*

*mf* For un - to us . . this day, He . . was born. Al - le

*mf* For un - to us . . this day, He . . was born. Al - le -

un - to us was born this day, He who shall wipe all tears a - way. Al - le -

un - to us was born this day, He who shall wipe all tears a - way. Al - le -

*mf Sv.*

*mf* lu - ia. Give thanks to God this joy - ful

*mf* lu - ia, Al - le - lu - ia. Give thanks to God this

*mf* lu - ia, Al - le - lu - ia. Give thanks to God this joy - ful morn, On

*mf* lu - ia. Give thanks to God this joy - ful morn, On

*Sv.* *Gt.*



## NOW ONCE AGAIN

morn, Give thanks to God. Al - le - lu - ia, Al - le -  
 morn, Give thanks to God. Al - le - lu - ia, Al - le -  
 which the King of Kings was born. Al - le - lu - ia, Al - le - lu - ia, Al - le -  
 which the King of Kings was born. Al - le - lu - ia, Al - le -  
 - lu - ia, Al - le - lu - ia, Al - le - lu - ia.  
 - lu - ia, Al - le - lu - ia, Al - le - lu - ia.  
 - lu - ia, Al - le - lu - ia, Al - le - lu - ia.  
 - lu - ia, Al - le - lu - ia, Al - le - lu - ia.  
 Gt. *f*  
 Gt. *f*  
 Gt. to Ped.  
 SOLO (or a few voices)  
*mp*  
 To you this day is born a  
*dim.*  
*mp Sw.*  
 Sw. to Ped.

NOW ONCE AGAIN

Child, Of Ma-ry, cho-sen Vir-gin mild: Al-le-lu-ia, Al-le-

Al-le-

Al-le-

Al-le-

Al-le-

Solo *cres.*  
 lu - ia. That bless-ed Child, so sweet and kind, Shall give you joy and peace of  
 lu - ia.  
 lu - ia.  
 lu - ia.  
*mp* *cres.*

mind.

FULL

*mf*

Al - le - lu - ia, Al - le - lu - ia. *f* 'Tis

*mf*

Al - le - lu - ia, Al - le - lu - ia. *f* 'Tis

*mf*

Al - le - lu - ia, Al - le - lu - ia. *f* 'Tis

*mf*

Al - le - lu - ia. *f* 'Tis

*f* Gt.

Gt. to Ped.

( 6 )



## THEMATIC LIST OF ORGAN PIECES

PUBLISHED BY NOVELLO AND COMPANY LIMITED

DIFFICULT

## CHORAL SONG and FUGUE

## CHORAL SONG

♩ = 100

S. S. Wesley

MANUAL *f* G<sup>♯</sup> etc.

PEDAL G<sup>♯</sup> to Ped.

## FUGUE

♩ = 112

MANUAL *mf* G<sup>♯</sup> etc.

(Time of performance about 7 minutes.)

Original Compositions for the Organ by S. S. Wesley. Edited by G. M. Garrett, N<sup>o</sup> 6. Price 2/3

DIFFICULT

## INTRODUCTION and VARIATIONS

on a Ground Bass

## INTRODUCTION

*Andante maestoso*

Battison Haynes

MANUAL Full Organ *ff* Sw. *p* etc.

PEDAL *ff*

## VARIATIONS

Ground Bass

*Moderato*

PEDAL *p* 16 & 8 ft. etc.

## Last Variation

MANUAL *ff* Full Organ *ten.* *ten.* *ten.* *ten.* etc.

PEDAL *ten.* *ten.*

(Time of performance about 9 minutes.)

Original Compositions for the Organ No. 109. Price 3/-

MODERATELY DIFFICULT

# PRELUDE on "RORATE CÆLI"

Anthony Bernard

*Andantino*

MANUAL

Sw.

pp

etc.

PEDAL

*p*

with 32 f!

*pp*

## 2nd Extract

*a tempo!*

Sw. add Oboe

*p*

etc.

(Time of performance about 5 minutes.)

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Original Compositions for the Organ (New Series) No. 46. Price 1/6

MODERATELY DIFFICULT

# FANTASIA on OLD CHRISTMAS CAROLS

William Faulkes

*Allegro moderato*

MANUAL

G! (coup. to Sw.)

*f*

*mf* Sw.

etc.

PEDAL

*f*

("What Child is this?")

## 2nd Extract

*Moderato*

Ch. Fl. 8 f!

*mp*

G! Gamba

*f*

*p* Sw. Vox Humana (Trem.)

G!

etc.

("The moon shines bright")

(Time of performance about 5 minutes.)

Copyright, 1907, by Novello & Company, Limited

Original Compositions for the Organ No. 378. Price 2/3



MODERATELY EASY

## A CHRISTMAS PASTORAL

On the Introit "Hodie Christus natus est"  
and the Hymns "Corde natus," and "Adeste Fideles"

*Poco Allegretto* ♩ = 100

B. Luard-Selby

MANUAL

pp Sw. *sempre legato* etc.

PEDAL

### 2<sup>nd</sup> Extract

*Poco più lento*

Ch. soft Flute

Sw

Ch.

Sw. Voix Celeste & 8 ft. stop

Ch.

Sw

etc.

(Time of performance about 6 minutes.)

Copyright, 1899, by Novello & Company, Limited

Original Compositions for the Organ No. 282. Price 2/3

MODERATELY EASY

## BERCEUSE

E. H. Lemare

*Larghetto* ♩ = 60

III

MANUAL

I pp *p espress.* etc.

PEDAL

### 2<sup>nd</sup> Extract

pp

*a tempo*

III (Celeste only)

*cresc.*

*dim. e rit.*

etc.

soft 32 ft

(Time of performance about 5 minutes.)

Copyright, 1901, by Novello & Company, Limited

Lemare Original Compositions No. 13. Price 2/3

EASY

## SURSUM CORDA

*Andante* ♩ = 76

J. Ireland

MANUAL

Sw.

PEDAL

etc.

(Time of performance about 4 minutes.)

Copyright, 1911, by Novello & Company, Limited

Original Compositions for the Organ No. 421. Price 1/6

EASY

## TWELVE MONOLOGUES

Nº 1.

*Con moto* ♩ = 116

J. Rheinberger

MANUAL

*ff*

PEDAL

*ff*

etc.

(Time of performance about 3 minutes.)

Original Compositions for the Organ No. 133. Price 1/6



# NOW ONCE AGAIN

Christ our Lord and God in - deed, Your help and stay in ev - 'ry need: Him-self your

Christ our Lord and God in - deed, Your help and stay in ev - 'ry need: Him-self your

Christ our Lord and God in - deed, Your help and stay in ev - 'ry need: Him-self your

Christ our Lord and God in - deed, Your help and stay in ev - 'ry need: Him-self your

*dim.*  
Sa - viour He will be, . . From sin and death to set you free. . .

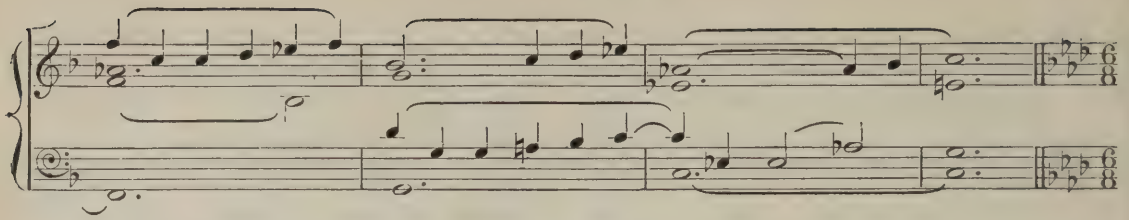
*dim.*  
Sa - viour He will be, . . From sin and death to set you free. . .

*dim.*  
Sa - viour He will be, . . From sin and death to set you free. . .

*dim.*  
Sa - viour He will be, . . From sin and death to set you free. . .

*dim.* *mp Ch. Sw. coupd.*  
*Ch. to Ped.*

# NOW ONCE AGAIN

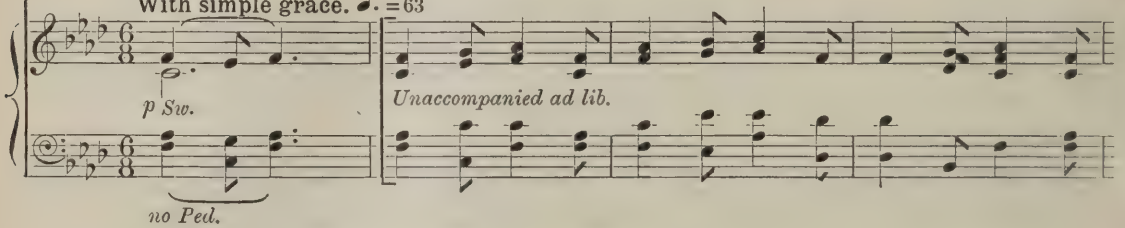


With simple grace

QUARTET OR SEMI-CHORUS \*



With simple grace. ♩. = 63



\* Where the Choir is divided, one verse of this movement may be sung by the Decani and the other by the Cantoris.



NOW ONCE AGAIN

The World Up-holds and Made. . . Then let us all our

The World Up-holds and Made. . . Then let us all our

The World Up-holds and Made. . . Then let us all our

The World Up-holds and Made. . . Then let us all our

*p Sw.*

glad - ness shew, And with the joy - ful shep - herds go, . . . To see what God for

glad - ness shew, And with the joy - ful shep - herds go, . . . To see what God for

glad - ness shew, And with the joy - ful shep - herds go, . . . To see what God for

glad - ness shew, And with the joy - ful shep - herds go, . . . To see what God for

[illegible]

# NOW ONCE AGAIN

*p Ch.*

The piano introduction consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2.

Original time

*Full mf*

A-round His throne thus may we sing, *mf*

A-round His throne thus may we

A-round His throne thus may we sing, *mf*

A-round His throne thus may we

The first system contains four vocal staves. The first three staves have lyrics, and the fourth staff is a continuation of the previous line. The dynamics are marked *mf* (mezzo-forte).

Original time

*mf Sw.*

*Sw. to Ped.*

The piano accompaniment for the first system consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The dynamics are marked *mf Sw.* (mezzo-forte, Swell) and *Sw. to Ped.* (Swell to Pedal).

When all Cre - a - tion owns Him King, . . . Praise to

sing, . . . When all Cre - a - tion owns Him King, . .

When all Cre - a - tion owns Him King, . . Praise, . .

sing, . . When all Cre - a - tion owns Him King, . .

The second system contains four vocal staves and two piano staves. The vocal staves have lyrics, and the piano staves provide accompaniment. The dynamics are marked *cres.* (crescendo) and *f* (forte).



NOW ONCE AGAIN  
broadening out

God this joy - ful morn, . . Al - le - lu - ia.

Praise to God this joy - ful morn, . . Al - le - lu - ia.

praise to God this joy - ful morn, . . Al - le - lu - ia.

Praise to God this joy - ful morn, . . Al - le - lu - ia.

Slower, and with dignity

So once a - gain our hearts we raise . . In hymns of

So once a - gain our hearts we raise . . In hymns of

So once a - gain our hearts we raise . . In hymns of

So once a - gain our hearts we raise . . In hymns of

Slower, and with dignity.  $\text{♩} = 72$

*f* *Gt.*

*Gt. to Ped.*

thank-ful-ness and praise, . . Al - le - lu - ia, Al - le - lu - ia. Give

thank-ful-ness and praise, . . Al - le - lu - ia, Al - le - lu - ia. . . Give

thank-ful-ness and praise, . . Al - le - lu - ia, Al - le - lu - ia. . . Give

thank-ful-ness and praise, . . Al - le - lu - ia, Al - le - lu - ia. Give

# NOW ONCE AGAIN

praise to God this joy - ful morn, On which the King of Kings was born. *mf* Al - le -

praise to God this joy - ful morn, . . . On which the King of Kings was born. . . . *mf* Al - le -

praise to God this joy - ful morn, . . . On which the King of Kings was born. *mf* Al - le -

praise to God this joy - ful morn, . . . On which the King of Kings was born. . . . *mf* Al - le -

*cres.* very broadly *ff*

- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -

*cres.* *ff*

- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -

*cres.* *ff*

- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -

*cres.* *ff*

- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -

*cres.* *ff* very broadly

- lu - ia, Al - le - lu - ia.

- lu - ia, Al - le - lu - ia.

- lu - ia, Al - le - lu - ia.

- lu - ia, Al - le - lu - ia.

*ff*



From other sources we learn that at the concert Handel performed his *Serenata of 'Parnasso in Festa,'* while other artists included San Martini, Weidemann, Clegg, Miller, and Caporale.

So much obscurity attaches to Handel's movements from April 1 to September, 1741, that the following entry from the Diary under date of April 8 is of importance:

'After dinner I went into Lincoln's Inn Playhouse to hear Handel's music for the last time, he intending to go to Spa in Germany.'

No other Handelian reference occurs until February 10, 1744, when the Earl went to hear Handel's secular oratorio 'Semele,' which he describes as an 'opera.' Five days later he again went to hear 'the opera of "Semele."' On March 2, the Earl was present at the first performance of 'Joseph':

'In the evening went to hear Handel's oratorio called, "Joseph in Egypt," an inimitable composition.'

So pleased was he that he paid a second visit to hear it on March 7. His partiality for 'Semele' is evidenced by a third visit on December 8. However, in the Diary, on this date, the Earl correctly describes it as an 'oratorio.'

Handel's new oratorio of 'Hercules' was first given on January 7, 1745, and the Earl notes a visit to hear it on January 12. He went to hear 'Samson' on March 8, and he was at the first production in England (it had previously been performed in Ireland) of Arne's oratorio 'Alfred,' on March 20.

Although the Diary is continued to August, 1747, no further Handelian references occur. The Earl died less than a year later, on May 1, 1748.—Yours, &c.,

W. H. GRATTAN-FLOOD.

## HANDEL AND KERL

SIR,—Mr. William C. Smith's interesting article in the October *Musical Times*, 'Foot-Notes to Musical History,' with its account of some early printed music at the British Museum, has a special interest, as throwing some light on a disputed question, viz., whether Handel's use of foreign material was concealed, or, on the contrary, perfectly open.

One of the items which has been most frequently criticised is the adaptation, with little alteration, of a Canzona, by J. C. Kerl, for the chorus 'Egypt was glad' in 'Israel in Egypt' (1738). This Canzona appears, as Mr. Smith has noted, in the British Museum copy of a collection of organ and harpsichord pieces by Pasquini and others, published by Walsh in London. This edition, which was a reprint (with some additions, I believe) of a collection published by Roger, 1704, at Amsterdam, bears—like a similar reprint by Mortier, at Amsterdam—no date, so that conceivably Walsh's reprint might have been at some date later than 1738.

However, the British Museum copy removes this possibility, for in it the name of Hare is added to that of Walsh, as publisher. Now John Hare died in 1725, and his son, Joseph Hare, in 1733 (see 'Grove's Dictionary,' 2nd ed., s.v. Hare), so that the date was certainly earlier than 1738, and probably the conjectural dating of the British Museum copy, 1715, is not far wrong.

Here, then, we have a piece popular enough to be included in a collection of popular pieces at Amsterdam in 1704, which collection was popular enough to be reprinted by Walsh, a man highly unlikely to publish without expectation of a considerable sale. This Canzona must have been well-known to London organists and harpsichord players about 1715. There is no reason whatever to suppose it was *not* well-known in 1738. On the other hand, seeing that musicians live as long as other people, and have equally good memories, it is practically impossible that some at least should not have still remembered it. Dr. Pepusch, for instance, who preceded Handel as organist to the Duke of Chandos, was alive and vigorous in 1738. He was the founder and head of the Academy of Antient Musick, and is credited with a fondness for music written, like this Canzona, in one of the old modes. As it happened, the Academy gave several performances of part of 'Israel' a few weeks after its production.

The theory, then, that Handel introduced this adaptation secretly is monstrously improbable. And the 'secrecy' theory is equally gratuitous when applied to borrowings by Handel, or any other early composer. To take an example: some twenty years ago it was asserted (see *International Musical Society's Journal*, vol. vii., p. 35), that the favourite melody of Bach's 'Mein gläubiges Herze' ('My heart ever faithful') comes from a work by Christian Ritter. Supposing this to be true, and that now no proof could be given that Ritter's work was known to anyone else at Leipzig in Bach's time, the imputation of secrecy to Bach would be quite unjustifiable.—Yours, &c.,

Manchester.

P. ROBINSON.

October, 1924.

## 'A COMMENTARY UPON MENDELSSOHN'

SIR,—I have not hitherto thought it necessary to intrude upon the interesting correspondence that has arisen over my 'Commentary upon Mendelssohn'—not even so far as to thank Mr. Peter Piper for his defence of my point of view. But Mr. Wearham's insinuations I cannot pass without a reply. Let me assure Mr. Wearham that I am indeed he who accompanied Mr. Goss's Smoking Concert, which, however, in no way 'justifies his summary criticism.' At least I have heard and studied Mendelssohn's music, while Mr. Wearham has not had the courtesy to consult even the programme, and so see that this accompaniment was not written by me, nor yet to attend 'the little adventure into the underworld of music' which he so fluently condemns. Thus at best his is a cavilling comment. But it is worse. He has not devoted a moment's thought to the human, artistic, or antiquarian interest of that song and that concert; he condemns me on words quoted from the news-page of the *Daily Mail*; he confuses the solemn with the serious, a fault against which I warned your readers in my recent articles; and finally, he is guilty of a complete *non sequitur*. I would suggest to Mr. Wearham that his loudly whispered advice would be more welcome and more valuable if he would give some sign that he had considered my inexplicable activities with a trifle more interest and care.—Yours, &c.,

Oxford University Press,  
Amen House, E.C.4.

HUBERT J. FOSS.

October, 1924.

## CHANTING

SIR,—With reference to the article on 'Chanting' by the Rev. Donald MacArthur in the October issue of the *Musical Times*, it is unfortunate that he should take the *Te Deum* as an example, when discussing the chanting of the Psalms. The *Te Deum* was never meant for chanting to a psalm-chant, and is not constructed on the same lines as the Psalms. It is not Hebrew poetry at all. It was never 'pointed' for chanting psalm-wise in the Prayer Book before the 17th century. For centuries it never had any but its own proper melody.

These facts are freely brought home to one in a church where the practice is adopted of reading the Psalms in alternate half-verses. Sometimes this practice is extended to the *Te Deum*, when the result is simply grotesque.

I do not want to enter into the question whether it is lawful to ignore the 'the authoritative colon' in chanting the *Te Deum*, but it is notorious that this is almost invariably done, without protest, when the *Te Deum* is sung to a specially-composed, elaborate melody.—Yours, &c.,

Rustington,  
Littlehampton.

F. G. P. WYATT.

October, 1924.

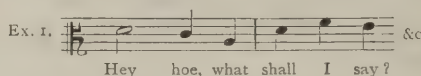
## TRAYHERNE'S 'MAZEPPA' GALOP

SIR,—If any reader possesses a copy of this work, published in the 'sixties, I should be glad if he would write to me with a view to its sale or loan.—Yours, &c.,

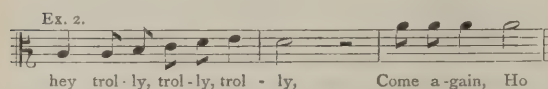
99, Edith Road, Kensington, W.14. J. H. MOORE.  
October, 1924.

## THOMAS RAVENSCROFT

SIR,—I have read Mr. Jeffrey Mark's article on Ravenscroft, in your October issue, with great interest. I think, however, that it should be pointed out that he has given a quite incorrect version of the canon 'Hey hoe, what shall I say?' To begin with, it is a nine-part canon, not an eight-part canon. Then, it is not in C major, but in the Dorian mode. Substitute the C clef for the G clef, and the canon will read more or less correctly, beginning thus:



Mr. Mark's ending is, however, wrong. It should be:

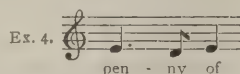


I have recently made a careful copy of all the Ravenscroft rounds from the original edition in the British Museum, and it is from this copy that I furnish these corrections.

'Wee be souldiers three' is also incorrect. Using Mr. Mark's barring, bar 6 should read:

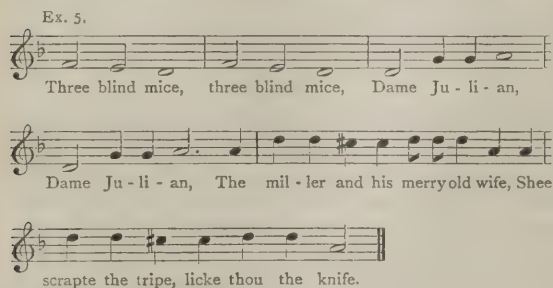


(no slur is given), and bar 14:



In bar 9 there should be no flat (unless my copying is at fault).

I do not understand what Mr. Mark means by saying of the version of 'Three Blind Mice,' in 'Deuteromalia,' that 'the tune does not bear any resemblance to that sung to-day.' The old tune is obviously the father, or the grandfather, of the tune with which we are all familiar. I give it in full:



The original is a fourth lower, with the C clef.—Yours, &c.,

St. Michael's College, HEATHCOTE D. STATHAM.

Tenbury.

October, 1924.

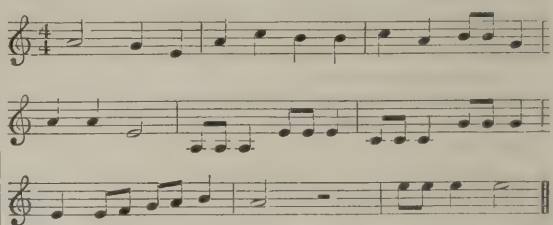
[We sent the above to Mr. Mark, who replies:

SIR,—In the case of 'Hey hoe, what shall I say?' and 'Wee be souldiers three,' I ought to have said that I was quoting from memory. Since the time that I first saw them (also in the British Museum copy) I have been in the habit of singing them to myself from time to time. In this way I must somehow have managed to corrupt the first into a C major tune. I am obliged to Mr. Statham for quoting the authentic text, and can promise him that when next I vocalise on this subject I will certainly stray back to the Dorian mode.

With regard to the tune which Mr. Statham gives for 'Three Blind Mice,' I quite agree with what he says. It was careless of me not to notice what now seems to be a very obvious resemblance.—Yours, &c.,

JEFFREY MARK.]

SIR,—In 'The Euterpe Round Book,' edited by Mr. Charles Kennedy Scott, and published by Breitkopf & Härtel in 1913, I find that Ravenscroft's Canon, 'Hey hoe, what shall I say?' is given as follows:



This is obviously a minor tune, just as certainly as the one quoted in the interesting article on Ravenscroft in the October *Musical Times* by your contributor, Mr. Jeffrey Mark, is a major tune.

What is the reason for this difference? Perhaps one of your readers, well-versed in the subject (or Mr. Mark himself), can throw some light on the matter?—Yours, &c.,

28, Hilldrop Crescent, N.7.

FELIX WHITE.

October, 1924.

## NOTATION OF THE HORN: SOME ALTERED MEANINGS

SIR,—Mr. Wotton, in his interesting article in the September number of the *Musical Times*, has drawn attention to the supposed change that has taken place in the meaning of the familiar French term 'cuivré.' But in laying down that it has, now or at any time, become a mere equivalent of 'bouché,' he slips, in that he fails to perceive the inadequacy of the evidence he furnishes in support of so remarkable a statement.

As yet he has not managed, from the bonded warehouse of his knowledge, to unearth one example from any French composition in which 'cuivré' alone, without any indication express or implied, of hand-stopping, means that a closed note is to be forced; even his examples dated after 1904, the date of publication of Widor's 'Technique de l'Orchestre Moderne,' conform with Berlioz's not very precise definition. Widor's book is, in fact, his only material evidence; for it seems hardly the point to show that certain kind Italians, who presumably had studied their Widor, have taken up the neglected 'bouché,' dressed it in Italian costume, and sent it out as 'chiuso' to do the work of 'cuivré.' In the absence of support from scores, one looks, and looks in vain, for some information on the present practice of horn-players in France. After all, it is the player with whom such terms usually originate, and on whom rests the responsibility of converting them into something more than abstract expressions. May I supply the deficiency? Some time ago I consulted a friend—who resides and has played the horn professionally in Paris, and is fully acquainted with the current methods there—on the exact meaning of 'cuivré.' His reply confirmed my belief that Berlioz's definition alone holds the field; but he emphasised more clearly than did Berlioz the necessity for a strong *sforzando* on the note, followed by a well-marked *diminuendo*. It is, in fact, the explosive attack, if one may so term it, that produces the desired brassy or strident effect by strengthening the upper partials; and it is applicable to open and closed sounds alike.

'Cuivrer les sons,' then, relates entirely to the method of sound generation, and has nothing to do with such an effect as stopping, which modifies the sounds after their generation. To neglect this distinction is comparable to confusing the light with the lamp-shade.

The æsthetic effect of the open 'sons cuivrés,' as the quotations from Bizet and Massenet show, resides in the imitation of the clang produced by striking a bell or other metallic object, and is precisely hit off in the words of Puncto himself: 'En frappant fort avec la langue et diminuant le son en sorte qu'il produise le même effet que le tintement d'une cloche' ('Méthode . . . des 1er et 2nd Cors,' Paris, c. 1795). It cannot be proved, but I strongly suspect, that it was this resemblance to the clang of striking metal that



originated the term. The French language is surely incapable of anything so banal as directing a brass instrument to play like a brass instrument!

It can hardly have escaped Mr. Wotton's attention that, if composers were to restrict the term 'cuivré' to stopped notes, they would be depriving themselves of any means of indicating those open sounds, as in 'L'Arlésienne,' that have hitherto been familiar as 'sons cuivrés,' until some new term should arise to take its place.

It looks, therefore, as if we had to do with a simple piece of carelessness on the part of Widor. In a treatise on modern orchestral technique, a writer's duty is to record existing practice, and he has no moral justification for making alterations or innovations in the accepted meaning of technical terms. So far as can be made out from the English translation of Widor's book, which is all that I have at hand, this is what he has done. But in his final directions (p. 60 of the translation) he says, in a passage to which Mr. Wotton does not appear to refer:

'In order to avoid all chance of misunderstanding, we must in future confine ourselves to the two following formulæ—*Con Sordini* for all *pianissimo* effects; *Cuivré* (with a +) for stopped effects *forte*.'

No exception can be taken to this, which does not conflict with previous practice; but the fact of his not permitting 'cuivré' to stand without + in these, his final directions, suggests that he was conscious all the time that the word is also applicable to open sounds, and greatly weakens the force of the passages on which Mr. Wotton relies.

Adequately to discuss the remainder of Mr. Wotton's article would be beyond the scope of a letter; in any case it would be unprofitable to deal with his instances seriatim. Possibly I may find an opportunity some day of treating the general subject of hand-stopping, which, as the article shows, is of more than merely antiquarian interest. In that event, any points raised by Mr. Wotton that call for comment will fall into their proper places.

As, however, he contends that notes marked with + have different values in 'Tristan' and 'Die Meistersinger' respectively, may I again appeal to authority? On this point the late Adolph Borsdorf informed me a few months before his death (and illustrated his information by playing relevant passages) that under Richter, whose principal horn in England he was for many years, no distinction was made in the manner of stopping these notes between the works in question. Having regard to Richter's career as a horn-player, and his relations with Wagner, it is difficult to see what more authoritative statement can be made on the point, unless some further memorandum by Wagner himself be unearthed.—Yours, &c., W. F. H. BLANDFORD.  
Isleworth.

SIR,—After carefully reading Mr. Wotton's article in the *Musical Times*, I fail to follow the writer's point. Is he trying to elucidate or create a mystery? There is no doubt in the mind of the orchestral player—in this country, at any rate—as to what he has to do under any of the following circumstances:

- (a) The part is marked 'Bouché,' or +.
- (b) " " " 'Sourdine.'
- (c) " " " 'Cuivrez.'

(N.B.—+ is seldom used in modern French scores except to indicate exactly how many notes are covered by the term 'bouché' placed at the beginning of a phrase.)

Before going on to explain what these terms mean to a horn-player—but not necessarily to the score reader (and each has a very definite and special meaning), I must beg leave to disagree with Mr. Wotton when he says, 'the mechanical part does not concern us.' It does. Ignorance of the complex and, by the layman, little understood technique of the horn is, undoubtedly, the main cause of altered meanings such as those to which Mr. Wotton refers. It is therefore necessary to explain the means by which the various tone-qualities are produced.

(a) 'Bouché' (Anglice, 'stopped').—Its literal and only meaning is that the bell is to be occluded by means of the hand. In these days, when the hand horn is no longer taught, the majority of horn-players employ but one method of stopping, and that is the maximum degree of occlusion possible with the hand. It was superfluous in the days of the valveless horn to mark a note 'stopped,' as it was necessarily either stopped or open according to its position in the scale (the rare exceptions which were obtainable by more than one degree of stopping need not be mentioned: they varied with different players, always, in practice, with the same result). Consequently a note marked 'bouché' cannot mean anything but a fully stopped note, which can be played *ppp* or *fff*, and though while *forte* the tone becomes 'cuivré' of necessity, it may be made 'cuivré' if required when played *piano*.

(b) 'Sourdine,' or mute.—This is an external contrivance which simply serves to alter the tone-colour, the latter being quite different from that obtained by stopping. Again it can be used for *piano* or *forte* effects, while the tone may be brassy or not as desired. In either case the tone-quality differs entirely from that produced by hand stopping. It also differs considerably according to whether a metal, wooden, or paper-mache mute is used, a fact that seems to have been overlooked alike by composers and writers on instrumentation. The metal mute holds the day in England, and the wooden mute in France. Low notes are generally bad with the wooden mute, and 'cuivré' effects are difficult to obtain. Notes played with a mute are less 'stuffy' in quality than hand-stopped notes.

(c) 'Cuivré,' or brassy.—This tone-quality is solely dependent upon the method of attacking the notes. It requires an experienced horn-player to do it *piano*, and is to a certain extent dependent on the length of the crook used and on the bore of the instrument (e.g., it is easier on the Trompe de chasse—in D, with a narrower bore than the orchestral horn—than on the French horn in F). In *forte* passages it is easy, and is even difficult to avoid with some of the old French instruments modernised which are so popular in England. Mr. Wotton mentions a passage in Debussy's 'Jeux' for horns *piano*, *légèrement cuivré*. In marking that passage Debussy calls neither for the mute nor for hand stopping, and a player who attempted either in the orchestra would at once be hauled over the coals. It is true that very slight stopping (not enough to alter the pitch a semitone) does help to produce the brassy tone—no doubt on account of the slight lengthening of the air-column—but if this method is employed the pitch must be corrected by the tuning-slide.

The brassy tone is produced by putting a sufficient amount of viciousness into the attack, followed up in *piano* passages by a small volume of air, and in *forte* passages by a large volume, the sound generally being allowed to die away more or less rapidly after the manner of a bell. There is always a strong accent on the original attack. Widor, in his 'Technique de l'Orchestre Moderne' (2nd ed., 1904, p. 68), says of *sons cuivrés*: 'Dans la grande force, les virtuoses cuivent les sons ouverts eux-mêmes, sans le secours de la main' ('In *fortissimo* passages players "brass" open notes without the help of the hand'). This passage seems to have been overlooked by Mr. Wotton, an omission which is likely to mislead in the light of the remainder of Widor's remarks. This explains the example quoted from Berlioz's 'Damnation de Faust,' and bears out my point that the 'cuivré' effect is quite feasible either open or stopped.

The marking of the 'Carillon' of 'L'Arlésienne' as *Chiuso* is obviously a blunder, but *cujusvis hominis est errare*. The proper term to have employed was *Metallico*, according to an Italian horn-player now in Paris, and formerly of the Scala at Milan.

As to the example from the 'Capriccio Espagnole,' we have already seen that in these days there is but one method of stopping, and that of course is the one employed. Notes are not necessarily 'brassed' because they are stopped, and the passage is always played in France with a slight alteration of the *nuances* marked, namely, *f* instead of *mf* for the first half, and *mf* instead of *p* for the second, but without any 'brassing'.—Yours, &c.,

Paris.

R. MORLEY PEGGE.

October, 1924.

## PRIEST-ORGANISTS

SIR,—Dr. Moody is fond of his gibe, but unconvincing in argument. He asserts, giving no reasons, that the position and duties of a priest-organist are outside the priestly office. I differ, and I gave my reasons last month. I suppose we shall each continue to hold our own opinion, for this is the fundamental point. This will be my last letter to you on the matter.

Dr. Moody wishes absolutely to exclude priests as Cathedral organists, because the position of organist, he says, should be held by men who have been trained for a specialised branch of the musical profession. It is good to find that he has now limited his argument, and no longer supports the original condemnation of all priest-organists as such, for the acceptance of that principle would rule out three-quarters of the Church organists in existence. Every one knows that the full-time trained professional organist is by comparison a *rara avis* even in large towns. Most organists are half-timers, so Dr. Moody's gibe about ill-prepared sermons recoils upon his own profession, for I make no doubt he knows how frequent are thoughtless accompaniments and ill-prepared voluntaries! The average Church organist gets his living in business or professional work, and adds from £10 per annum upwards to his income by his work as organist. There is no valid reason why, under present conditions, he should not do so, nor why a priest should not do the same.

With regard to Cathedral priest-organists, those few holding this office at present are, I believe, qualified under Dr. Moody's own requirement. The amount of time which each priest-organist spends on the different sides of his work is his own affair, and is measured by results, both spiritual and material. I leave this point for them to fight out with Dr. Moody! But I think there is no need for jealousy. There are never likely to be very many priests who by reason of training and experience are capable of filling Cathedral posts. Nevertheless, the doors of the organ-lofts can never be bolted and barred to priests until all professional organists form themselves into a trade union and admit none but whole-timers.

But I think that there is a side to this question which has never fully been faced and thought out. It is this: Why, in some cases, is a priest-organist sought for or appointed? Dr. Moody suggests 'backstairs' considerations. Now I certainly do *not* wish to claim for clergy any spiritual monopoly. But, with very great respect to lay-organists, of whom I myself was formerly one, and with many of whom I am in fairly close touch now, I venture to suggest a possible answer. First, there is abundant need in some cases for the subordination of self and technical work in service accompaniment to the fuller expression of the true spirit of the words sung; and for a more real endeavour to give both congregation and choir every chance adequately to express their worship in song. Again, many organists are either indifferent or opposed to the great revival in real Church music now taking place, while many priests are very interested in it. How many Church organists have read the 'Archbishops' Report' on Music in Worship, issued last year? Fifty per cent., I wonder? How many organists are really studying to make use of plainsong in the light of recent research, or singing to Anglican chants in speech-rhythm? Once more, some simple knowledge of liturgical studies is essential, but often lacking. The need for all this can be traced right through many services, from the beginning of the introductory voluntary to the close of the concluding one.

The theological studies of a priest do now, in several colleges, include a certain amount of Church music, and there is always the study of liturgies. Musical priests are keenly interested in the musical and liturgical researches and work of such men as the Rev. Dr. Woodward, the Rev. Dr. Fellowes, the Bishop of Truro, the Bishop of Ripon, the Rev. G. Palmer, Sir Richard Terry, Prof. Charles Wood, and others, because they know that they are making contributions of real value to Divine worship.

In fact, many clergy to-day often know much more about what is really good and fitting in Church worship and about music generally than they did even a few years ago. May I dare to ask that some organists, for their part, will study

more deeply the liturgical and devotional aspects of the worship of the Church?—Yours, &c.,

(REV.) A. M. SAMSON.

P.S.—Will Mr. T. Francis Forth kindly accept my thanks for his helpful letter?

SIR,—Mr. Forth has put a great case for the priest-organist, and makes one very good suggestion—admit such organists as are suitable to the office of deacon. No one can deny that the organist is a very important *minister* in the Church service; at least, a bad organist would do far more damage to the congregation's feelings than a bad priest, let the priest preach or sing the service never so badly. Admitting organists to Holy Orders would give some recognition to them which is generally lacking, and since they could then be admitted as assistant-curates (for musical duties), possibly their salaries could be augmented from curate funds and other sources which supply grants for curates. There would also follow an improvement in the vexed question of security. Curates discharged on the whim of a vicar have a right of appeal to the bishop. A year or two ago the R.C.O. asked that a similar right of appeal might also be allowed to organists, but nothing happened.

As to the parochial duties of such a deacon-organist, I think they should be confined to music, and there is plenty that could be done. There is a great movement on foot to establish in all villages musicians who can lead the village clubs in the ways of good music, establish community singing, village orchestras, and so on. Could any better parochial work be found for anyone than this? It is parochial, *and* needs a musician.

I also think this way out (deacon-organists) would achieve the purpose of Mr. John Newton. I think I am right in saying that he does not object, in the abstract, to organists taking Orders; but he fears a certain few take orders as a backstairs way to high positions. If all were in Orders this would be obviated.—Yours, &c.,

'VENTA BELGARUM.'

SIR,—Dr. Moody's letters are interesting—most of all in their ingenious begging of the question:

'When a man presents himself for Holy Orders [he writes], he devotes his life, or ought to do so, to a work which has no concern with the highly-specialised and exacting duties of a Cathedral organist.'

If this means anything, it implies that every clergyman ought to be a parish priest, and must be regarded as a renegade if he be not that and nothing else. But why? Dr. Moody gives no reason. The Bishops, certainly, do not agree with him. According to immemorial custom they continue to ordain as Priests of the Church schoolmasters, Fellows of Colleges, and other learned men, entirely independent of the parochial system of the Church. Some of themselves, indeed, have never been assistant-curates or vicars.

Are other professions to be judged by the same standard? Ought every medical man to be a general practitioner? Is a barrister betraying his class when he takes up journalism, or a solicitor when he becomes clerk to a County Council? And the professionally-qualified musician: What ought he to be, I wonder, if the principle be applied to him?

No. We have travelled far from the state of society in which every clerk found it advisable to be a Clerk in Orders. It is improbable that any future Bishop will be also Lord Chancellor of England, but priesthood is not a bar to any learned profession, and its value in many walks of life is becoming increasingly apparent.

There is another point of view which demands consideration. Some callings seem of themselves to be distinct calls to the ministry. Such are those already mentioned of the schoolmaster and college don, but none more clearly so than that of a Cathedral organist. For centuries his office has been growing in importance, as the science of organ-building has advanced, until he now occupies what is often the most prominent position in the conduct of divine service, and, to some minds, it must appear unseemly to find the organ-stool occupied by a layman. His 'highly-specialised



and exacting duties' are largely theological. Unless religion is to take second place to music in our Cathedrals, how can he be regarded as fully qualified to discharge them, if he be not a priest as well as a musician?—Yours, &c.,

SACERDOS·MUSICUS.

SIR,—The letter from 'A Provincial Organist' shows how important it is for musicians to band together locally, and by their united efforts counteract the effect of such unfair competition, which enables a clergyman to obtain an additional source of income at the expense of the well-qualified musicians who confine themselves to one profession. I would suggest that such a case as your correspondent brings to our notice should be referred to the Bishop of the diocese and to the patron of the benefice, for surely those in authority would agree that this mercenary conduct is not in keeping with the high calling of a priest.—Yours, &c.,

October, 1924.

L.R.A.M., A.R.C.M.

[This correspondence must now cease.—EDITOR.]

### THE ALTO DIFFICULTY

SIR,—In the average Church choir of men and boys the alto part is represented (!) either by a couple of boys with broken or breaking voices, or by a baritone or two singing *false alto*. The balance is bad, and the tone either feeble or over-aggressive. The responsibility for the part being thrown on one or two singers it is inevitable that frequent *contretemps* should occur through the absence of a singer: the part is either missing or less adequately represented than usual. A choirmaster who has arranged to sing an unaccompanied service or anthem often has, at the eleventh hour, to substitute another work, or if there are no important leads, to supply the missing part on a quiet organ stop. I have often wondered why composers and publishers do not meet the case of hundreds of such choirs by bringing out simple anthems and services for S.T.B. These need not necessarily be new; many well-known works of the simpler sort (especially those with organ accompaniment) could be arranged easily and effectively for three voices. Unless I am mistaken, a great deal of Franck's Church music, as well as the choral parts of his 'Psyche,' were written for S.T.B.; and I believe a great deal of other Church music in France is laid out in the same way, obviously in order to get over this alto difficulty. The advantages of such arrangements would be many. Chief among them would be the saving of time at rehearsal, the strengthening of bass and treble parts (as no singers would have to be withdrawn to supply the alto), the removal of uncertainty in making plans for unaccompanied singing, &c., &c. Perhaps an even greater gain would be the ending of the fetish of four-part writing. Anybody who has to do with our old glee composers will testify to the delightful effect obtainable from good three-part unaccompanied singing.

Another way out of the difficulty would be the dropping of the alto part in favour of an extra bass part. Most choirs are fairly strong in the bass department, and could without difficulty provide a first bass part. (I do not suggest dividing the tenor part, on account of the scarcity of real tenors. Moreover, if there were no alto part the importance of the higher tenor register would of course be increased.) Is there a hymn-tune book, or a selection of tunes, issued for S.T.B.? If not, I suggest that a well-arranged and inexpensive book of the kind would be widely appreciated. Perhaps some of your readers struggling with this particular difficulty in male-voice Church choirs will let us know what they think of the above suggestions.—Yours, &c.,

CHOIRMASTER.

Streatham Hill, S.W.2.

October, 1924.

### GOLDMARK'S 'THE QUEEN OF SHEBA'

SIR,—With reference to the query by 'Opera Lover' in the last issue of the *Musical Times*, re Goldmark's opera 'The Queen of Sheba,' I may say that I was present at a performance of this opera by the Carl Rosa Opera Company about fifteen years ago, and I believe Miss Doris Woodall was 'the Queen.' I have a copy of the vocal score

(published by F. Lucca, now Ricordi, of Milan), and it is clear that the part of 'the Queen' is scored for mezzo-soprano.—Yours, &c.,

2, Bradmore Road,  
Wolverhampton,

H. S. BAYLISS.

October, 1924.

### 18TH CENTURY 'SOCIETIES OF SINGERS'

SIR,—I have lately acquired Boyce's Cathedral Music in score, published in 1788.

In the first four pages is given a list of subscribers, among whom is mentioned 'The Society of Singers of Kingstone.' From the same list one gathers that comparatively few towns of England had their Society of Singers, so that the Royal Borough of Kingston was important musically at that time.

I should be glad if you, or any reader, are able to throw further light on these 'Societies of Singers' which flourished in those days.—Yours, &c.,

GEORGE J. FREEMAN.

45, Chatham Road,  
Kingston-on-Thames.

October, 1924.

### 'A NEW SYSTEM OF MUSICAL NOTATION'

SIR,—Having submitted the highly-ingenuous 'Parson's Notation' to several tests, I am convinced it is worthy of more than passing notice, and sincerely hope it may meet with enough approval to make its adoption possible. It would undoubtedly be easier, and of greater value, than Tonic Sol-fa, and after sufficient practice the figures would convey pitch and intervals. Its great merit is its simplicity, and the merest tyro learns the notes without the least trouble.

It is no easy thing to launch, but with sufficient support, and a publisher who would take the matter up, it could be done. As Mr. Parsons says, there is no need to unlearn the present notation. My own feeling is, it would supersede the present system. I find myself in disagreement with the inventor only over his remarks on memory-playing. One plays from memory not because of the difficulty of watching the notation, but because it undoubtedly engenders a better and more individual performance.—Yours, &c.,

21, Boundary Road, N.W.8.

R. J. PITCHER.

October, 1924.

### MUSIC AT SOUTHAMPTON

SIR,—I trust you will allow me to comment on the statement in the *Musical Times* that it is a reproach to Southampton that we have not held a Musical Competition Festival.

During the past four years one who is now recognised as belonging to the front rank of violinists has been associated with other artists in over fifty concerts and recitals in our town, with an average attendance of about sixty persons! Last week Madame d'Alvarez sang to an audience of about four hundred! Surely one might consider this an even greater reproach to the musicians of Southampton than the fact that we do not hold a competition festival. There seems such a spirit of apathy and prejudice, and in our narrow provincialism we become fearful that perhaps another can do things better than we can. We lack the real fire of enthusiasm for music and, regarding our art as a mere commercial enterprise, we turn aside from high and noble sentiment. Is it the craze for examinations that has contributed to the present conditions?

Plans are already laid for a great Beethoven Festival in 1927. Shall we rise to the occasion?—Yours, &c.,

10, Westwood Road,  
Southampton.

FRANZ SOMERS.

October, 1924.

### NEW ORGAN AT SHANGHAI CATHEDRAL: A CORRECTION

SIR,—Under 'Church and Organ Music' in your July issue, the announcement is made that the new organ for Holy Trinity Cathedral, Shanghai, had been recently erected, and opening recitals given by me. As many former residents of Shanghai, now scattered in various parts of the world, who regularly read the *Musical Times*, are interested

in this matter, I shall greatly appreciate a correction of this statement.

The new organ is not yet installed, but is in course of construction by Messrs. Harrison & Harrison. The instrument is expected to arrive at Shanghai next March, and it is hoped that the dedication and opening will take place during September.

The recitals announced as having been given were, of course, upon the present instrument.—Yours, &c.,

Holy Trinity Cathedral, R. C. YOUNG  
Shanghai. (Organist and Choirmaster).

August, 1924.

### 'BY SPECIAL REQUEST'

SIR,—Unscrupulous profiteers, 'road-hogs,' concert-room magpies, and other unpleasant people have had their biographers, who have described with extreme minuteness their imperfections, their behaviour in this world, and their probable abode in a world to come. But no one seems to have adequately sung the demerits of those selfish creatures who 'request' the substitution of one piece for another in a programme already advertised.

At a recently forthcoming Promenade Concert, Berlioz's 'Fantastic' Symphony was down for performance. But on the day, the Press informed us that 'by special request' the 'Pathetic' had been substituted. Who are these persons, and whence their power to over-ride a management? Why should they desire to spoil the enjoyment of a large number of music-lovers? That it is a large number is apparent to anyone who has attended a performance of the 'Fantastic' at the 'Proms.'

That these dogs in the manger possess exceedingly restricted musical ideas is obvious from their choice of substituted works. Some one who would 'request' Spohr's 'Consecration of Sound,' or a Symphony by Raff, Goetz, or Gouvy, in the place of some threadbare item, would have my secret sympathy, even though I disapproved his principles. But no! It is these threadbare works that they invariably select. When they have objected to a Symphony by Berlioz or Schumann, they must at times be puzzled as to which to choose out of the six or seven orchestral works they know by name.

Unfortunately, these kill-joys, in order to achieve their selfish ends, write to the management, whereas the trusting innocents who pay the management the compliment of believing in its good faith, do not. If this be so, the innocents must write too, pointing out that they are looking forward to hearing some particular work.

But what I want to know is, why these monkey tricks (the slang seems appropriate) are confined to the musical world? If I book a seat for the New Theatre, I do not expect to find that 'by special request' Somebody's Performing Geese will fill the programme instead of Bernard Shaw's 'Saint Joan.' If I go to a scientific lecture on Cro-Magnon man, or the Einstein theory, I run no risk of being presented with a slip, stating that 'by special request' Madame Istar's 'Cheery Chats with Congenital Idiots' will be given instead of the lecture. No! It is merely in the musical world that these things happen, and it is not to the credit of the musical world.

I may have written warmly, but I am not vindictive. I conclude with the sincere hope that the 'Pathetic' did not interfere unduly with the conversation of the Special-Requesters.—Yours, &c., TOM S. WOTTON.

St. Leonard's-on-Sea.

October, 1924.

### RAG-TIME

SIR,—With reference to Harry Farjeon's interesting article in the September issue of the *Musical Times* on 'Rag-Time,' surely he has overlooked what Coleridge-Taylor has done for negro music? I need scarcely remind you of his Op. 63, 'Symphonic Variations on an African Air,' produced by the Philharmonic Society in 1906, the subsequent neglect of which moved Mr. Herbert Antcliffe to write a special article in *Musical Opinion* a few months back, and also to deal with it at length in an article

he wrote on Coleridge-Taylor for one of the leading American musical quarterlies. Then, again, Coleridge-Taylor's Op. 75, 'The Bamboula,' a rhapsodic dance for orchestra—first produced at the Norfolk Festival, U.S.A., in 1911, and frequently heard here (it was recently broadcast from London)—is based on a West-Indian negro theme, and the Overture to the 'Song of Hiawatha,' Op. 30, No. 3, has an African air as its principal subject. In addition, at the request of the Oliver Ditson Co., he wrote his Op. 59, 'Twenty-Four Negro Melodies.' These were transcribed for the pianoforte, and five of them appeared also as Trios and exist in full orchestral garb, but still in MS.

One of the 'Four African Dances,' Op. 58, is based on a negro melody, and there remain (at present in MS.) a slow movement for violin and pianoforte on 'Deep River,' and a slow movement for violin and orchestra on 'Keep me from sinking down,' which was played by Miss Maud Powell at the Norfolk Festival, U.S.A., in 1913.—Yours, &c.,

53, Hunter Road, J. H. SMITHER JACKSON.  
Thornton Heath, Surrey.

October, 1924.

### THE WRONG BUS

SIR,—Your correspondent, Mr. Nichol, gives a correct version of Prout's words for the Fugue in C minor. But is his version right for the E minor (Book 2)? Some years ago the *Organist and Choirmaster* gave this Fugue in full score as a supplement, with Prout's words as follows:

'As I rode in a penny bus, going to the Mansion House,  
Off came the wheel,  
Down went the bus,  
All of the passengers fell in a heap  
On the floor of the rickety thing.'

This fits much better than the Bank bus, no slurs being necessary.—Yours, &c., C. F.

SIR,—Your correspondent, Mr. Nichol, has quoted Prof. Prout's words to the second Fugue correctly. The words—which were given to us at an I.S.M. Conference—for Fugue 10, Book 2, are slightly different from those quoted by Mr. Nichol in the *Musical Times* for October:

'As I rode in a penny bus, going to the Mansion House, off came a wheel, down went the bus; all the passengers fell in a heap on the floor of the rickety thing.'

We have the words to all of the forty-eight Fugues, and have heard Prof. Prout play them at various I.S.M. Conferences. He was, indeed, a true Bach-lover.—Yours, &c.,

A LIVERPOOL TEACHER.

October, 1924.

SIR,—Mr. Ernest Nichol's recollections of Prof. Prout's words to the E minor ('Forty-Eight,' Book 2), of Bach are different from mine. As this is one of the very best, may I give my version (which has the advantage over Mr. Nichol's in that it has *one syllable to one note*)?:

'As I sat on a penny bus  
Going to the Man-sion House,  
Off came a wheel,  
Down went the bus,  
All of the passengers fell in a heap  
On the floor of the rickety thing.'

—Yours, &c.,

E. MARKHAM LEE.

[Some letters are held over for want of space.—EDITOR.]

Barclay's Bank Musical Society opens its season at Queen's Hall in December with Félicien David's 'The Desert,' and a selection of part-songs to be sung by the choir. The list of works proposed for the orchestra alone includes Moussorgsky's 'Une Nuit sur le Mont Chauve,' the 'Tannhäuser' Overture, Tchaikovsky's 'Pathetic' Symphony, and Coleridge-Taylor's Ballade in A minor.



## Sixty Years Ago

From the *Musical Times* of November, 1864:

At the Bristol Church Congress, on October 15, Mr. John Hullah read an interesting paper on 'Church Music,' in which he commented very ably upon the manner in which the choral services were conducted in the present day, and pointed out the many difficulties which beset a new incumbent who desires that the music in his Church should be efficiently performed. The principal portion of his address, however, was directed against the employment of boys in the choirs of Cathedrals; and this question he considered not only in relation to the music, but with reference to the boys themselves. 'A choir boy,' he said—'I mean now a boy called upon to assist at one, or more often two, services every day—has, in comparison with other boys, his chances of receiving a good education seriously diminished. A large portion of his time, and more of his energy, are consumed not merely in the all but exclusive study of one difficult and engrossing art, but in the exercise of that art as a profession.' To remedy this evil he proposed the employment of women in place of boys; and urged as a strong reason for so doing that the second parts in the great choral works of Haydn, Mozart, Beethoven, Spohr, and even Mendelssohn, are uniformly written for the contralto, or lower female voice. The address was listened to with the greatest attention.

## Sharps and Flats

Band: 'Entry of the Goods' (Wagner).—B.B.C. programme in *Evening News*.

A successful performer will never broadcast . . . Broadcasting is all right for unsuccessful artists and for hyenas at the Zoo, and things like that.—*Lionel Powell*.

The time has gone by to treat jazz with contempt. It is a new musical development.—*A. B. Walkley*.

Ah, you thought I was fat! It is all wrong; singers have no need to be fat.—*Galli-Curci*.

I have adhered to formal morning dress—swallow-tails—for the Cathedral functions, and I would like to see this general, especially as such costume is at once graceful and dignified.—*Leigh Henry*.

Many hymns make the singer describe himself as a worm.—*Speaker at the Church Congress*.

I thank God there is not a single worm in our Hymnal.—*The Chairman of the Congregational Union*.

I am a farmer. Yes; my farm is at Catskills, my home in Minneapolis. Of course I don't go out ploughing or anything like that, but I love to be among my animals.—*Galli-Curci*.

. . . the worst and infinitely larger body of journalists, its parasitic lick-spittles and toadies, who remind one of nothing so much as the descriptions which occultists give one of the unimaginably foul and loathsome elementals which they declare gather round the besotted carcass of a man in the infra-bestial coma of helpless blind drunkenness, drawn to him by the vile emanations, and feeding and drawing sustenance, vampire-like, from his abject beastliness.—*Kaikhosru Sorabji*.

## The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Wanted a good accompanist (lady) for mutual practice. One or two evenings a week. Western district.—*V. K. C., c/o Musical Times*.

Brotherhood Orchestra, Oakley Place, Old Kent Road, S.E., has vacancies for lady and gentlemen instrumentalists. Good library.—*A. PEARSON, 30, Wrigglesworth Street, Monson Road, New Cross, S.E. 14; or Sunday afternoon, at 3 p.m.*

Lady violin and viola player wishes to know of an orchestra or chamber music combination meeting for rehearsal in W. or S.W. London. Morning or afternoon.—*Mrs. CRONIN, 119, Ribblesdale Road, Streatham, S.W. 16.*

There are vacancies for new members in the East Finchley Orchestra.—*Hon. secretary, Miss CALLARD, 24, Southwood Lawn Road, Highgate, N.6 (tele.: Hornsey 502).*

Viola players, second violins, and 'cellist, capable of playing principal and solo in good orchestral music, are invited to apply for membership in the Dorian Symphony Orchestra, Westminster, S.W. Rehearsals, Mondays, 7.30.—Prospectus post free from the SECRETARY, 30, The Green, Twickenham.

Lady pianist, experienced in quartet playing, wishes to meet instrumentalists for mutual practice, or would accompany vocalist. Good sight-reader. Any time, day or evening. S.W. district.—*N. E. E., c/o Musical Times*.

Wanted good amateur instrumentalists wishing to gain orchestral experience. Practice, Sunday mornings.—*4, Fairland Road, Romford Road, E.15.*

Lady viola player wants practice in chamber and orchestral music. London or S.W. suburbs.—*OMEGA, c/o Musical Times*.

The Battersea Polytechnic Choral Society has resumed rehearsals. Mondays, 8 to 9.30. Vacancies for all voices.

Wanted for Brotherhood Orchestra in West Ham, first and second violins, clarinet, trombone, and side-drum and effects. Trombone and side-drum found.—*A. E. K., 12, Sussex Street, Barking Road, E.13.*

Bass vocalist wishes to meet other singers for trios and quartets.—*C. DAWSON, 'Aysgarth,' Shirley Road, Croydon.*

Applications are invited from orchestral players to join the newly-formed Insurance Orchestral Society of London. Rehearsals in the City, Tuesdays, 5.45 to 7.30 p.m. Works by Elgar, Holst, Bantock, Grainger, and Vaughan Williams will be rehearsed. Conductor, Mr. Harold Rawlinson.—Communications, &c., to Mr. THOMAS WALLACE, 60, Watling Street, E.C.4.

Instrumentalist wishes to meet pianist (gentleman) for mutual practice.—*V., c/o Musical Times*.

'Cellist wishes to meet moderately good players of the violin and pianoforte, with view to practice of easy trios, &c. East Dulwich.—*C. S., c/o Musical Times*.

Organist (young), commencing study of orchestral conducting, offers services (voluntary) as sub-conductor to any good London amateur orchestra. State time and day.—*C. L., c/o Musical Times*.

Pianist (lady) wishes to meet vocalist, violinist, or 'cellist for mutual practice; or would form trio. S.E. district.—*M. G., c/o Musical Times*.

Vacancies for first tenors in Wood Green Adult School Male-Voice Prize Choir. Write, CONDUCTOR, 48, Upper Park Road, New Southgate, N.11; or call, Tuesdays, at 8.30, at Practice Hall, 341, High Road, Wood Green, N.22.

Trained vocalist (lady) wishes to meet accompanist weekly for study. S. London.—*M. S., c/o Musical Times*.

Chiswick and Gunnersbury Philharmonic Society (conductor, Mr. David M. Davis) would especially welcome men's voices for 'Il Trovatore' (concert version) and 'King Olaf.' Vacancy for double-bass, and others in choir and orchestra. Practices at Chiswick Town Hall, Mondays (orchestra) and Thursdays (choir).—*Hon. orchestral secretary, E. LESLIE SIKES, 223a, Hammersmith Road, W.6.*

Accompanist wishes to meet vocalists and instrumentalists with extensive repertoires of the classics.—*37, Palace Square, Upper Norwood, S.E. 19.*

Davenport Musical Club, Stockport, has vacancies for amateur instrumentalists for small orchestra. Also vocalists.—*Hon. secretary, Miss TETLOW, 137, Buxton Road, Stockport.*

Soprano wishes to meet accompanist for mutual practice. N.W. London.—*J. G., 22, Hillfield Road, W. Hampstead, N.W. 6.*

Lady pianist (L.R.A.M.) wishes to meet vocalist or instrumentalist for mutual practice.—A. Z., c/o *Musical Times*. Sunbury Choral and Orchestral Society would welcome amateur instrumentalists (strings and wind). Practices Tuesdays, at 7.30, in St. Mary's Parish Room, Sunbury-on-Thames.—Hon. conductor, Mr. H. POOLE, 7, Littleton Cottages, Shepperton.

'Cellist required to join violinist and pianist for weekly practice in West-End studio.—Miss L. KAY, Belmont Hotel, Highbury New Park, N.5.

A few more strings are required for the Tudor String Players, meeting at Victoria every Thursday. Good reading and regularity essential. Byrd, Bach, Handel, &c.—C. J. BATES, 76, Leighton Road, Ealing, W.13.

The Tudor Singers require a tenor and bass. Good reading and regularity essential. Meetings on Fridays at Victoria. Byrd, Morley, Palestrina, &c.—C. J. BATES, 76, Leighton Road, Ealing, W.13.

Tenors and basses in East London are invited to join St. Stephen's, Bow, Choral Society. Tuesday evenings. Bach's '100th Psalm' and the People's Palace Festival Competition Music.—CONDUCTOR, 32, Marlborough Road, E.18.

Amateur instrumentalists, must be good readers, wanted to assist in Disabled Soldiers' Orchestra. S.W. district. Rehearsals, Thursdays, 7.30.—Musical Director, JOHN MASON, 2, Wardo Avenue, Fulham, S.W.6.

Lady violinist wishes to meet pianist and 'cellist for mutual practice. Two evenings a week. S.W. district preferred.—B. S., c/o *Musical Times*.

Vocalist (soprano) wishes to meet lady accompanist for mutual practice. One evening a week. Near Clapham.—L., 197, Elmhurst Mansions, Clapham, S.W.4.

Highgate Village Orchestra. Practices every Tuesday evening at North Hill Hall (33, North Hill), Highgate, N.6. Vacancies for good strings, flute, oboe, bassoon, and horn. Programme includes Beethoven's fifth Symphony and 'Prometheus' Overture, 'Ballet Egyptien,' 'Reine de Saba,' Butterworth's 'Shropshire Lad,' and German's 'Merrie England.'—Applications to Mr. PETER FARQUHARSON, 'Heather Hill,' Bloomfield Road, Highgate, N.6.

Brotherhood Orchestra, North Hill Hall (33, North Hill), Highgate, N.6, has vacancies for new members, ladies and gentlemen. Tuesday evenings.—Conductor, Mr. PETER FARQUHARSON, 'Heather Hill,' Bloomfield Road, Highgate, N.6.

Enthusiastic amateur players, violin, viola, 'cello, bass, and wood-wind, urgently wanted to complete small orchestra in Highgate district. Weekly.—CONDUCTOR, 27, Anson Road, Tufnell Park, N.7.

Amateur viola and 'cello players required for Civil Service Orchestra. Rehearsals, Thursdays, 5.30 to 7.30.—HON. SECRETARY, 50, High Road, Chiswick, W.4 (Tel.: Chiswick 1824).

The Kensington Orchestra has vacancies for good amateur 'cello, brass, and wood-wind players. Thursdays, 8 to 9.45. Symphonies, overtures, suites, &c., are being practised with a view to a concert in the New Year. Orchestra plays on the first Sunday in each month in Lancaster Road Church, Ladbroke Grove, W.—Hon. secretary, S. H. KESSELS, 57, Kempe Road, Kensal Rise, N.W.6.

Trebles, altos, tenors, and basses desirous of assisting at the fortnightly evening services at St. Paul's Church, Aldgate, E., are asked to communicate with F.R.C.O., 22, Shelley Avenue, Manor Park, Essex. Good music.

Besides assisting the choral performances of the Croydon Philharmonic Society, the Croydon Symphony Orchestra has chosen the following works for its season's programme: Borodin's Symphony in B minor; Beethoven's fifth Symphony; d'Erlanger's Piano-forte Concerto (Pouishnoff); Holst's 'Perfect Fool' Ballet; 'Italian Serenade' and 'Willow the Wisp,' by W. H. Reed; Borodin's 'Prince Igor' Overture and Dances; and 'Phæton,' by Saint-Saëns.

## ROYAL ACADEMY OF MUSIC

The Academy re-opened for the new academical year on September 22, with a large number of new pupils for the ordinary curriculum, the teachers' training course, and the special course for conductors.

One important change in the course of study takes place this term with the introduction for the first time of the 'Review week.' This is a week near the end of each term in which the regular lessons cease, their place being taken by courses of special lecture-lessons, lectures, recitals, and concerts. The Review week for the present term begins on December 1, and the lecturers announced include Sir Johnston Forbes-Robertson, Prof. T. P. Nunn, Professor of Education in the London University, Mr. F. Roscoe, of the Teachers' Registration Council, and Mr. Leonard E. Hill, of the National Institute for Medical Research, all of whom will lecture upon subjects on which they are leading experts, and which will be of interest and value to serious music students. The recitals include a viola recital by Mr. Lionel Tertis and a piano-forte recital by Miss Katharine Goodson. On Wednesday afternoons, November, 5, 12, and 26, lectures will be given in Duke's Hall by Mr. Percy Scholes.

The following scholarships have been awarded: Josephine Troup Scholarship (composition) to Gladys M. Cohen (London), Olive M. Pull being commended. Goring Thomas Scholarship (composition) to Godfrey Sampson (Gloucester). Sir Michael Costa Scholarship (composition) to William Alwyn (Northampton), Clifford M. Curzon being highly commended. Elizabeth Stokes Scholarship (piano-forte) to Dorothy Phillips (Glasgow), the following being highly commended: Ellen E. McCartney, Kathleen E. Fenton, Enid M. Stacy, Constance A. Cox, and Mary W. Walter. Elizabeth Stokes Open Scholarship (piano-forte) to Doris Hibbert (Nottingham), Clifford M. Curzon being very highly commended. Thalberg Scholarship (piano-forte) to Clifford M. Curzon (London). Ross Scholarship (female vocalists) to Margaret Hale (Bedwas, Mon.), Grace Reynolds and Jessie Hewson being very highly commended, and the following commended: Margaret Wilkinson, Stella Browne, Vera Kneebone, and Mary Fuller. John Stokes Scholarship (baritones) to Ian B. Anderson (Southport), Walter J. Burchell being commended. John Stokes Open Scholarship (baritones) to Glyndwr T. Jones (Llanely). Broughton Packer Bath Scholarship (violin) to Edna M. Moore (Grays, Essex), Michael Yager being very highly commended, and Cyril H. Hellier highly commended. Henry Smart Scholarship (organ and composition) to Owen le P. Franklin (London). Maud Mary Gooch Scholarship (organ) to Montague T. Matthews (Watford). Ross Scholarship (wind instrumentalists) to Helen Gaskell (Twickenham), for oboe playing. Ada Lewis Scholarships have been awarded as follows: Singing, to Irene G. Morden (Ilford), Margaret T. Godley being very highly commended, and Irene K. Hitch and Muriel D. Sargent commended; piano-forte, to Hilda Bor (London), Marion G. J. McTurk being very highly commended, and the following commended: Dorothy B. Tichbon, Mary W. Walter, Constance A. Cox, and Hilda M. W. Noble; violoncello, to Stanley E. Tizzard (London), Kathleen J. Jacobs being highly commended. Alexander Roller Prize (piano-forte) to Gerard Moorat (Boulogne-sur-Mer).

## ROYAL COLLEGE OF MUSIC

The Christmas term marks the opening of a new College year. Sir Hugh Allen, the Director, gave his terminal address to a gathering of students and friends that could barely find room in the concert hall. The summer vacation, so far from acting as a soporific to a strenuous life, seems to have sent the students back to the College more insatiable than ever, and by the time these lines are in print the first half of the term will have produced six concerts (two being orchestral), a Patron's Fund rehearsal for executive artists, and a dress rehearsal of extracts from 'Faust,' 'Pagliacci,' and 'Cavalleria Rusticana,' with scenery and full orchestra, under the direction of Mr. Cairns James and Mr. Grünebaum. The operatic class is paying tribute to the late Sir Charles Stanford, who directed the



class for over thirty years, and has in rehearsal, under the direction of Mr. James and Mr. Waddington, the composer's 'Shamus O'Brien,' one of his most brilliant and characteristic achievements in the domain of light opera. It is hoped that this will be ready for performance in December.

The ballet class is giving its attention to works by College composers, and has in preparation a new mime-play by Gavin Gordon-Brown, who has not only written the music but has devised the choreography, with the aid of Lady George Cholmondeley and Miss Penelope Spencer.

Once more the generosity of Mr. W. W. Cobbett has to be recorded, this upholder of chamber music having offered prizes to the amount of fifty guineas for the best performance at the College concerts of the current term, preference being given to works by British composers, especially prize works of former Cobbett competitions.

A competition for operatic exhibitions for men singers was held at the beginning of the term, when the following were the successful candidates: Albert Stanley Digney, Charles Draper, Karl Melene, Arthur Robert Poole, and Edgar Williams.

### TRINITY COLLEGE OF MUSIC

The term opened auspiciously, for in the first few days it was seen that not only would the number of students show an advance on any previous term, but that the average number of subjects taken by individual students would also be greater.

Then, too, Sir Richard Terry's inaugural address on 'Tudor Instrumental Music' proved most popular to the students, and deservedly attracted a goodly number of the outside public. Moreover, not to be too insistent, an added sense of its merit may be gathered from the fact that Sir Richard's remarks were made the subject of an informative leading article in one of the important London daily newspapers.

Three concerts were given during the past month by professors of the College, as well as two 'special' concerts by students—the success of which afforded further proof of the live nature of the work carried on by the College.

At the recent distribution by the Bishop of London to Ordination candidates, three of the four prizes awarded for Elocution, &c., were won by members of Dr. Oldroyd's Clergy Voice-Training Class.

The alterations and considerable improvements to the College Library are nearing completion, and it is hoped to hold the dedication ceremony to the memory of the late Sir Frederick Bridge sometime in November.

Several distributions of certificates gained in provincial Centres in connection with the College scheme of Local Examinations were held recently. Dr. E. F. Horner attended as the representative of the College.

### THE COMING SEASON

#### ORCHESTRAL CONCERTS IN LONDON

**ROYAL PHILHARMONIC SOCIETY.**—Seven evening concerts at Queen's Hall, the first six on Thursdays. Dates and conductors: November 20, Wilhelm Furtwängler; December 4, Bruno Walter; January 29, Eugène Goossens; February 26, Ernest Ansermet; March 19, Felix Weingartner; April 2, Paul Klenau; April 27 (a British programme), Hamilton Harty (*see p. 1002*).

**QUEEN'S HALL SYMPHONY CONCERTS.**—Twelve Saturday afternoon concerts at Queen's Hall, conducted by Sir Henry Wood. Dates: (October 11 and 28), November 8 and 22, January 10 and 24, February 7 and 21, March 7 and 21, April 25, and May 9.

**LONDON SYMPHONY ORCHESTRA.**—Twelve Monday evening concerts at Queen's Hall. Dates and conductors: (October 20, Albert Coates); November 3, Albert Coates; November 24, Wilhelm Furtwängler; December 8, Bruno Walter; January 12, Vladimir Shavitch; February 9 and 16, Furtwängler; March 9 and 23, Felix Weingartner; April 6, Georg Schneevogt; May 11 and 25 (the 'Choral' Symphony with the Philharmonic Choir), Serge Kusewitzky.

**STROLLING PLAYERS' AMATEUR ORCHESTRAL SOCIETY.**—Concerts at Queen's Hall, under Mr. Joseph Ivimey, on December 11, February 19, and April 23. The programmes include Holbrooke's 'The Birds of Rhiannon,' Cowen's 'Concertstücke' for pianoforte and orchestra, Goossens's 'Symphonietta,' and two Tone-Poems by Frank Bridge.

**AMATEUR ORCHESTRA OF LONDON.**—Concerts at Kingsway Hall on January 19 and May 4, under Mr. Wynn Reeves. Symphonies, Concertos, &c.; Moussorgsky's 'Une Nuit sur le Mont Chauve.'

**BARCLAY'S BANK MUSICAL SOCIETY (AMATEUR).**—Concerts at Queen's Hall on December 12 and April 9. The 'Pathetic' Symphony, Coleridge-Taylor's Ballade in A minor, Moussorgsky's 'Une Nuit sur le Mont Chauve,' &c., under Mr. Herbert Rouse. Also choral music under Mr. H. W. Pierce.

**THE CIVIL SERVICE ORCHESTRA** announces a concert at Queen's Hall on November 27, under Mr. B. Patterson Parker. Haydn's 'London' Symphony, Beethoven's fourth Pianoforte Concerto (Miss Irene Scharrer), and Handel's 'Water Music.'

#### CHORAL CONCERTS IN LONDON AND SUBURBS

**ROYAL CHORAL SOCIETY.**—Eight concerts at the Royal Albert Hall on Saturday afternoons. Dates, works, and conductors: (October 18, 'Elijah,' Mr. Albert Coates); November 15, Elgar's 'The Spirit of England' and Dame Ethel Smyth's Mass in D, Dr. Malcolm Sargent; December 20, Carols, Mr. H. L. Balfour; January 3, 'The Messiah,' Mr. H. L. Balfour; January 31, 'Hiawatha,' Mr. Eugene Goossens; February 28, 'The Dream of Gerontius'; March 21, Mass in B minor, Mr. Hamilton Harty. The last concert of the season is the performance of 'The Messiah,' under Dr. E. C. Bairstow, on Good Friday, April 10.

**ALEXANDRA PALACE CHORAL AND ORCHESTRAL SOCIETY (Mr. Allen Gill).**—(October 11, 'Elijah'); November 15, the third Acts of 'Tannhäuser' and 'Lohengrin'; December 6, 'The Song of Hiawatha'; February 7, the Mass in B minor; March 7, 'The Dream of Gerontius'; May 2, 'The Apostles.' The customary Good Friday performance of 'The Messiah' will not be given.

**BACH CHOIR (Dr. Vaughan Williams).**—'Stabat Mater' (Stanford); 'God's time is the best'; 'St. Matthew' Passion.

**BATTERSEA AND WANDSWORTH CHORAL UNION (Mr. D. Ritson Smith).**—'Phaëdra Crohoore'; 'The Wreck of the Hesperus' (Anderton); 'The Mountebanks' (Easthope Martin); part-songs.

**BROMLEY CHORAL SOCIETY (Mr. Frederic Fertel).**—'Merrie England'; selections from operas.

**CENTRAL CROYDON MUSICAL SOCIETY (Mr. H. Leslie-Smith).**—'Meg Blane' (Coleridge-Taylor); 'Tom Jones'; Brahms's 'Requiem'; 'The Messiah.'

**CHISWICK AND GUNNERSBURY PHILHARMONIC SOCIETY (Mr. David M. Davis).**—'Il Trovatore'; 'King Olaf.'

**CIVIL SERVICE CHOIR (Mr. Rutland Boughton).**—December 4, Bach's 'Sleepers, wake' and Boughton's 'The City'; February 4, Elizabethan music; April 1, Bach's 'Be not afraid' and Bainton's Choral Symphony, 'Before Sunrise.' Programmes are long and varied, and include chamber music.

**CITY TEMPLE CHORAL SOCIETY (Mr. Allan Brown).**—'Elijah'; 'The Messiah'; 'Christmas Oratorio'; 'The Creation'; 'Requiem' (Verdi); 'The Crucifixion.'

**CROYDON SYMPHONY ORCHESTRA AND PHILHARMONIC SOCIETY (Mr. W. H. Reed and Mr. Alan J. Kirby).**—'The Dream of Gerontius'; 'Hiawatha,' Parts 1 and 2; 'A Song of Destiny' (Brahms); part-songs.

**CRYSTAL PALACE CHORAL AND ORCHESTRAL SOCIETY (Mr. Walter Hedgcock).**—'Merrie England'; 'The Black Knight'; 'A Tale of Old Japan'; 'Blest Fair of Sirens.'

**EALING CHORAL AND ORCHESTRAL SOCIETY (Mr. A. C. Praeger).**—'Ave atque vale' (Stanford); 'Walpurgis Night'; 'The Desert'; 'The Spectre's Bride'; 'Hero and Leander.'

EALING PHILHARMONIC SOCIETY (Mr. E. Victor Williams).—‘Athalie’; ‘The Dream of Gerontius’; ‘Carmen.’

ELTHAM CHORAL SOCIETY (Mr. Ernest Leeds).—‘The Rebel Maid’ (Montague Phillips).

FINCHLEY MUSICAL SOCIETY (Mr. A. C. Cundell).—‘A Tale of Old Japan.’

HARROW AND GREENHILL CHORAL SOCIETY (Mr. F. W. Belchamber).—‘Stabat Mater’ (Rossini); ‘The Wedding of Shon Maclean’; ‘Les Cloches de Corneville.’

HIGHGATE CHORAL SOCIETY (Mr. F. Cunningham Woods).—‘John Gilpin’ (Cowen).

L.N.E.R. MUSICAL SOCIETY (Col. W. Johnson Galloway).—‘Christmas Eve’ (Dr. Stanley Marchant).

LONDON CHORAL SOCIETY (Mr. Arthur Fagge).—Mass in D (Beethoven); ‘The Kingdom’; miscellaneous.

LOUGHTON CHORAL SOCIETY AND ORCHESTRA (Mr. Henry Riding).—‘The Last Judgment’; ‘The Rebel Maid’ (Montague Phillips).

MILL HILL MUSICAL SOCIETY (Mr. L. A. Cane).—‘The Messiah.’

ORPINGTON AND ST. MARY CRAY CHORAL AND ORCHESTRAL SOCIETY (Mr. Sydney Smith).—‘The Pied Piper of Hamelin’ (Walthew); ‘Christmas Day’ (Holst); ‘Fantasia on Christmas Carols’ (Vaughan Williams); ‘Passion Music’ (Haydn).

PENGE AND DISTRICT CHORAL AND ORCHESTRAL SOCIETY (Mr. Alfred B. Choat).—Three concerts at the Crystal Palace. ‘A Princess of Kensington’; ‘Tom Jones’; ‘King Olaf.’

PEOPLE’S PALACE CHORAL SOCIETY AND ORCHESTRAL SOCIETY (Mr. Frank Idle).—‘Elijah’; ‘Cavalleria Rusticana’; ‘The Pied Piper of Hamelin’ (Parry); ‘Faust’ (Berlioz); ‘The Messiah.’

PHILHARMONIC CHOIR (Mr. C. Kennedy Scott).—Concerts at Queen’s Hall on November 13, the B minor Mass; May 21, Henschel’s ‘Requiem’; Brahms’s ‘Alto Rhapsody,’ and ‘St. Patrick’s Breastplate,’ by Arnold Bax; performance of the B minor Mass for children on November 29; Delius’s ‘Mass of Life’ for the Royal Philharmonic Society on April 2; the ‘Choral’ Symphony for the London Symphony Orchestra on May 25.

PLUMSTEAD CENTRAL HALL CHOIR AND ORCHESTRAL SOCIETY (Mr. W. Wilson).—‘Hiawatha’; ‘For the Fallen’; ‘Cavalleria Rusticana’; ‘Tom Jones’; ‘The Messiah.’

PURLEY CHORAL UNION (Mr. Harold Macpherson).—‘Blest Pair of Sirens’; ‘The Golden Legend’; ‘Requiem’ (Brahms).

ST. JAMES’S CHORAL SOCIETY, EDMONTON (Mr. J. W. Barran).—‘The May Queen’; ‘Olivet to Calvary.’

SOUTH LONDON PHILHARMONIC SOCIETY (Mr. William H. Kerridge).—‘Elijah’; ‘Stabat Mater’ (Dvorák); ‘Hymn of Jesus’ (Holst); ‘Hymn to Dionysus’ (Holst); ‘The Pied Piper of Hamelin’ (Parry); part-songs and madrigals.

SOUTH-WEST CHORAL SOCIETY (Mr. Arthur R. Saunders).—‘Fantasia on Christmas Carols’ (Vaughan Williams); cantata choruses by Elgar; folk-songs arranged by Holst; part-songs and madrigals.

SUTTON MUSICAL SOCIETY (Mr. H. L. Balfour).—‘Tom Jones’; ‘St. Cecilia’s Day’ (Handel); ‘Bon-bon Suite’ (Coleridge-Taylor).

TWICKENHAM MUSICAL SOCIETY (Mr. E. Thornton Lofthouse).—‘Song of Destiny’; Three Carols with orchestra (Warlock).

WEST LONDON CHORAL AND ORCHESTRAL SOCIETY (Mr. William Holmes).—‘Hiawatha’s Wedding-Feast’; ‘Kubla Khan’ (Coleridge-Taylor); oratorio choruses.

WEST LONDON CHORAL UNION (Mr. Fred A. Simpson).—‘Melusina’ (Hofmann); ‘The Mystic Trumpeter’; ‘King Olaf’; ‘King Estmere’ (Holst).

WEST MIDDLESEX MUSICAL SOCIETY (Mr. C. Stanley Smallman).—‘Faust’ (Gounod); ‘The Revenge’; ‘The Seasons.’

WESTMINSTER CHORAL SOCIETY (Mr. Vincent Thomas).—‘Be not afraid,’ ‘I wrestle and pray,’ ‘Blessing, glory, and wisdom,’ and ‘God so loved the world’ (Bach); ‘Cum sancto spiritu’ (Mozart); ‘The Princess’ (Stanford); ‘St. Cecilia’s Day’ and ‘Acis and Galatea’ (Handel); ‘Liebeslieder Walzer’ (Brahms).

WILLESDEN GREEN AND CRICKLEWOOD CHORAL SOCIETY (Mr. F. W. Belchamber).—‘Merrie England’; ‘The Redemption.’

WIMBLEDON CHORAL SOCIETY (Mr. Kenneth A. Brown).—‘Hiawatha’; ‘The Golden Legend.’

WIMBLEDON PHILHARMONIC SOCIETY (Mr. F. Wilment Bates).—‘A Tale of Old Japan’; ‘The Wedding of Shon Maclean’; part-songs.

WOODSIDE CHORAL SOCIETY (Mr. N. Appleton).—‘The Bard of Avon’ (Gaul); ‘The Wedding of Shon Maclean’; ‘Phaudrig Crohoore.’

#### PROVINCIAL SOCIETIES

BARNESLEY ST. CECILIA SOCIETY.—‘Acis and Galatea’; part-songs; ‘The Messiah’; ‘The Apostles.’

BATH CHORAL AND ORCHESTRAL SOCIETY (Mr. H. T. Sims).—‘The Spectre’s Bride.’

BELFAST PHILHARMONIC SOCIETY (Mr. E. Godfrey Brown).—‘Elijah’; ‘Toward the Unknown Region’ (Vaughan Williams); ‘To Wonder’ (Norman Hay); ‘The Dream of Gerontius’ (conducted by Sir Henry Wood).

BIRMINGHAM BACH SOCIETY (Mr. J. Bernard Jackson).—‘Praise the Lord, all ye heathen,’ ‘If thou but sufferest God to guide thee,’ ‘King of Heaven, be Thou welcome’ (Bach); ‘King Arthur’ (Parcell); ‘Whatso’er ye do’ (Buxtehude).

BIRMINGHAM FESTIVAL CHORAL SOCIETY (Mr. Adrian C. Boulton).—‘The Dream of Gerontius’; ‘Sea’ Symphony (Vaughan Williams); ‘Blake’ (Graham Godfrey); Mass in B minor; ‘The Messiah.’

BOLTON CHORAL UNION (Mr. Thomas Booth and Mr. Hamilton Harty).—‘The Rebel Maid’ (Montague Phillips); ‘The Messiah’; ‘At the Eastern Gate’ (Maclean); ‘Kubla Khan’ (Coleridge-Taylor); ‘Elijah.’

BOSTON CHORAL SOCIETY (Dr. Gordon A. Slater).—‘The Messiah’; ‘St. Matthew’ Passion. Monthly chamber concerts and song recitals.

BRADFORD FESTIVAL CHORAL SOCIETY (Dr. E. C. Bairstow).—‘A Vision of Life’ (Parry); ‘The Pied Piper of Hamelin’; ‘Elijah’; ‘Stabat Mater’ (Stanford); ‘Mystical Songs’ (Vaughan Williams).

BRADFORD OLD CHORAL SOCIETY (Mr. Wilfrid Knight).—‘Requiem’ (Verdi); ‘The Messiah’; ‘Samson and Delilah.’

BRIGHTON CHORAL SOCIETY (Mr. W. Singleton).—‘The Sun-Worshippers’ (Bantock); ‘Ode to the North-East Wind’ (Cliffe).

BRIGHTON AND HOVE HARMONIC SOCIETY (Mr. Percy Taylor).—‘The Ancient Mariner’; ‘Tannhäuser,’ Act 3; ‘The Dream of Gerontius’; ‘The Golden Legend.’

BUDLEIGH SALTERN TON MUSICAL SOCIETY (Mr. Hugh Fowler).—‘The Song of Hiawatha.’

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY (Dr. C. B. Rootham).—‘Magnificat’ (Bach); ‘Requiem’ (Mozart); ‘Falmouth’ (R. F. Woodman).

CARDIFF BLUE RIBBON CHOIR (Mr. Jenkyn Morris).—‘The Revenge’; ‘Requiem’ (Mozart); ‘The Messiah.’

CLECKHEATON PHILHARMONIC SOCIETY (Mr. Charles Stott).—‘Songs of the Fleet’ (Stanford), and miscellaneous.

CLEVELAND HARMONIC MALE-VOICE CHOIR AND CECILIAN GLEE SOCIETY (Mr. Gavin Kay).—‘Lucifer in Starlight,’ Ballade, ‘War Song of the Saracens,’ and other part-songs of Bantock.

COCKERMOUTH HARMONIC SOCIETY (Mr. W. L. Parkin).—‘The Bohemian Girl.’

COLCHESTER AND DISTRICT MUSICAL SOCIETY (Mr. W. F. Kingdon).—‘Elijah’; ‘The Black Knight’; ‘Ode to Music’ (Parry); ‘Songs of the Fleet’ (Stanford); madrigals.



COVENTRY PHILHARMONIC SOCIETY (Mr. C. Matthews).—‘Hiawatha’s Wedding-Feast’; ‘The Mystic Trumpeter’; ‘The Messiah’; ‘Requiem’ (Brahms); ‘God’s time is the best.’

CRIEFF CHORAL AND OPERATIC SOCIETY (Mr. J. D. Turner).—‘Les Cloches de Corneville.’

DERBY CHORAL UNION.—‘A Tale of Old Japan’; ‘Blest Pair of Sirens’; ‘The Apostles.’

DUNDEE AMATEUR CHORAL UNION (Mr. C. M. Cowe).—‘Requiem’ (Brahms); ‘Wachet auf’ (Bach).

FALKIRK AND DISTRICT CHORAL UNION (Mr. James Love).—‘The Banner of St. George’; ‘Songs of the Fleet’ (Stanford); ‘Blest Pair of Sirens.’

FAVERSHAM PHILHARMONIC SOCIETY (Mr. W. J. Keech).—‘King Olaf’; ‘The Rose of Persia’ (Sullivan).

GAINSBOROUGH MUSICAL SOCIETY.—‘The Mystic Trumpeter’ (Harty); ‘Songs of the Fleet’ (Stanford); ‘Ode to the West Wind’ (Jenkins).

GLASGOW CHORAL AND ORCHESTRAL UNION (Mr. Wilfrid Senior).—The ‘Choral’ Symphony (conducted by Felix Weingartner); ‘The Creation’; ‘The Messiah’; ‘Sea-Drift’ (Delius); Magnificat (Bach); ‘The Music-Makers.’

GUILDFORD CHORAL SOCIETY (Mr. Claud Powell).—‘Everyman’ (Walford Davies).

HALIFAX CHORAL SOCIETY (Dr. A. C. Tysoe).—‘Requiem’ (Verdi); ‘The Messiah’; ‘The Music-Makers.’

HUDDERSFIELD CHORAL SOCIETY (Dr. Henry Coward).—‘Omar Khayyám’; ‘The Messiah’; ‘Elijah.’

HULL HARMONIC SOCIETY (Mr. Walter Porter).—‘Faust’ (Gounod); ‘The Messiah’; ‘Elijah.’

HULL VOCAL SOCIETY (Dr. Henry Coward).—‘The Golden Legend’; ‘The Annunciation’ (Maclean); ‘The Messiah’; ‘The Dream of Gerontius’; ‘Ode to the North-East Wind’ (Cliffe).

ISLINGTON CHORAL SOCIETY (Mr. Ronald Chamberlain).—‘Hiawatha’; ‘The Creation’; ‘A Tale of Old Japan’; ‘The Inchcape Rock’ (Bridge); ‘Romance of Spain’ (Vincent Thomas).

KESWICK CHORAL SOCIETY (Mr. H. W. Brown).—‘The Revenge.’

KIDDERMINSTER CHORAL SOCIETY (Mr. J. Irving Glover).—‘Elijah’; ‘Everyman’ (Walford Davies).

LAUNCESTON CHORAL SOCIETY (Mr. C. Stanley Parsonson).—‘The Messiah’; ‘Hiawatha,’ Parts 1 and 2.

LEEDS CHORAL UNION (Dr. Henry Coward).—‘The Flying Dutchman’; ‘The Messiah’; ‘Faust’ (Berlioz); Mass in D (Beethoven); ‘Blest Pair of Sirens.’

LEEDS PHILHARMONIC SOCIETY (Dr. E. C. Bairstow).—‘Sea’ Symphony (Vaughan Williams); ‘The Messiah’; ‘Requiem’ (Verdi).

LEICESTER CHORAL UNION.—‘The Kingdom’; ‘Song of Destiny’ (Brahms); ‘Choral Fantasia’ (Beethoven).

LEICESTER MUSICAL SOCIETY (Mr. C. Hancock).—‘Elijah’; ‘St. Matthew’ Passion.

LEICESTER PHILHARMONIC SOCIETY (Sir Henry Wood).—‘Faust’ (Berlioz); ‘The Messiah’; Mass in B minor.

LINCOLN MUSICAL SOCIETY (Dr. G. J. Bennett).—‘The Flying Dutchman’; ‘Christmas Oratorio’ (Parts 1 and 2).

LIVERPOOL WELSH CHORAL UNION (Mr. Hopkin Evans).—‘Kynon’ (Evans); ‘Blest Pair of Sirens’; ‘The Messiah’; ‘Sea’ Symphony (Vaughan Williams); ‘The Dream of Gerontius.’

LOCHGELLY CHORAL UNION.—‘Song of the Bell’ (T. Mee Pattison); part-songs.

LONG EATON CHORAL SOCIETY (Mr. C. E. Riley).—‘Merrie England’; ‘A Tale of Old Japan’; ‘The Wedding of Shon Maclean.’

MANCHESTER VOCAL SOCIETY (Mr. Harold M. Dawber).—Part-songs by Cornelius and Stanford; madrigals; ‘Drum Taps’ (Ernest Bryson); ‘Songs of the Open Air’ (J. R. Dear); ‘Jesu, Priceless Treasure’; ‘In exitu Israel.’

MIDDLESBROUGH MUSICAL UNION (Mr. Gavin Kay).—‘The Pied Piper of Hamelin’ (Walthew); ‘Hiawatha’s Wedding-Feast’; ‘The Messiah’; ‘The Dream of Gerontius.’

NELSON CLEF CLUB (Mr. Cecil H. Bateson).—‘The Fair Maid of Perth’ (Bizet); madrigals and part-songs; Blackpool Festival Music.

NEWPORT CHORAL SOCIETY (Mr. Arthur E. Sims).—‘The Dream of Gerontius’; Mass in B minor (with the Bristol Choral Society).

NORTH STAFFS DISTRICT CHORAL SOCIETY (Mr. John James).—‘The Messiah’; ‘The Apostles.’

NORWICH PHILHARMONIC SOCIETY (Dr. Frank Bates).—‘Ode on St. Cecilia’s Day’; Mass in B minor; ‘Choral’ Symphony; two orchestral concerts.

NOTTINGHAM SACRED HARMONIC SOCIETY (Mr. Allen Gill).—‘The Light of Life’ (Elgar); ‘The Battle of the Baltic’ (Stanford); ‘Toward the Unknown Region’ (Vaughan Williams); ‘The Messiah’; ‘Hiawatha’; Mass in B minor.

PERTH CHORAL SOCIETY (Mr. Stephen Richardson).—‘Hiawatha’s Departure’; ‘The Messiah’; ‘Elijah.’

POTTERIES CHORAL SOCIETY (Mr. Carl Oliver).—‘Elijah.’

PUDSEY CHORAL UNION (Mr. H. H. Pickard).—‘The Golden Legend’; ‘The Messiah’; ‘Phauidrig Crohoore’ and ‘Songs of the Fleet’ (Stanford).

RICHMOND (YORKS) CHORAL SOCIETY (Mr. Arthur Fountain).—Fantasia on Christmas Carols (Vaughan Williams); folk-song arrangements; ‘Requiem’ (Brahms).

RIPON CHORAL SOCIETY (Mr. P. R. Pfaff).—‘Cavalleria Rusticana’; Choral Fantasia on Rossini’s ‘William Tell.’

ROCHDALE PHILHARMONIC ORCHESTRAL AND CHORAL SOCIETY (Mr. F. Leach).—‘The Banner of St. George’; ‘Requiem’ (Brahms).

ST. HELEN’S GLEE CLUB (see p. 1003).

SCUNTHORPE CHORAL AND ORCHESTRAL SOCIETY (Mr. H. C. Burgess).—‘Hiawatha’; ‘Elijah.’

SHEFFIELD MUSICAL UNION (Dr. Henry Coward).—Mass in D (Beethoven); ‘Sleepers, wake’ (Bach); ‘The Messiah’; ‘Samson and Delilah.’

SITTINGBOURNE AND DISTRICT MUSICAL SOCIETY (Mr. W. J. Keech).—‘St. Paul’; ‘The Mikado.’

SOUTHAMPTON PHILHARMONIC SOCIETY (Mr. G. Leake).—‘Samson’; Cantata No. 207 (Bach); ‘John Gilpin’; (Dunhill); ‘Songs of the Sea’ (Stanford); ‘A Tale of Old Japan’; ‘Blest Pair of Sirens.’

SOUTHPORT UNITED CHOIR (Mr. C. Kingsley Killip).—‘Merrie England’; ‘Hiawatha’; ‘The Messiah.’

STOCKPORT VOCAL UNION (Dr. Thomas Keighley).—‘Faust’ (Berlioz); ‘The Creation.’

STOKE-ON-TRENT CHORAL SOCIETY (Mr. Ernest C. Redfern).—‘A Song of Freedom and Joy’ (Bainton); ‘The Messiah’; ‘Hiawatha.’

TABERNACLE CHORAL SOCIETY, PONTYPRIDD (Mr. Alun Dummer).—‘The Messiah’; ‘The Dream of Gerontius.’

TWYNHAM MUSICAL SOCIETY (Mr. F. J. Lord).—‘The Revenge’; selection from ‘The Bavarian Highlands’; part-songs, &c.

UCKFIELD AND DISTRICT MUSICAL SOCIETY (Mr. H. R. Revelly).—‘Judas Maccabæus.’

WEST BRIDGFORD CHORAL SOCIETY (Mr. W. Moulton Hughes).—‘The Messiah’; ‘Elijah’; ‘A Tale of Old Japan.’

WEST BROMWICH CHORAL SOCIETY (Mr. G. W. Shephard).—‘The Dream of Jubal’; ‘The Voyage of Maeldune’ (Stanford); ‘News from Whydah’ (Balfour Gardiner).

WESTON-SUPER-MARE CHORAL SOCIETY (Mr. F. G. Cooper).—‘Hiawatha.’

WINDSOR AND ETON CHORAL SOCIETY (Mr. B. C. S. Everett).—‘Hiawatha,’ Parts 1 and 2; ‘Requiem’ (Brahms); ‘The Dream of Gerontius.’

WOLVERHAMPTON CHORAL SOCIETY (Dr. Ernest Darby).—‘The Mystic Trumpeter’; ‘The Revenge’; part-songs.

The three years’ scholarship offered for children under fifteen by the London Violoncello School was won by David Ffrangcon Thomas, of Swansea. Mr. Herbert Walenn was the adjudicator.

## THE BRUCKNER CENTENARY

By JOHN F. PORTE

The centenary of Anton Bruckner has come and gone in silence. To many musicians he is now but a name, while to the younger generation he is probably quite unknown. Yet Bruckner was a composer esteemed by Wagner (who accepted the dedication of the third Symphony) and was championed not only by his distinguished pupils, Nikisch, Mottl, and Mahler, but also by Richter and, later on, by Richard Strauss. At the first general rehearsal of Bruckner's second Symphony the remark was made, 'If Brahms were capable of writing such a Symphony the hall would totter with a storm of applause.' Of course that was in partisan days, for Bruckner was a Wagnerian. Posterity has decided the relative merits of Brahms and Bruckner, and there is no appeal against its decision.

Born at Ansfelden in Upper Austria on September 4, 1824, Anton Bruckner early began to experience the poverty and hardship which were to dog his footsteps for much of his bitter career. The son of a poorly paid teacher, he was the first of a family of twelve. At the age of twelve he lost his father, who had taught him a little music, and was taken into the Jesuit College of St. Florian at Kalksburg, where he was soon put in the choir. Eventually he became organist at the Cathedral at Linz, and it was here that his happiest days were spent. As a choral conductor he must have been esteemed, for Wagner sent him the final chorus of 'Die Meistersinger,' which he performed with the Frohsinn chorus before the work was given as a whole. The friendship between Wagner and Bruckner was a great influence on the latter. Always at heart a child, he adored the master and often wept over the poignant passages in the music dramas, even at the narration in Act 3 of 'Tannhäuser.' The friendship brought him the lasting enmity of the anti-Wagnerian critic at Vienna, Hanslick, who had previously been well-disposed toward his music.

As an organist, Bruckner was universally acclaimed. In 1869 he attended a congress at Nancy. There his playing was so outstanding that he was immediately invited to Paris, where he gave a highly successful series of recitals. He returned to Vienna, and later, in 1871, accepted an invitation to give a series of recitals on the new Albert Hall organ in London. Owing, it is said, to an injudicious advertising of his powers as an improviser, he was not at once successful with the London musical critics of the period. Some people blamed the now familiarly curious acoustics of the hall. Bruckner used to become so absorbed in his organ improvisations as to be oblivious to all else. At the Crystal Palace he was so lost in his playing that the organ blowers became exhausted, thus bringing the performance to an abrupt conclusion.

Bruckner's music reflects the same trait as did his organ playing. His nine Symphonies are of inordinate length, some of them requiring an hour and a half for performance. He was a pioneer of the 'colossal' in Teutonic music. London heard the third Symphony for the first time in 1891, and the seventh in 1887, both under Richter. The works were not so enthusiastically received as in Germany and Austria. Vienna gave Bruckner an honorary degree of Doctor, the occasion being an imposing fête in his honour. He died in the same city on October 11, 1896, leaving instructions for his 'Te Deum' of 1844 to be used as the *Finale* of his ninth and last Symphony.

Bruckner was a ponderous kind of worker, his output being small in number but bulky in form. Besides the Symphonies, there are a few Masses, a String Quintet, and some detached pieces. He was a man of extremely simple heart and outlook. In conversation he was said to be unable to sustain any subject but music. He never married, because, he said, his own childhood had been so wretched that he could not accept the responsibility of founding a family until it was too late for his consideration. A monument to his memory was erected in the Vienna Stadtpark in 1899. Bruckner Festivals were held at Linz, where he was organist to the Cathedral, in 1902 and 1904. The city voted a fund for annual performances of his works for twenty years after 1904. A Festival at Munich in 1909 consisted entirely of Beethoven and Bruckner Symphonies. Miniature scores of some of Bruckner's works, also

symphony pianoforte transcriptions, are obtainable, and probably will receive the attention of those interested in a composer whose music was once pitted against that of Brahms and which shared a whole Festival with Beethoven.

## London Concerts

## PROMENADE CONCERTS

The attendance of the King and Queen at one of the last Promenade Concerts of the season was a token of goodwill that everybody appreciated, the more so because it was entirely spontaneous. There is, surely, no possibility of the cessation of the 'Proms.' They have become part of the Londoner's bundle of life—a very happy possession, one of the best signs of his musical health, and a token of the value of the democratic spirit in art. Sir Henry Wood and Mr. Robert Newman have seen the fat years and the lean together. The concerts simply must continue. It is good to have the official declaration, in the sheet summarising the season's work that is always put into the last programme, that 'the change in the character of the Tuesday programmes has been a success on the whole,' and that 'the attendance compares favourably with that of last year.' There is, too, a word of good omen about the public's evident delight in Bach, whose name appeared twenty-six times during the series. Next year, then, we may hope for a repetition of the plans that, experimentally put into action this year, have been fully justified. Novelities will probably appear again, after a season's absence; we ought to hear what is going on in composition, and a reasonable leaven of new things will not drive away the new 'Prom' public. Only one thing remains to be desired—that a larger public than that now able to attend may be enabled to hear these programmes. They are of fine educational value and artistic worth. May we not hope for a scheme that will give Sir Henry an audience, not of thousands, but of millions?

One or two people of distinct personality were heard in the last few weeks of the season. Mr. Victor Schiöler played the Reger Pianoforte Concerto to which we were introduced last year. It is heavy weather most of the time—austere, rugged, unamiable music that yet has power, and makes one feel sure that the composer knows where he is going, even if we cannot always follow his somewhat tortuous thought. His harmonic idiom is often attractive in its spare, stark way. I liked Mr. Schiöler very much. His is clean, clever playing, highly intellectual. 'He would be fine in Brahms,' I thought—and he was, for the rule about 'no encores in the first part of the programme' was waived for him (a tribute to his playing, rather than to the Reger), and we had a distinguished performance, splendidly broad and dignified, of a Brahms Rhapsody.

M. Solito de Solis has played several times, but always he has chosen showy things. I find him brilliant but not deep, and scarcely an ideal concerto player. His last performance, of Liszt's 'Todtentanz,' brought down the house, and thrust home in my mind the impression that the average man likes noisy foolishness just as well as lovely sanity in music; he has no conscience—no artistic conscience—at all.

Miss Jelly d'Aranyi touched noble heights of emotion in the slow movement of the Beethoven Violin Concerto on the Royal night. The last movement seems to me one of those in which Beethoven was not at his best; but many will doubtless differ about that.

Miss Anna Hegner is another extremely capable violinist—the kind of player with whom you feel perfectly safe. Her work in the Mozart A major Concerto (K. 219) was exceedingly resourceful.

Among memorable orchestral performances I would name those of Bax's Variations (with Miss Cohen as the soloist—clever, but to my mind rather hard on this occasion); of the three-pianoforte Bach Concerto (Messrs. Clifford Curzon, Norman Franklin, and Reginald King), a perfect bit of teamwork by all hands; of the Tchaikovsky Variations in G, and of the 'Casse Noisette,' that Sir Henry does with such delicious effortlessness; and of many other things, such as



the two Brahms Hungarian Dances, the 'Manfred' Overture, and the three 'Planets' on September 18, amazingly powerfully presented. In such highly-finished performances we savour in essence some of the many choice qualities in this orchestra. With a few exceptions, its playing of the hundreds of works in the ten-weeks' season has been notably fine. The strain of sixty-one consecutive nights' playing and conducting must be very great.

In the demonstrations of affection, warm and prolonged, on the last night of the season, Sir Henry and his players had their reward for endless pains, and a renewed assurance of the public's gratitude for the devotion of its old friends. W. R. A.

#### GALLI-CURCI

Madame Galli-Curci's concerts at the Albert Hall were preceded by fanfares and flourishes. The lady had zealous friends, and they rather overdid the preliminary trumpeting. What mortal creature could have lived up to it? True, the Albert Hall was filled for the first appearance of a singer known only by tales of her American vogue and by her gramophone records.

She was not the first of these gramophone lions, and the truth was again established that a gramophone reputation has its dangers. Madame Galli-Curci sang very beautifully and had a great success. But we felt at both concerts that there was a slight—oh, ever such a slight—disillusionment, and it was not one which could be put down to any shortcoming of the singer. These folk had probably said, 'If on a mere machine that voice sounds so admirable, must not the reality be something divine?' Well, it is too much to require a mortal, however exceptional, to be 'divine' to order. Madame Galli-Curci is a singer of the first rank—only the ingenuous public seems to have expected that trees and the mountain tops that freeze would bow themselves when she did sing.

Music should not be asked to work mythological wonders. It is at a certain peril to music, indeed, that it is asked to enchant, by the means of a single exponent, an Albert-Hall-full of people. Perhaps at the present day only a pianist could do it without any declension from a good musical level. Pianists to-day have the advantage over all other music-makers in addressing an audience more or less instructed in the technics of the performance. The pianoforte-playing public is so much vaster than the singing or fiddling public, and the pianist consequently never has to descend from the level of the best he can do, for the sake of a big audience. The better he does, the bigger his public.

This accomplished Madame Galli-Curci cannot count on crowds capable of appreciating the fine points of her art, as a Cortôt or a Hofmann can. A Hofmann may have in his audience one barbarian butting in with clapping hands in the wrong place in the F minor Ballade, but the rest are connoisseurs. At Madame Galli-Curci's concerts one felt there was a large proportion of barbarians. However little sympathy may be called for by a young lady lucky enough to earn a thousand guineas a day, one ventured to feel a little sorry for Madame Galli-Curci. The appreciation of the fine points of vocal technics is not the fashion. Let us hint that it is sometimes not cultivated even by the professional commentators. Madame Galli-Curci probably felt as though she were singing, like Orpheus, to the beasts of the field.

On the strength of her singing of the things she does best she could not command a full Albert Hall. The things she did best passed generally unnoticed by the mass, which was waiting for something more thrilling or more affecting. At the same time it is not in the nature of the ambitious *prima donna* to be satisfied with a small select circle of listening connoisseurs. This *prima donna* comes from the land *par excellence* of big crowds, and she has learnt to adapt herself. Hence the curiously mixed effect of her concerts.

Any music written on or for the Mediterranean shores she sings exquisitely. But those are not the lands of affecting music, but of music that is formal and ornate. She is a lovely singer of classical Italian music. The middle of her voice is a ravishing instrument, warm and flexible. Her florid singing was only a shade less delightful. We had

expected a coloratura singer, but found that fireworks above the stave were not her principal art. The beautifully drawn line of her pure *cantabile* style was her true achievement. It touched the ideal, and we did not want her to put into it any poetry or feeling. It was poetry as it was. Her selections included 'Se tu m'ami' (Pergolesi), 'Pur dicesti' (Lotti), and operatic pieces of Bellini, Meyerbeer ('Ombra Leggera' and the Berceuse from the same opera), Donizetti, Verdi, Thomas, and so on. Several of these composers are little considered nowadays, but it must be admitted that, executed on this instrument, they all sounded delicately musical, and one had heart searchings. Compared with some of their neighbours on the programmes, Donizetti and Meyerbeer seemed positively aristocratic.

Madame Galli-Curci also sang some songs of Bishop, who sounded jejune but not objectionable. But like most Italian singers, she has only sketchy notions of foreign languages. Her broken English was quaint enough, and of course pleased the simple, but really the application of this elaborate vocal art to such things as 'Robin Adair' was in the long run tasteless and absurd. She also essayed German, but was ill advised, for she has not the least feeling for the romantic quality of 'Who is Sylvia?' or Schumann's 'Mondnacht,' and simply courts damaging comparison with Madame Frieda Hempel. There is no need to go into the sad story of her modern ballads, mostly American, and all unpalatable. The reason for them was made clear by the audience's attitude. Here was something to which it could immediately take! Family reasons no doubt dictated the choice of compositions by Mr. Homer Samuels, her accompanist and husband. But—to go back to our comparative remarks on singers and pianists—all this activity was of an order to which no instrumentalist of any standing would have descended. The things were not even well sung.

Let us say that the new singer's personal attractiveness is something which the gramophonists must add by imagination to her discs. Why not be frank, and admit that the looks of a performer, and the impression gained from attitude and behaviour count enormously in the winning of the public? Is not something of Kreisler's vogue to be put down to his air of distinguished, romantic melancholy? Madame Galli-Curci is a Mediterranean beauty, graceful and exotic in a way that makes you think of Naples or Seville. C.

#### SINGERS OF THE MONTH

##### JOHN MCCORMACK

Mr. John McCormack, singing here after more than ten years' absence, had an audience entirely prepared to idolise him. His concert was the first of the Sunday afternoon series at Queen's Hall. The audience was, one gathered, largely Irish, and no singer could have had a heartier reception. The programme was of good music. Mr. McCormack began with some Scarlatti and Handel. His second group included Schubert, Brahms, and Wolf. There were the inevitable Irish folk-songs, and at the end a mixed bag. Mr. McCormack chose a beautiful song of Frank Bridge, and a poorish one by Chadwick.

Mr. McCormack is an altogether finer artist than of old—he is, in fact, transformed. It was curious how he imparted to everything he sang a wistful, tears-at-the-heart-of-things expression, whether obviously called for or no. Together with admirable technics, this expression gave a peculiar attraction to the Scarlatti piece ('Caldo Sangue') with which he began. But it did not suit Handel particularly, and we wished the singer were a little heartier. But Mr. McCormack has evidently specialized. And, indeed, it is something to do one thing perfectly. The studied expression of a fascinating melancholy is this clever artist's speciality.

He has developed an excellent platform manner. He stands with an artless and submissive look, and he sings in a way that to the layman looks effortless and almost thoughtless. We who know, know that every inflection of such singing has been prepared in years of training. In Scarlatti, his style was more Italian than that of any contemporary Italian. The critical ear was quite delighted. Later on the limitations of this singer became obvious, but

one must allow that he continued to charm. There were enough shades in his sentiment to keep interest alive.

Mr. McCormack's power lies primarily in his faultless diction, and in his complete control of breath. He has perfected his sense of the amount of breath required for a given phrase. He uses this sense with acute fineness. The only thing to be said against his diction is that it is too consciously good, and this perhaps was the reason why his rustic Irish songs were less satisfying than other things. There was an opposition between this rather 'precious' utterance of the preened, self-conscious troubadour and the idle spontaneity of such songs. But needless to say, the audience was all feeding from his hand. It did not mind the rather stereotyped pathos of this ingratiating Hibernian—that pathos of Irish woe which has become so lucrative an asset of many artistic businesses the world over.

At the end of the concert one could imagine Mr. McCormack carefully packing up his precious voice, as a woman her pearl necklace. Less than with the truly supreme artists did one feel with him that the man was the song, the song the man. Mr. McCormack one felt to be standing outside the song, carefully regulating the works, and with a hand all ready to readjust whatever should go wrong with the beautifully prepared effects.

#### OTHER SINGERS

Mr. John Barclay gave a concert better than the usual at Æolian Hall. He is a baritone, with free, loose, low notes such as a bass desires. He started better than he finished. By the end of the programme his voice had begun to wear. The young man had tackled a great—a too great—variety of songs, from Debussy at his lightest to sea-chanties. At his best we had a good, manly resonance, and bright consonants and shapely vowels. In Brahms, Mr. Barclay was best in 'Nicht mehr zu dir zu gehen.' In Debussy's 'Sentimental Colloquy' he used a quasi-*parlando* tone to good effect. An agreeable 'Tarantella' by Francis Toye was the best of the novelties.

Mr. Bertram Ayrton's singing won a decided measure of admiration at the same hall. Sometimes his tone was on the dull side, but he often managed to retrieve a position by a vivid splash. His range is not great, or at least he was not easy all through his compass. About the high E flat he was often uncertain whether to open or shut his tone. In his delivery there was a touch of Mr. Plunket Greene's nonchalance, and one was reminded of the same singer by the programme itself. This ranged from an air from Bach's 'Phœbus and Pan' to Parry ('Follow a Shadow' and 'Nightfall in Winter') and Stanford ('Fairy Lough').

Miss Jeanne Jouve sang at Wigmore Hall. There is such a volume of tone in her performance that mere words were mostly drowned. After a while it became very pleasant to catch sight of just one or two on the surface—they broke the monotony. Miss Jouve has an uncommonly fine voice, and well managed, too, considering its size. But she tried to make it do inappropriate tricks, and sang nursery songs, just as Dame Clara Butt will persist in telling us about pansies. Perhaps her 'Widmung' (Schumann) was as effective as anything she sang. If Miss Jouve could cultivate a brighter quality, we should say that the operatic stage was her place.

Miss Joan Muirella, at Wigmore Hall, sang with a pretty soprano voice, but did not really justify her appearance there. She is immature. When she has entirely eliminated the quality of caricatureishness from her words she may return.

Miss Perla Siedle was one of the first arrivals of the new season. Her soprano voice was appealing, and she managed it well as a rule. But she used it without much imagination, or perhaps it was that she was so nervous that she could do no more than get through her songs. This nervousness spoilt many of her vowels. In Bach's 'Echo' Song, the phrase 'Das macht der Wind' recurs frequently, and every time she failed to give the last word its due singing space. She sang Durante's 'Danza, danza' really well, but was bothered by the breadth of Cesti's 'Intorno all' idol mio.'

Miss Isobel McLaren sang at Wigmore Hall. She was styled a contralto, but her voice was a mezzo-soprano inclining to full soprano, notwithstanding that her present top notes are not good. They might be good if the voice were more lightly poised. In slender tones Miss McLaren's voice was often beautiful. She showed the temperament of a singer, and with soundly-based technics might do well. She was best in Brahms. But she slowed down some of her songs into dirges—Wolf's 'Verborgenheit,' for instance. There was no sense in such a snail's pace.

Mr. Augustus Milner has an admirable voice. This is not to say that he always uses it admirably. He did not keep to the standard he had set himself in Berlioz's 'Villanelle,' and Busoni's 'Flea' Song. These, by the way, were songs which might have betrayed him badly if his technics had not been firmly established. But elsewhere in the programme Mr. Milner insisted on putting more into his singing than the music could conveniently bear. He overwrought the details; he gave an exaggerated nasal quality to certain vowels, and his way of arrival to several high *crescendos* was painfully obvious. On the whole he was too lachrymose, even considering the melancholy character of a proportion of his songs. Is he a fine singer in the making? We should say 'Yes,' if he could know the effect of his singing on the ears of others. Obviously he is eagerly intelligent, and we look forward to his curing his defects, which, after all, are not radical.

At her interesting recital at Wigmore Hall Miss Sarah Fischer did not allow her operatic experience to interfere unduly with her lyrical singing. Her voice seemed fuller and more flexible than when we heard her at Covent Garden. Only Miss Fischer must pay more attention to her high notes. In taking wide intervals she was not always self-assured, and the result was often a kind of rash, experimental upward thrust, instead of a calm and clean flow at the middle of a note.

H. J. K.

#### DELIUS'S VIOLIN SONATA

'The Music Society' is rather a little Society for such a big name. Such a name seems to embrace much. The little Society which meets at St. John's Institute (just behind Westminster Abbey) has a restricted embrace, but what it gets hold of is usually good.

The concerts are between tea-time and dinner-time. One sits in a deck-chair, and smokes. The hall is crypt-like, and rather too resonant. At the first meeting this winter there was a programme of modern English chamber music—and everyone there (Mr. W. J. Turner, of course, excepted—if he were there), seemed to like it.

Indeed, such English chamber-music as we heard—Vaughan Williams's Phantasy Quintet, Bax's Oboe Quintet, and a new Violin Sonata of Delius—might reasonably expect a welcome. But we live in days of strange music-lovers. One might say that many are in truth music-haters (I have just been reading Mr. Turner's book!), and only endure music in this life in hopes of a remittance of purgatory.

And none of these three pieces would succeed in beguiling those others who can take to nothing between the extremely archaic and the purest of atonality. Mr. Albert Sammons and Mr. Howard-Jones played Delius's Violin Sonata, called, like its predecessor, 'No. 2.' It is a brief work, to the point. The composer has deigned to come outside his wood. He tells you that there was all the time a real human being amidst all those thick silvan shadows. The violin sings with an eagerness that is almost naïf. There are mercifully few notes for the pianoforte. (The fewer notes are always the better on that instrument; and that is a truth which is just dawning on the human race.) There is one movement, or rather, three short linked movements, and no sonata-form arguments—just a lyrical expansion.

And surely (if only I could forget Mr. Turner's native predisposition against music!) Bax's Oboe Quintet is, too, recognisable by all as truly beautiful music? This composer, indeed, cannot or will not clinch his statements firmly. Heaven forbid an excess of full-closes, but Bax's style does sometimes seem to disclose a failure to affirm quite cheerily and decisively.



The Quintet has an abundance of free and affecting melody. The actual sound is lovely. And the dreamy monody (the oboe is protagonist, and the strings are its reflections) is brief. This is one of Bax's works with which the listener could fancy an intimacy. The oboe was Mr. Leon Goossens's. C.

## CHORAL CONCERTS

'Elijah' has opened the season of London's two major choral societies—at the Alexandra Palace, on October II, Mr. Allen Gill conducting, and at the Royal Albert Hall a week later, Mr. Albert Coates conducting. This is routine work, and quite salutary in practice, for although 'Elijah' may be the milk pudding of oratorios, it is well cooked—that is to say, its choral music is well written for the chorus. We expect the Royal Choral Society and the Alexandra Palace Choir to sing it well, and they both did. The matter most worth noting in each case was the singing of Elijah's music by Mr. Horace Stevens.

At the other end of the scale—numerically only—October 18 gave us the Oriana Singers, twenty strong, at Æolian Hall. This is not a commentary of Mr. C. Kennedy Scott's on the quality of his larger Oriana Choir. Twenty or sixty, well-trained singers give us the same satisfaction in our beloved Tudor music, and if this device of inner selection—a sort of sub-committee—has the effect of giving us more concerts of this kind, so much the better. X.

## QUEEN'S HALL SYMPHONY ORCHESTRA

The Saturday afternoon Symphony Concerts of the New Queen's Hall Orchestra began on October II. Sir Henry Wood conducted three representative works of the showy and exuberant 19th century in Berlioz's 'Fantastic' Symphony, Tchaikovsky's 'Francesca da Rimini,' and Strauss's 'Don Juan'—a pretty, historical sequence, but one that was rather lacking in moments of serenity. To judge from this programme and that of the first L.S.O. concert, our art began with Berlioz's magnificent motley. But symphony concerts exclusively on these lines become a strain on the senses—such a glare of scarlet and gold.

Rachmaninov played in his own Concerto (No. 3) in D—more 19th century, though it may be dated 20th. We take it as we take a novel of its time, a novel once read for its story, a palpitating novelty, but now interesting for its associations, or as a manifestation of an era—'Ah, so this was 1897!'

Rachmaninov remains, personally, one of the most appreciated of musicians in the London of 1924, and he had a fine tussle with the applauders—over the bone of an encore. He won. C.

## OPERA AT BRISTOL

BRISTOL, October 15

Mr. P. Napier Miles began a week of opera in Victoria Rooms, Clifton, on Monday. It was one of those enterprises which seek to break away from the conventional forms of music-making usual in the English provinces. In some ways—for instance, in the 'æsthetic' fashions adopted in Purcell's 'Dido and Æneas'—it resembled the neighbouring Festival of Glastonbury. And, as at Glastonbury, the principal promoter's own work had the leading place in the scheme.

But Bristol naturally boasts a more convenient hall than the cramped little upper chamber at Glastonbury, and, moreover, it has an orchestra—the Bristol Symphony Orchestra. This name has a grand and reassuring sound; the reality is a little less impressive. When you look round the size and obvious wealth of Bristol, you are surprised that the Symphony Orchestra of such a city should be so poor a thing. On Monday night the players did not shine, and in fact in one piece—Mr. Napier Miles's 'Fireflies'—they were superseded by a pianoforte. On Tuesday night it was a relief to see some reinforcements from London on the scene.

Mr. Napier Miles had collected a number of good singers to perform in the six pieces of the repertory, and he staging gave evidence of intelligence and taste. The programmes comprised the following: 'Dido and Æneas'

(Purcell), 'The Shepherds of the Delectable Mountains' (Vaughan Williams), 'Markheim,' 'Fireflies,' and 'Music Comes' (Napier Miles), and 'Master Peter's Puppet Show' (Manuel de Falla). Whether Bristol people are going to retrieve their reputation before the end of the week I cannot say, but the sight of the hall on Monday and Tuesday was a deplorable reflection on the lack here of intelligent musical curiosity and of recognition of a public-spirited enterprise.

Dr. Malcolm Sargent conducted all these pieces, and enhanced his reputation, which seems to grow month by month. He is an extraordinarily gifted young man, and is certainly destined to play a big part in English musical doings. At present he is not a finished opera conductor, because he lacks a special sympathy with singers. After all, in opera—or in most operas—singers are soloists, and ought not to be unduly dragooned. In 'Dido,' Dr. Sargent ruled every one like a martinet, and gave no more latitude to the voices than if they had had merely subsidiary parts in the texture. This point seems to me worth dwelling on, for it is not peculiar to Dr. Sargent. Three present-day conductors out of four are ruthless towards their singers (we have even known Sir Henry Wood to incline that way). It is a pity they do not go in for singing themselves.

Miss Astra Desmond was a stately Dido, though not in her best voice. Mr. Johnstone-Douglas delivered well that wonderful piece of recitative of Æneas. The other singers were Misses Muriel Tannahill, Génée Andrews, Doris Kinghorn, Kathleen Beer, and Messrs. John Russell, Tom Goodey, and John Dean.

But though the performance gave sincere pleasure, and it was good to see this recognition of an English classic that should be universally known, the impression cannot pass that we had ideal singing of Purcell. Purcell himself would probably have considered it not nearly musical enough, and would further have been surprised that so few of the words—to exhibit which clearly he had taken such delicate pains—came through.

Cloudy diction was indeed a common fault in this company of singers, and so grave was it that any of them who take their art seriously should examine themselves to find where is the flaw in their technics. To the listener it seemed that with some it was a radically unsound production, and in others a lack of vitality. A buoyantly vital singer would surely wish to impress and convince his hearers more than these. Mere tone is not the whole of singing, or certainly not the whole of operatic singing.

From the words which came over the orchestra in this comparatively small hall, one could not have guessed the drift of any of Mr. Napier Miles's compositions. All three of these were the product of a skilled pen and a refined taste. 'Markheim' seemed most to possess the elements of effectiveness. This little opera struck me as the composition of a musician irresistibly impelled towards operatic writing, but at the same time recognising the disheartening operatic conditions in England. Abroad, he would have made three Acts of 'Markheim,' and probably a success. This one Act is a sort of sketch of an eventual work. The sudden murder of the antiquary by Markheim would then have room to be prepared. The arrival of the sinister 'visitor' makes a moment of capital theatrical horror, and his tempting of the murderer is truly dramatic. It all calls to be expanded, but the composer (and how naturally!) has said to himself, 'Of what use?' and he cuts it down to an anecdote. 'Markheim' was well sung by Messrs. Stuart Wilson, Arthur Cranmer, and Tom Goodey. We think the piece deserves the consideration of the B.N.O.C.

'Fireflies,' in spite of some exceedingly graceful music, was rather farther from the mark. To be frank, we never had a notion of what was the argument between this Columbine and Harlequin (Miss Muriel Tannahill and Mr. Stuart Wilson). Its dimensions were so much beyond any ordinary operatic duet that there must have been some body to the argument. The libretto was by Julian Sturgis. Perhaps if the singing had possessed more sensuous charm the piece would have remained more safe from the danger of becoming tiresome.

'Music Comes' is a Choral Ballet (text by John Freeman), which has frequently been seen at Glastonbury and elsewhere. The score well exemplifies Mr. Napier Miles's

pleasant talent, with less ambitious music. It is rather pale music, but it falls gratefully on the ear, for while it essays no audacity it does possess a certain gentle character and independence of its own.

Dr. Vaughan Williams's beautiful scene from 'Pilgrim's Progress' is curiously little known. One recalls only a performance or two at the R.C.M. It is very characteristic. Who else knows how to diffuse this sense of a high stillness and a deep-breathing awe? The singers were Messrs. T. D. Alexander, Tom Goodey, Arthur Cranmer, Johnstone-Douglas, and J. Dean.

The last piece—Manuel de Falla's 'Puppet Show,' a scene from 'Don Quixote'—was a *bonne bouche*. It is said that nowhere had this brilliant trifle before been given in public. We witness, along with Don Quixote, a puppet show, nearly related to Punch and Judy, telling of the Princess Melisendra's rescue from the Moors by a Knight of Charlemagne. The showman's boy narrates the ballad in a high-pitched recitative. We take as much delight in the gay and droll puppets as the simplest of Don Quixote's contemporaries; and all the while there is a curious, lively, brightly-painted music going on—open-air music of fair-ground noises, nasal voices, rustlings, and occasionally recognisably Spanish turns of phrase and rhythm. It is an extraordinarily witty and engaging little score. It ends, of course, with Don Quixote, excited to madness by the artful story, laying about him with his sword to the damage of the puppets and the terrifying of the audience.

Mr. J. B. Trend's translation was used. Miss Tannahill sang the narrative cleverly, though we did not hear her words. Mr. Arthur Cranmer was Don Quixote. The conducting was a brilliant feat of Dr. Sargent—the little piece is full of queer places. Mr. Cuthbert Smith's puppets were capitally right and jolly. Londoners will relish de Falla's 'Puppet Show' when it reaches them. C.

## Competition Festival Record

### BLACKPOOL FESTIVAL

The outstanding features of this week of music (in the order of their occurrence) were the Tudor music on the opening day; the chamber music and orchestral work on the second; the operatic classes on the third; the vocal solo work occupying the third and fourth days; and the choral singing on the closing day. Reference to aspects of the juvenile competitions will be found in the *School Music Review*. It is just two years since the introduction at this Festival (Sir Richard Terry said 'for the first time at any festival') of an attempt to cultivate interest in the solo writing of the Elizabethan lutenist poet-musicians—an interest which it was hoped would develop along as serious lines as it had done gradually in the ordinary vocal solo classes. Its study was introduced in the two-fold hope that it would, *e.g.*, do for England what the cultivation of national folk-tune has done in Scotland, and also that this Tudor-study would purify the too-prevalent style of solo singing, just in the same way that madrigal work has purged choral singing of many impurities—in short, that it would contribute materially to the elevation of a finer musical style. Of course these ideals cannot be accomplished in one year, or in five. The growth may seem almost imperceptible, but it is showing—showing to the extent that Sir Richard Terry this year chose to make some comment analogous to that of pruning, in the interests of the later musical life of the plant. The problems of the orchestra and chamber music have baffled the Northern festivals for years; progress in these two branches of musical activity has seemed so slow in comparison with the rapid advance in choral art. Why?—and, How can it be remedied? have been the all-important questions. It was difficult enough in pre-war days, and the obstacles to progress seemed to multiply after the peace. And then came one of those amazing transformations which for two years has meant the allocation of one hall for two sessions to chamber-music entrants alone, and, what was much more encouraging, a big crowd of attentive listeners. So in the orchestras; last year a 'Marching Song' of Holst, and five or six bands on a night—in mid-week too, which meant men

and women getting leave of absence from business. This year Mendelssohn's 'Ruy Blas' Overture brought five bands, two approximating reasonably to the description 'full orchestras,' and those two able to give really good performances. The others, not so strong numerically, resorted to the device of 'cueing in,' some instruments making shift for a missing (say) wind part. Although here full sonority was lacking, and some themes fell strangely on the ear in their new colouring, yet there was abundant evidence of true musicianly feeling. Possibly the use of 'Carmen' (as against 'Fidelio' last year) was responsible for the rather embarrassing entry in the operatic classes. No fewer than three songs, two duets, one trio (the 'Card Scene'), and the great quintet were heard in competitive classes all the afternoon and evening of the third day. The Blackpool audience must know its 'Card Scene' by heart, for it heard ten performances in succession. The difficulty ahead of the selection committee will be to find an opera of which such a condensed or (in 'Co-optimist' parlance) 'potted' version can be provided. Soloists who desire to excel at Blackpool have to cultivate great versatility in addition to much hard vocal work. Gone are the days when you could, by singing 'Who is Sylvia?' 'Aufenthalt,' or 'Les Divinités du Styx' very well at this Festival, get your foot on the ladder of success, as did Miss Clara Butterworth or Miss Lucy Nuttall (just to instance a couple of notable Blackpool winners). Now a bass must do Haydn, Schubert, and Moussorgsky; a tenor Bach, Bax, and Borodin, and do them all well, before he can merit distinction here. This encouragement of all-round competence has been carried to extraordinary lengths. The baritone (from Bedford) and the bass (a butcher at Bradford) were two instances of the sort of thing which it is possible to hear only at this Festival. The performers go through the hurly-burly of the preliminary competitions, which constitute a kind of refining process, are proved again and again, sixty voices being reduced to ten, and then to five, and narrowed down gradually, to the ultimate victor. You need nerve and staying-power, as well as uncommonly good vocal equipment to win through. Distinguished members of the Carl Rosa, Moody-Manners, and latterly of the B.N.O.C., know something of the 'Rose Bowl' classes at Blackpool; their experiences there must have been of incalculable value to them in their later careers. On its choral side, we had the experience of hearing in one day more good choirs than have ever before been gathered together in one place; and, for the most part, the music was worth all the pains expended on its preparation. C. H.

MENBOROUGH.—The seventh Festival occupied three halls for two days (October 3 and 4), and was highly successful in every way. The singing of the Birdwell Working Men's Club Male-Voice Choir was one of the features of the Festival. The tests were 'The Siege of Kazan,' by C. M. Edmunds, and Bantock's 'The Fond Lover.' An orchestra from Barmboro' Colliery, conducted by Mr. W. Williams, did excellently in Holst's 'St. Paul's' Suite for strings and in Beethoven's 'Coriolanus' Overture.

Six entries=six first prizes: surely this must be a record. The feat was achieved at Blackpool by Mr. Percy M. Dayman, who carried off the *Daily News* Challenge Shield for full orchestras (fifty players) for the third year in succession; the Hargreaves Rose Bowl for church choirs (twenty-four voices); the Duckworth Cup for church choirs (thirty-five voices); the Stansfield Trophy and Smith Rose Bowl for ladies' choirs (an open class in which were twenty entries); the Franceys Trophy for mixed-voice choirs (sixty voices); and the first prize for string orchestras. Mr. Dayman is an insurance manager, who manages to spare time to conduct the Blackpool Amateur Symphony Orchestra, the Blackpool Lyric Choir, the Lytham St. Anne's Orchestral Society, the Blackpool Choral and Orchestral Society, and a church choir. On Sundays he plays the organ! As a combination of business man and successful musical enthusiast, Mr. Dayman will be hard to beat.

We have received the syllabus of the third Elizabethan Music Competition Festival (February 23, 25, 27, and 28, at Kingsway Hall). It is, as usual, a fine list of delightful



old music of great variety. There are classes for large and small choirs (church and otherwise), girls' clubs, schools, &c., and a particularly attractive section for vocal duet, trio, quartet, and quintet, for male, female, and mixed voices. The instrumental side is of course strongest in the string department, with works for three, four, five, and six players. Copies of the Syllabus are to be had from the hon. secretary, Mr. A. H. M. Kempe, 36, Connaught Square, W.2.

## Music in the Provinces

**ABERDEEN.**—Sketch programmes have been issued of the Aberdeen choral and orchestral concerts. They run as follows: November 19, the Scottish Orchestra under Weingartner; December 11, 'The Hymn of Jesus,' 'Blest Pair of Sirens,' selections from 'Parsifal' and the B minor Mass; February 5, Berlioz's 'Faust.' Mr. Willan Swainson conducts the last two concerts. A new 'Aberdeen Junior Choir' is being formed by Mr. Swainson.

**ALNWICK.**—A branch of the B.M.S. has recently been started, and within a few weeks forty-seven members had been enrolled.

**BANGOR.**—At the first concert of the season, on October 2, the works performed included Brahms's Trio in C, Mozart's Trio in E, and Handel's Violin Sonata in A. Mr. E. T. Davies lectured on 'Music Appreciation.'—At the second concert on October 9, the Prelude from 'Sleepers, wake' (Bach), Tchaikovsky's String Quartet, Op. 11, a 'Cello Sonata by de Fesch, a Trio, 'Celtic Prelude,' by Rutland Boughton, and Mozart's String Quartet in D minor were performed.—The Choral Society is preparing the 'St. Matthew' Passion.

**BATH.**—The winter season opened on October 7, with Mr. Jan Hurst and his orchestra of fifteen players—the acquisition of the orchestra being a new venture. Weekly symphony concerts will be given.

**BIRMINGHAM.**—The City of Birmingham Orchestra opened its season with a Symphony Concert on October 8. Taking his place for the first time as permanent conductor, Mr. Adrian C. Boult drew from his players no more than a passable performance of Brahms's Symphony in C minor. There was too little light and shade in the playing, and it lacked the imaginative qualities without which Brahms is dull and grey. Strauss's 'Don Juan' was hardly eager enough, but in 'The Flying Dutchman' Overture the Orchestra was heard to great advantage. The novelty of the concert was Armstrong Gibbs's 'Vision of Night.'—A series of nine Saturday afternoon children's concerts has been arranged. At the first of these Mr. Boult explained each piece before it was played, and showed a real understanding of the child-mind. An audience of school-children crowded the hall.—At the first popular Saturday night concert the third 'Leonore' Overture of Beethoven and the second 'Arlésienne' Suite of Bizet were included in the programme. Miss Winifred Browne, whose technique improves at every hearing, played Rimsky-Korsakov's Piano Concerto.—At the Sunday concert at the Futurist Theatre the orchestra gave some really fine playing in Beethoven's second Symphony and the 'Shropshire Lad' Rhapsody of Butterworth. Mr. Samuel Saul sang a 'Fidelio' Aria and some Dvorák songs.—The Midland Musical Society gave Mendelssohn's 'Hymn of Praise' on October 6. In order to offer seats at cheap prices the orchestra was dispensed with, and Mr. G. D. Cunningham substituted on the organ.—At one of the Mid-day concert series the Elizabeth Trio gave some charming madrigals.

**BOURNEMOUTH.**—Sir Dan Godfrey opened the thirteenth season of symphony concerts at the Winter Gardens on October 9, with a programme typical of Bournemouth music: Beethoven's seventh Symphony, de Falla's 'Three-Cornered Hat' Suite, Rachmaninov's D minor Concerto (played by Miss Maud Agnes Winter), and Chabrier's 'Gwendoline' Overture. A feature of the season is to be a series of appreciation lectures for children, given by Sir Dan Godfrey.

**BRISTOL.**—The choir and orchestra formed by members of the staff of Messrs. Frys' works gave the major part of the programme of the first concert in Central Hall on October 4. The organization has been rearranged with a view to undertaking work of wider variety than the Cecilian Choral Society did. Mr. Charles Read is the conductor.—On October 8 the Symphony Orchestra's season opened with Mr. Albert Coates as guest-conductor. Brahms's Symphony in C minor, Tchaikovsky's 'Romeo and Juliet' symphonic poem, and Borodin's 'Danses Poloviennes' were the orchestral programme, and songs were given by Miss Pauline Pastore.

**BURNLEY.**—An excellent series of Municipal concerts has been arranged, at prices from 3s. 6d. to 6d. The first, on September 28, brought the Habersham Glee Union and the Manchester Wind Trio, and the second, on October 5, the Municipal Symphony Orchestra, Miss Miriam Licette, and Miss Beatrice Harrison. 'Hiawatha' was the feature of the programme arranged for October 26. The concert of November 23 is for children. The Hallé Orchestra comes on November 30, to play under Mr. Hamilton Harty. The Municipal Choir gives 'The Messiah' on December 28, and Verdi's 'Requiem' on March 29. Concerts on January 25 and February 22 will be given by the Municipal Symphony Orchestra, of which Mr. Fred Myers is conductor.—The Burnley Clef Club, which is a branch of the British Music Society, has an unusually varied and enterprising programme of thirteen concerts. For November the scheme is a concert of Blackpool Festival Competition music on the 14th, and a lecture-recital by Mr. Rutland Boughton on the 28th.

**BURY ST. EDMUND'S.**—On October 7 Miss Dorothy Sexton, a local violinist, gave a recital, assisted by Miss Dorothy Callender (pianoforte) and Miss Myrtle Stewart (vocalist). Brahms's Violin Sonata in D minor was the chief item.

**CARDIFF.**—The Council of University College of South Wales and Monmouthshire has decided that the chamber concerts given on Saturday evenings, which have hitherto been carried on with the voluntary help of members of the College staff, shall in future be regarded as a necessary part of the work of the musical department. The members of the instrumental trio also undertake concert work in towns and villages in the area served by the College. The concerts during the coming winter will number twenty-five.

**CHACEWATER.**—A musical society has been formed for general instruction in music, under the direction of Mr. D. Behenna, organist of St. Agnes' Parish Church.

**DUNFERMLINE.**—The Choral Union has been resuscitated, and Mr. A. M. Henderson, organist at Glasgow University, has been appointed conductor.

**EXETER.**—The season opened on September 29 with two concerts, given by the London String Quartet, at one of Messrs. Paish's series.

**HARROGATE.**—Mr. Basil Cameron and the Municipal Orchestra are making Harrogate a musical centre of some importance. The weekly Symphony Concerts maintain a high standard in their programmes of classical and modern works. The following have been recently given: Glazounov's sixth Symphony, Franck's 'Symphonic Variations' for pianoforte and orchestra (Miss Olive Bloom), Cowen's 'The Butterfly's Ball,' the 'Jupiter' Symphony, a Harp Concerto by Pierné (Miss Hilda Atkinson), Arensky's variations on a theme by Tchaikovsky, Delius's 'On Hearing the First Cuckoo in Spring' and 'Summer Night,' Mozart's 'Ein kleine Nachtmusik,' and Beethoven's first and third Symphonies.

**IPSWICH.**—The season of municipal music opened on October 8, when the Conservatoire Ensemble Class, conducted by Mr. Sydney Robjohns, played movements from Purcell's 'Golden' Sonata, Mr. Noel Ponsonby played Bach organ music, and the Ipswich Male Choir sang Walford Davies's 'Hymn before Action' and Grieg's 'Landerkennung.' Mr. A. H. Welburn gave short explanations of the music.

**LINLITHGOW.**—Mr. Thomas Peterson Lamb, organist of St. Serf's Parish Church, Edinburgh, has been appointed conductor of the Choral Society, in succession to Mr. Archibald Russell, resigned.

**LIVERPOOL.**—The new music season shows no diminution in activities. Many departures include band concerts at Philharmonic Hall and New Brighton Tower, for which the Grenadier, Welsh, Scots, and Coldstream Guards are engaged, with prominent singers.—The Rushworth Orchestral series will again include children's concerts.—Mr. Tobin has a scheme for repertory opera at the David Lewis Theatre.—The Philharmonic Society's syllabus announces that a foreign guest-conductor, M. Monteux, will conduct a modern British work—Vaughan Williams's 'Tallis' Fantasy. Other conductors will be Weingartner, Sir Landon Ronald, Sir Henry Wood, Mr. Eugène Goossens, and Prof. Granville Bantock (who will conduct 'Omar Khayyam.')—The Mossel concerts, which opened on October 11, will include an appearance of the English Singers.—Mr. Sam Vickers announces 'celebrity' concerts, and chamber music will be catered for by the Rodewald Society, the B.M.S., and Mr. John Tobin's Informal concerts. The B.M.S. has instituted a contemporary music circle which will give four concerts of modern works, played by professional artists. Mr. Tobin has also arranged four concerts of modern music.—The Welsh Choral Union, Liverpool Choral Society, and the P.O. Choral Society, are already preparing oratorio, the first-named being engaged on 'Gerontius' and Vaughan Williams's 'Sea' Symphony.—At Sandon Studios, on October 10, Mr. George Hill, with Mr. Norman Peterkin, gave a recital of modern song, representing Stanford, Delius, Holst, Howells, Bliss, Warlock, Peterkin, and Gibbs. Some songs by Miss Muriel Herbert, a Liverpool composer, were included.—A concert comprising sea shanties was given by a male quartet on October 12, the 'Shipmates' being Mr. Courtenay Bickley (skipper), Mr. Edwin C. Titherington (mate), Mr. Minns Cowley (reefer), Mr. Douglas Munro (bos'n), and Mr. Tom Smith (donkeyman, and accompanist). 'Hog's eye man' and 'Rio Grande' were the shanties, and Elgar's 'Inside the bar' and the 'Song of the Volga boatmen' were also sung.—The Euterpean Ladies' Orchestra, conducted by Miss Greta Scott, played music by Beethoven and Wagner in Rushworth Hall on October 15.—In Crane Hall, on the same date, Mr. Frank Bernand (pianoforte), Mr. Louis Cohen (violin), and Miss Ethel Penhall (vocalist) gave a recital.—Visiting artists have included Rachmaninov, Moiseiwitsch, and Madame Galli-Curci.

**MANCHESTER.**—Appropriately enough, the opening concert of the winter season was the first concert of the Municipal series, in which the Hallé Orchestra, under Mr. Hamilton Harty, played to an audience such as has never before been seen at an orchestral evening at Manchester.—The fortnight of the B.N.O.C. has done sufficiently well to ensure a longer visit in the spring.—The opening Hallé concert was the first of the four purely orchestral evenings, and had as its main interest Brahms's Symphony No. 1.—Three of the chamber music series are now well under way, the Hamilton Harty evenings having been devoted in the first instance to works for chamber-orchestra, most notable being the 'Siegfried Idyll,' played by a band of the size for which it was written. The second, on October 20, was a recital of music for voice and pianoforte which gave Manchester its first true impression of the range of Miss Olga Haley's art. I have frequently written of the interpretative power of the Catterall Quartet in the latest Beethoven Quartets. On October 15 the players were even more convincing in the C sharp minor. Four 'Lancashire Sketches' by George Whittaker, of Rochdale, had a genuine Lancashire melody as the basis of the opening number—'Bowton's Yard,' a *Scherzo* styled, 'From a Cotton Town,' which gives a curious impression of the smoke and grime of this birthplace of John Bright, an atmosphere in which the tart humour and high spirits so typical of self-made Lancashiremen seem to thrive. The annotations in these Catterall programmes over the well-known initials of Mr. Samuel Langford add very appreciably to the interest of the audience. Mr. Charles Neville continues his Hugo Wolf recitals, giving

seventeen of the Moerike songs at a mid-day recital on October 17, Mr. R. J. Forbes being at the pianoforte. At the opening Brand Lane concert, Rachmaninov played his third Concerto, and Sir Dan Godfrey made his (I think) first appearance here. C. H.

**NEWCASTLE.**—The Chamber Music Society's hundred and ninety-second concert, on October 17, was provided by the Léner Quartet, who played Dohnányi's Quartet in D flat, Haydn's F major, and Beethoven's F major.—The local branch of the B.M.S. listened to a lecture on October 11, given by Mr. Hubert J. Foss, on the music of Peter Warlock (Philip Heseltine). The membership of the branch is sixty-five.

**PLYMOUTH.**—On September 27 Mr. David Parkes's Orpheus Society, consisting of three hundred voices, and the Royal Marine Band, conducted by Mr. P. S. G. O'Donnell, gave an operatic concert, with selections from 'Paradise and the Peri,' 'A Life for the Czar,' and 'Faust.'

**SOUTHPORT.**—Three orchestral subscription concerts are to be given on November 28, February 26, and March 27, under the direction of Mr. J. E. Matthews. The principal artists are Miss Myra Hess, Miss Sylvia Nelis, and Mr. Albert Sammons.—Four concerts are announced by the Southport United Choir.

**SOUTHAMPTON.**—At University College, on October 15, Beethoven's second Sonata for violin and pianoforte, pianoforte music by MacDowell, and songs by Baumer, Walthew, and Sinding were performed.—On October 14 Shirley Parish Choir sang sea chancies, including 'Rio Grande' and 'Shenandoah.' A Trio for clarinet, 'cello, and pianoforte, by Mr. A. P. McDonell, was played, with the composer at the pianoforte.—A choir of three hundred senior children from the Central Schools, conducted by Mr. F. Permain, sang in the Coliseum on October 16. The items included 'The lark's awake,' 'Lift thine eyes,' and 'The Viking Song.'

**TETBURY.**—A choral society has been organized, with Mr. L. Webb as conductor. Hitherto Tetbury has had no musical organization.

**THAME.**—The Choral Society, suspended during recent seasons, has been revived, and 'Hiawatha's Wedding-Feast' is in rehearsal.

## IRELAND

A fine new organ was opened at the Jesuit Church, Limerick, on September 18. Organ recitals were given by Mr. W. O'Shaughnessy (the organist of the Church) and Mr. T. H. Weaving, organist of Christ Church Cathedral, Dublin, and vocal solos were contributed by Mr. Joseph O'Mara. The organ was built by Messrs. Telford & Telford, of Dublin, and is a fine three-manual instrument, well voiced, and thoroughly up-to-date.

Miss Jean Nolan gave a song recital at the Abbey Theatre, Dublin, on September 19, and displayed her rare vocal charms in groups of songs representing the various Continental schools, as well as some of Purcell's ever-fresh melodies. Miss Nolan is now *en route* for America, where she has been engaged for an extended tour.

The Sunday Afternoon Concerts were inaugurated at La Scala Theatre, Dublin, on September 28, when the famous Glasgow Orpheus Choir, under Mr. Hugh S. Robertson, drew a crowded house. A varied programme was presented, and delightfully sung. On the following night, an almost similar programme was given at Belfast, at the Assembly Hall (Fisherwick Place), before a thronged audience. The final choral item, the 'Old 124th' Psalm, was lustily sung, and the audience joined in vigorously.

Mr. Joseph Mary Crofts was awarded first prize by the Feis Ceoil committee for the best unpublished collection of old Irish airs.

Mr. W. J. Moneyppenny, the accomplished organist of Newry R.C. Cathedral, died recently, after twenty-five years' service.

Dr. Larchet resumed his lectures on Music at University College, Dublin, on October 14. These lectures will be continued on Tuesdays and Fridays in Michaelmas term.



Mr. Arthur de Meulemeester, organist at Clonard R.C. Church, has been honoured by the King of the Belgians with the title of 'Chevalier,' on account of his services to music, and his good work on behalf of Belgian refugees during the war. His Church was one of the earliest to introduce Gregorian chant (on the Solesmes tradition) in Ireland a quarter of a century ago. He also edited a Catholic hymn-book now in use, and has composed Masses, songs, and pianoforte music.

Mr. J. Vine, organist of St. Jude's Church, Belfast, conductor of the Queen's Island and Ulster Male-Voice Choirs, has been appointed conductor of Lisburn Choral and Orchestral Society.

The Ministry of Education (Northern Ireland) has refused to sanction the holding of a music-class in Strabane Technical School.

Mr. E. Godfrey Brown, conductor of Belfast Philharmonic Society, has been appointed musical director of the Broadcasting wireless station at Belfast. The station is to commence operations shortly, and programmes and artists are already arranged for.

During the summer season just closing many excellent military and brass bands have played at Bellevue, the plateau overlooking Belfast Lough, a resort easily reached by tramcar from the city. The parks were also the resort of music-lovers in the summer evenings to hear band music. A feature of these was the playing of bands of flutes in four and more parts—a form of band music specially cultivated in Northern Ireland.

Belfast Philharmonic Society has opened its season with a performance of 'Elijah,' under Mr. E. Godfrey Brown. The first part of the work was broadcast.

## THE CANADIAN COLLEGE OF ORGANISTS

The annual Convention of the C.C.O. was held at Ottawa on September 1 and 2. The C.C.O. from small beginnings has become an institution representative of the best organ talent in Canada. Members from Montreal, Toronto, Ottawa, Winnipeg, London, St. Thomas, and other points were present, and interesting reports of activities in these various centres were read. The president, Mr. Charles E. Wheeler, presided over the meetings, and spoke of his recent visit to England and the Continent, and his pleasure in meeting church and cathedral organists there, who expressed much interest and goodwill towards the C.C.O.

Special features of the open meeting were the papers read by the Rev. Dr. Voorhis, formerly head of the choir-training school at the Cathedral of St. John the Divine, New York, Dr. Albert Ham, Toronto, Dr. J. Percival Illsley, Montreal, and Mr. J. D. Gilchrist, St. Thomas, Ont., all of whose remarks prompted a spirited general discussion.

At the annual dinner, held at the Château Laurier, the president presented the diplomas to those successful in passing the Associateship and Fellowship degrees of the College. The Convention closed with an organ recital in St. Andrew's Presbyterian Church, at which the following programme was played:

Introduction, Passacaglia, and Fugue in E flat minor *Healey Willan*  
MR. HARVEY ROBB (Westminster Presbyterian Church, Toronto).

(a) Fantasia ..... C. H. H. Parry  
(b) Song of Symeon ..... Charles Wood  
(c) Prelude, Improvisation on an Advent theme ... Arthur Egerton  
MR. ARTHUR EGERTON (All Saints' Anglican Church, Winnipeg).

Intermezzo and Fugue from Sonata in E flat (Op. 161) *Rheinberger*  
MR. THOMAS J. CRAWFORD (St. Paul's Anglican Church, Toronto).

Prelude and Fugue in E minor ..... Bach  
DR. ALFRED E. WHITEHEAD (Christ Church Cathedral, Toronto).

'Cello Solo'—'Kol Nidrei' ..... Max Bruch  
MISS HELEN LANGDON.

(a) Choral in A minor ..... César Franck  
(b) Prelude Solennelle ..... T. Tertius Noble  
MR. HAROLD GLEASON (Director of the Organ Department, Eastman School of Music, Rochester, New York).

(a) Scherzo Caprice ..... Purcell J. Mansfield  
(b) Ariel ..... J. Bonnet  
(c) Allegro from first Symphony ..... Maquiré  
MR. J. E. F. MARTIN (Church of St. James the Apostle, Montreal).

Next year the Convention will be held at Toronto.

Among the officers elected for the coming year are: Sir Hugh Allen, patron; Dr. Albert Ham, hon. president; Mr. Charles E. Wheeler, president; Dr. H. A. Fricker, Mr. W. H. Hewlett, Mr. Richard Tattersall, and Dr. Healey Willan, vice-presidents.

## Musical Notes from Abroad

### GERMANY

The general aspect of musical affairs has considerably changed owing to the return of normal conditions. The number of orchestral concerts announced for the season is very large, but their quality will not satisfy those who are tired of always hearing the same works. Many foreign artists who had avoided Germany on account of the bad economic situation are again available, but they are not bringing anything new with them. Ossip Gabrilowitsch, remembered as a pianist who had been particularly in favour with the public, made his reappearance as conductor of the Berlin Philharmonic Orchestra, giving good interpretations of some classical and fairly modern works.

The death of Busoni has struck deep. The public considered him a great virtuoso, and musical circles acknowledged him as composer. His musical legacy is important. What will become of his 'Faust,' which he did not live to finish? Busoni was one of those problematic artists who, proceeding from one experiment to another, leave the great mass of music-lovers behind them. His mind was never at a standstill; but it is the definite quality of stability which after all affords the public enjoyment. It is curious to see how this man, in his first period, wrote music that was striking in its freshness, and how at a certain moment his spontaneity became undermined by intellectual processes which never came to finality. At a Busoni commemoration held by one of his pupils, the pianist Edward Weiss, the Roth Quartet gave a very animated performance of the String Quartet, Op. 19, a work full of the vitality and gaiety of Busoni's earlier manner. It was very well received. In the 'Geharnischte' Suite, a symphonic work of four movements, performed at the first Philharmonic concert of the season under Furtwängler, we see the process of Busoni's creative mind much more developed. This Suite was written at Helsingfors, when the composer came under the influence of northern men and countries. Though martial rhythms are predominant, the local landscape is reflected in the music. Finnish and Russian composers had undoubtedly impressed their characteristics on Busoni. At this time colour became personal to him, and with it thoughtfulness without sentimentality. On the whole the Suite produced a rather unexpected effect upon the visitors at the Philharmonic concert. Like subscribers in general, they do not, however, want to be troubled by problematic works, and remain attached to their Beethoven and Brahms.

On this occasion we heard three songs by Richard Strauss, thin in substance but very melodious. Their melody has nothing to do with the poetic words by Hölderlin, which serve only as a pretext. The orchestral colour leaves nothing to be desired, but its wealth constantly threatens the singer's voice, which, on this occasion, had difficulty in making itself heard. In this connection it may be remarked that Strauss has just published a long preface to his new 'Intermezzo,' preparatory to its performance at Dresden. It is some time since the famous composer has resorted to words before proceeding to deeds. He chooses this way of approach to the public for fear of misunderstandings which might be provoked by his work. He says that since the plot has been taken from every-day life the melodious substance of the music is necessarily little, and that he has aimed at a new departure in transforming speech into the language of music. He confesses himself guilty in the past of overloading his orchestral parts and overwhelming his singers, but he adds that conductors and artists might reasonably have cloaked this fault with the mantle of Christian charity. What he aims at now, and what he begs conductors to observe, is the perfect clarity and distinctness of the verbal text, this being the sole means of securing the effect which the new work is designed to express.

Schönberg's fiftieth birthday was celebrated all over Germany and Austria. His new pianoforte pieces, Op. 23, were heard for the first time, and upset most of the hearers. They are an attempt to write polyphonic atonality for the pianoforte, with complete disregard of the instrument. Those who expected effects of sonority were disappointed, and probably those who could take an interest in theoretical experiments performed on the keyboard enjoyed it very much. At all events the pieces as played by Heinz Jolles—a pianist whose programmes are of unusual interest—were not well received, even by the numerous sympathetic hearers who had come to pay Schönberg their tribute of devotion. For the present, the Schönberg of 'Pierrot Lunaire' seems to be the most attractive.

ADOLF WEISSMANN.

## NEW YORK

When A. D. Juilliard died and left his millions for the aid of music and musicians, the trustees were long at sea as to the best ways of using the money. There was so much of it that the difficulties seemed rather to be increased instead of lessened. The fund received the somewhat vague cognomen of the 'Juilliard Foundation,' and some of it has been spent on rather doubtful projects, but the plan of giving a hundred native students of ability a musical education has taken definite shape, and promises to give them a real 'foundation' for their musical life. Applications for the free fellowships have closed, and, at the date of writing, the competitive examinations are beginning. Among the judges are Richard Aldrich, Henry Hadley, Lawrence Gilman, Charles M. Loeffler, and Ernest Schelling—a rare combination of critics and composers. The teachers are competent and famous, and the trustees have announced that 'Probably no organization of music-teachers containing so many recognised leaders has been brought together in this country up to this time.' Marcella Sembrich heads the list of vocal instructors. The pianoforte teachers' names are led by Ernest Hutcheson, Josef Lhevinne, and Dohnányi. The instructors for the stringed instruments will be César Thompson (of the Ithaca Conservatory), Paul Kochanski, Georges Enesco, and Felix Salmond. The American composer, Rubin Goldmark, will instruct in composition. If the judges restrict the fellowships only to those who are exceptionally gifted, such a formidable professorial array should be able to develop their talents to the benefit of the musical world.

Often a storm is presaged by a deathly stillness. This is always the musical situation in the early Fall. After the summer concerts are over there is an interval of blankness, and then comes the deluge. By the time this appears in print we shall be listening to five orchestras, and every afternoon and evening the smaller halls will afford a generous list of recitals. Of course the orchestral concerts are pre-eminent, and perhaps the most important item concerning them is a change in conductors. While our local organizations have made no great changes, the Boston Symphony Society, which each winter comes to New York for a series of concerts, brings this year a new conductor, Serge Koussevitzky. In his five years at the head of the Orchestra, Mr. Monteux has wrought the players to such a high state of efficiency that Koussevitzky can ask for no better instrument to play upon; his degree of success depends entirely on himself.

Mr. Gatti-Casazza announces two novelties for the Metropolitan opera season, viz., 'Jenufa,' by the Czechoslovak composer, Janacek, and 'Giovanni Galurese,' by the better-known Italian composer, Montemezzi.

M. H. FLINT.

## PARIS

A two-month Wagner season, given at the Champs-Élysées Theatre by the Dutch National Opera of the Hague, is rather an unexpected event at this time of the year. October is, indeed, a month of preparatory work. Artists and public, hardly back from summer resorts, spend a fortnight or so looking about themselves. A full-swing of Wagner galas, beginning as early as October 7, could but startle the Parisian public. Good audiences came, however,

and applauded with convinced enthusiasm Madame Poolman-Meissner, an admirable Isolde, and Mr. Albert Van Raalte, the well-known Dutch conductor, whose reading of 'Die Meistersinger' Overture may be ranked as a masterpiece of the art of conducting.

Madame Marguerite d'Alvarez is, I understand, a favourite London singer. Her English admirers came in great numbers to cheer her at a recital given at the Salle Gaveau on October 14. The Parisian public had to content itself with what seats had been left unpurchased by the visitors. The programme, rather incongruous in its composition, was sung with musical comprehension and sufficiency of voice that were certainly above the average. Madame d'Alvarez was at her best in the charming melody 'La Zagalina,' by I. Tabuyo, and the 'Water-Boy,' a negro song which, though a naive and, for us, a novel thing, won unanimity of praise.

Genuine Spanish music was rather poorly represented in this programme. Some of the best de Falla, Turina, Salazar, Torroba, might have been advantageously included instead of third-rate works that so poorly depicted Spanish sensibility. But it is never too late to do better, and we hope that Madame d'Alvarez will visit us again with a better programme, and with the same deep, warm, and sympathetic voice we were pleased to listen to.

PETRO J. PETRIDIS.

## TORONTO

The season here seems to be commencing cautiously. No concerts were announced before October, when we were promised the Paul Whiteman Orchestra, Schumann-Heink, Maria Jeritsa, and Geraldine Farrar. The New Symphony Orchestra has managed to secure sufficient funds to launch ten concerts, only half the number we enjoyed last year. But even this is gratifying, in view of the fact that the scheme has been only indifferently supported by the people with money and influence. Unfortunately music and business in Toronto are not on as intimate terms as they might be.

At last we have a permanent string quartet, organized under the auspices of the Hart House Syndicate at the University. Five concerts have been planned, and the announcements show a rather unusual (for this country) mixture of classical and modern works. The members of this promising venture, who have been practising steadily every day throughout the summer, are Geza de Kresz, Harry Adaskin, Milton Blackstone, and Boris Hambourg.

H. C. F.

## VIENNA

### THE MUNICIPAL MUSIC FESTIVAL

The new musical season is governed so far by the second Municipal Music Festival. The first, in 1920, was on a more moderate scale, owing to post-war economic difficulties. The official opening this year was one of the most impressive manifestations ever connected with the cause of music in the history of Vienna. Thirty thousand people assembled for the opening speech by Mayor Seitz from the steps of the City Hall, and heard the first performance of Richard Strauss's very latest composition, a 'Fanfare' especially composed for the occasion. This sweeping piece of festive music was performed in the tower of the City Hall. A salient feature of the scheme was the announcement that the Municipal government had determined to inaugurate the Festival as the first of an annual series. The design is not to uphold the much-vaunted Viennese 'tradition,' or to revive memories of the great Austrian classics, but to encourage modern composers, and to give their works a prominent place in the concert schedule. The first to be honoured was the most significant contemporary Viennese composer, and the one most persistently misunderstood and belittled by his countrymen—Arnold Schönberg. The recent celebration of his fiftieth birthday brought him, for the first time, official recognition from the government of his native city. Occasion was taken to give the first performance anywhere of his chorus 'Friede auf Erden.' It was sung by the chorus of the Staatsoper,



under the baton of Felix Greissle, Schönberg's son-in-law and disciple. Several other Schönberg premières were promised for the Festival, among them a production of his hitherto unperformed mime-drama 'Die glückliche Hand,' at the Volksoper.

#### A NOTABLE MUSICAL EXPOSITION

While Schönberg has been neglected at home and honoured abroad the very reverse has been true of Anton Bruckner. The centenary of Bruckner's birth coincided with the Municipal Music Festival. Austria's love for this man was voiced in an unprecedented manner in Parliament recently, when all deputies arose as one man to pay homage to his memory. A memorial tablet has been unveiled on the house where Bruckner dwelled for two decades, and where most of his great Symphonies and Masses were written. Preparations are now in hand for a particularly suitable monument to the master. It is planned to rebuild and modernise the historical organ at St. Florian's Convent—Bruckner's favourite instrument, and, at the same time, the landmark of his sepulchre, as, at the composer's wish, his mortal remains were interred under the console.

Bruckner and Schönberg were both prominent in the exposition assembled for the Festival, and displayed in the Municipal Museum under the collective title, 'From Bruckner to the Present Generation.' One room was completely occupied by rare and interesting manuscripts of Bruckner, ranging from his school-books to the autographs of his great composition. Another room peacefully united Johannes Brahms and his great opposite, Hugo Wolf, and another was dedicated to Gustav Mahler. Schönberg and his pupils—Alban Berg, Anton Webern, Paul A. Pisk, Hans Eisler, Egon Wellesz, and Rudolf Réti—occupied a special room, and among noteworthy objects were a portrait of Schönberg, by Oscar Komoschka, and one of Berg, painted by Schönberg himself.

#### TWO STRAUSS PREMIÈRES

The Staatsoper's share in the Music Festival consisted of a few performances of Richard Strauss's older works and of operas by various Austrian composers. These productions of frequently-heard works were designated 'festival performances,' but they differed in nothing from the ordinary répertoire interpretations. The same is true of what the Staatsoper ambitiously termed a 'complete Mozart cycle,' in which a 'restudied' 'Magic Flute' was no better, scenically and musically, than the usual Staatsoper standard. There have been two novelties at the Staatsoper so far, both staged for the Festival, and both, significantly enough, works of Richard Strauss.

One of these was a re-shaping of 'Le bourgeois gentilhomme,' the Prelude to 'Ariadne auf Naxos.' Theatres would not produce a play-opera which called for a double cast, so Strauss has made it all opera, using and expanding the original incidental music of 'Le bourgeois gentilhomme.' The music proved of very light weight, hampered in fact by the rather obsolete and poorly-adapted Molière play. Some delicate instrumental colour and graceful rhythm proved, however, as is customary with Strauss, a redeeming feature; but it must be said that by far the best passages were those which Strauss frankly borrowed from the music which Jean Baptiste Lully once wrote for Molière's comedy—e.g., the Minuet in G major which furnishes the Prelude for the second Act. Undeniably this Strauss première was a failure, which assumed such forms as to cause visible discomfiture of the composer, who presided at the conductor's desk.

The second Strauss novelty was a ballet entitled 'Die Ruinen von Athen,' with music based on Beethoven's work of that name, and on the same composer's 'Die Geschöpfe des Prometheus.' Hofmannsthal, Strauss's librettist, had written a scenario designed to combine the music of both ballets, and Strauss arranged the music—much on the lines of modern musical comedies hashed up from the immortals. The feature of the entire piece is the splendid opportunity it affords for the display of fine groupings and choregraphic art, and Heinrich Kröllner, the ballet-master, made the best of his chances. Even better in the same respect was Gluck's 'Don Juan' ballet. This

is one of the four 'tragic ballets' of Gluck, and is based on a scenario by Gasparo Angiolini. It consists of no less than thirty-one short pieces, to which Kröllner has added a piece from Gluck's 'Alceste'; this furnishes the accompaniment for a sort of explanatory prelude which aims at offering a psychological insight into the character of the hero, Don Juan. Gluck's music sounded beautifully, and the ballet carried great historical interest, aside from its purely æsthetic qualities, as the forerunner of the school of 'psychological' and tragic ballets which found its sequel in Strauss's 'Legend of Joseph.' Richard Strauss himself conducted both works, and the orchestra played brilliantly.

PAUL BECHERT.

## Obituary

We regret to record the following deaths:

JOHN BROWNING LOTT, organist at Lichfield Cathedral, at Buxton on September 29. He was born at Faversham in 1849, and was a chorister at Canterbury Cathedral. He held posts in that city at St. Dunstan's and St. Paul's, and became assistant at the Cathedral in 1873. His long term of office at Lichfield began in 1881. He conducted the Lichfield Musical Society for twenty-five years.

[Dr. W. H. Harris, a former assistant of Mr. Lott, writes: Mr. J. B. Lott's long and faithful service as organist of Lichfield Cathedral calls for something more than a passing reference. He belonged to that august body of English Cathedral organists of a past generation, whose quiet, retiring personalities were reflected in their organ playing and especially in their accompaniment of the Cathedral services. I remember how frequently he astonished even his best friends by a masterly accompaniment of such things as Wesley's 'Wilderness' and the various movements of the Brahms 'Requiem'—a work which he loved, and himself introduced into the Cathedral repertoire. His work as conductor of the Lichfield Diocesan Festivals and the Lichfield Choral Society must be recorded; but it is as an organist that he will be best remembered. A man of singular modesty and kindness of heart, his memory will long be cherished by old choristers, pupils, and friends.]

ANNA WILLIAMS, at the age of seventy-nine. From her first appearance at the Crystal Palace in 1874, to her retirement in 1897, Anna Williams was one of the leading sopranos of her day. She sang regularly at all the principal festivals, and it fell to her to create the soprano part in many new works, among them Parry's 'Judith.' She was the first to sing in the Albert Hall, for she was invited to test its acoustics before it was completed. From 1897 to 1904 she was a professor at the Royal College of Music.

## Answers to Correspondents

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.*

STAR.—(1.) You ask: 'Is it a generally agreed fact that sentimental songs and composers are not "the" thing?' There are few 'generally agreed facts' about music, and this is not one of them. Much depends, first, on what we mean by a sentimental song, and, second, on the songs themselves. With many musicians, 'sentimental' is a term of reproach; with the general public, it merely distinguishes the 'ballad' from comic songs on the one hand and classical songs on the other. The average musician would define a sentimental song as one in which emotion is expressed without restraint, and by conventional and superficial means. Therefore, among musicians such songs are not 'the' thing. But it should be added that, of the above-mentioned two objections to sentimental songs, only the second is fatal so far as musicians are concerned. Thus, there are countless songs by great composers in which emotion is expressed without restraint; but as the medium,

both as to text and music, is not conventional or superficial, they are prized while the other sort of sentimental song is taboo. So you see that it is not, after all, a question of sentimentality, but of music, and thus your question can be answered only in this roundabout way. (2.) If you set words to music with a view to publication, you must get permission from the author or publisher, save in cases where copyright no longer exists. (3.) An opus number may comprise several works, and as a rule such works are all of a type. Thus it would be unusual to include under one number a violin sonata and a choral work. There is no thematic connection between the various works comprised in an opus number. You ask why, in that case, they are grouped. The answer is merely that a composer may feel that one work is too small to be dignified by an opus number, so he makes up a set. Beethoven was given to grouping works in threes, *e.g.*, his Op. 1 consists of three Trios; his Op. 2, three Pianoforte Sonatas; Op. 9, three Trios; Op. 12, three Sonatas for violin and pianoforte—and there are other examples in his list of works.

DAW B.—You say you live in the country, are fond of music, cannot practise much or take lessons, 'intend to make a thorough study of the real big branches of the theory of music,' and wish to know how to set about it 'without the aid of Correspondence College or teacher.' Frankly we do not hold out hopes of your being able to get very far in such studies unaided. The 'big branches of the theory of music' are not to be taken in hand lightly. But why need you be so ambitious? If a course of instruction is out of the question, we advise you to (1) hear all the music you can, via the gramophone and wireless, and (2) read as much as possible about it. Keep in touch with current developments by means of the musical press, and map out a course of musical literature. Make a start with Scholes's 'Listener's Guide to Music' and 'The First Book of the Gramophone' (both published by the Oxford University Press). Then go on to something a little tougher—Foxell's 'Musical Appreciation' (Novello), Parry's 'The Art of Music' (Kegan Paul, Trench), Colles's 'The Growth of Music,' and Buck's 'The Scope of Music.' The last two are issued by the Oxford University Press. Watch the review columns of the musical journals for any likely new books, but the above-named (which are only a few of the large and growing number of such works) ought to keep you well employed for some time. Supplement them by the biographies of such composers as you happen to be specially interested in from time to time. (The bibliographies in some of the books suggested above will help you here.) If you can join a choir do so; get in touch with any other musicians in your neighbourhood, and talk and argue and play and sing together as much as possible. After a year or two of this you may still be unable to work out even the simplest of harmony exercises, or to pass an elementary examination in playing an instrument, but you will know a great deal about music—which is far better. Write to us again in six months' time, and report progress.

A. E. S.—We don't know the composer or publisher of the quartets entitled 'Life is but a melancholy flower—Life is butter, melon, cauliflower,' or 'He'll catch the flee-ting shadow.' (Can a reader help our inquirer to trace these elementarily-humorous numbers?) You don't say whether your party is S.A.T.B., A.T.B.B., or T.T.B.B. If the first, see the answer to 'B. H. J.'; if A. (or T.) T.B.B. there is a capital choice. Any of the following by Brewer: 'Alexander,' 'The Boy,' 'Marriage of the Frog and Mouse,' 'Only a pin,' 'There was an old man'; or these by Bridge: 'Bold Turpin,' 'The Flirt,' 'The Goose,' 'The Goslings,' 'John Barleycorn,' 'Peace'; or others from the same pen; and Prendergast's 'Phyllis dyes her tresses black' (all published by Novello). Everybody's old friend 'Jenks's Vegetable Compound' may be had from Curwen's, who also issue 'Quibbles's Cocoa' and other amusing efforts. It is impossible to give an exhaustive list of music of this type. Go to any publisher of part-songs and look some out, or ask them to send you a selection on approval.

ORIANA.—There are good facilities in London for hearing Elizabethan madrigals well sung. Chief among them are the concerts given by the Oriana Choir, the

Oriana Singers, and the English Singers. Many choral concerts given in or near London by local societies include a few madrigals. At the Elizabethan Festival, to be held next February, there will be ample opportunities for hearing such works sung with varying degrees of excellence. There are plenty of reprints of the best English madrigals published by Novello, Stainer & Bell, Joseph Williams, the Oxford University Press, &c. You ask for reprints that are 'exact,' not modified. But no reprint of an old work can escape some modification, however slight, so we advise you not to attach too much importance to this point. Any recent editions of madrigals published by the above-named firms can be depended upon. We emphasise the 'recent' because undoubtedly many of the earlier editions, though prepared by good musicians and published by firms of high repute, were not reliable in the matter of text.

M. E.—An odd query for this column, but as you are worried we cannot find it in our heart to refuse a reply. If the toast of musical director is drunk, of course you must respond. Equally of course you will be nervous, as you say. Fortunately there is no need for more than very few words: As thus: 'Mr. Chairman, Ladies and Gentlemen, I thank you for so kindly drinking my health, and am grateful to Mr. — [the proposer of the toast] for the flattering way in which he has spoken of my efforts. It has given me great pleasure to do what I have done, and the pleasure is doubled by your warm appreciation.' Learn these words by heart, stand up like a man (the more so as you happen to be a woman), say them as if you had just thought of them, and then sit down before you can be tempted to add anything and so get involved. If your audience is likely to include readers of this journal, you had better paraphrase the above. But whatever you say, let it be no more than a few sentences, and memorised.

E. (Kenya, Africa).—Try the following biographies: 'Mendelssohn,' by Stephen S. Stratton (Dent); 'Life of Mozart,' by Edward Holmes (Dent); 'The Life of Robert Schumann, told in his Letters,' by Jensen, translated by May Herbert; 'Schumann,' by Annie Pattersop (Dent); 'Schubert,' by H. F. Frost; also by Edmondstone Duncan (Dent); 'Life of Johannes Brahms,' by Florence May (Arnold)—very full on the biographical side; 'Brahms,' by J. A. Fuller-Maitland (Methuen)—the most thorough on the critical side; 'Brahms,' by H. C. Colles, deals briefly with all his chief works; 'Mozart,' by Otto Jahn (Novello); for Haydn, see 'A Croatian Composer,' W. H. Hadow; also Daniel Gregory Mason's 'Beethoven and his Forerunners'; 'Handel,' by Streatfeild; and 'George Frideric Handel,' by Newman Flower—a recent book that contains a great deal of fresh matter, illustrations, facsimiles, &c. We do not know the publishers of some of the above. The books may be obtained, however, through Novello.

DUET.—For effective and not difficult duet arrangements of chamber works, try the Haydn Trios, in the Peters Edition; for a difficult modern chamber work, the Ravel Quartet; for moderately difficult orchestral transcriptions, Haydn's and Mozart's Symphonies; for difficult orchestral works, Franck's Symphony, Elgar's 'Enigma' Variations, Elgar's Symphonies Nos. 1 and 2, also the same composer's Introduction and Allegro; and Edward German's 'Theme and Six Diversions.' All these are published by, or are obtainable through, Novello. In next month's *Musical Times* our contributor 'Feste' will be discussing the pianoforte duet in general, and will no doubt mention other duets likely to be useful to readers like yourself who are anxious to explore this delightful form of musical activity.

H. S.—Pergolesi was born January 3, 1710, at Jesi, near Ancon; began with study of violin, and is reputed to have excelled in improvising on that instrument; first appeared as composer with sacred drama 'La Conversione di San Guglielmo d'Aquitania'; wrote many works for stage, the most famous being 'La Serva Padrona'; also Masses and other Church music, of which his 'Stabat Mater' is perhaps the best-known to-day; died March 17, 1736; buried in Pozzuoli Cathedral. It is now generally held that his early death attracted interest to his compositions, and caused them to be valued beyond their deserts. Paisiello, who flourished a little later, shrewdly remarked that Pergolesi would have been less esteemed had he lived longer.



B. H. J.—Here are a few humorous quartets for S.A.T.B. that will, we think, suit your purpose: 'Alexander,' 'The Marriage of the Frog and the Mouse,' A. H. Brewer; 'I loved a lass,' W. H. Bell; 'The Goslings,' Bridge; 'Maiden fair, O deign to tell,' Haydn; 'John Ball,' Carse (all published by Novello). There are also innumerable part-songs which, though not labelled 'humorous,' are of a light character, and would fit well into your scheme—e.g., Hatton's 'He that hath a pleasant face'; German's 'My bonnie lass' and 'London Town,' &c. (all published by Novello).

H. A. C.—We do not know of any books on musical appreciation 'at a somewhat deeper level than those given in the March *Musical Times*.' In M.-D. Calvocoressi's 'Musical Criticism' (Oxford University Press) mention is made of, and extracts given from, several books that would give you what you want. Books definitely on musical appreciation are necessarily designed for more or less elementary students. Most standard biographies of composers and books on music generally contain plenty of incidental writing of the 'critical and philosophical' type you ask for.

ORGANUM.—We dislike committing ourselves to Metronome marks in the case of organ works, because so much depends upon the size of the organ and the building, and also the quality of the organ in regard to promptness of speech. Moreover, the work about which you inquire—Harwood's first Sonata—calls for a good deal of freedom and variation in *tempo*, so the Metronome is less of a guide than usual. With diffidence we suggest the following: *Allegro Appassionata*, ♩ = 84; *Con fuoco*, ♩ = 104; *Andante*, ♩ = 60; *Maestoso*, ♩ = 60; *Con moto*, ♩ = 80.

B. V.—Julius Fučík is an Austrian composer, born at Frauenthal, Styria, on February 15, 1847. He studied at Vienna Conservatory; was organist at the Imperial Chapel; and Professor of composition at the Conservatory. Among his many pupils were Mahler and Schreker. Fučík was a friend of Brahms, who admired his Serenades. His compositions include chamber works, a Mass, two Symphonies, five Sonatas, and two operas—'Die Königsbraut' and 'Die Teufelslocken.'

SUSSEX.—(1) The pace of Schubert's 'Moment Musical' No. 4 should be a moderately fast two in a bar, say ♩ = 104-112. (2) Schubert makes no change of pace for the middle of the piece, nor does such a change seem to be desirable; we should therefore keep the same pace throughout. (3) The first and third portions of this piece are harmonic rather than melodic. Play as marked, *legato* in the right hand, *staccato* in the left, and the effect the composer wants cannot but come out.

DE FACTO.—Books recommended for those preparing for the L.R.A.M. diploma (pianoforte teaching) are: on Touch, 'First Principles of Pianoforte Playing,' Matthey (Longmans); the section on Fingering from 'Exercises for Fingering,' Albanesi (Ricordi); on Phrasing and Teaching from 'Musical Interpretation,' Matthey (J. Williams); 'Exercises on Phrasing in Pianoforte Playing,' McEwen (Ricordi); Studies in Phrasing and Form, Stewart Macpherson (J. Williams).

DANCER.—You ask for a 'test as to whether the room in which a pianoforte stands is damp.' You add that the action of the instrument is sluggish; there is your test, surely. You need not wait to see the damp standing on the keys. As a fire in the room is possible only on the 'day that comes 'twixt Saturday and Monday' you should keep the temperature from falling very low by means of an oil-stove or some such handy means of heating.

H. K. W. has been told by a pianoforte-tuner that a gas-stove ruins the pianoforte. Do we agree? We don't. Provided the two be a reasonable distance apart, and the heat regulated, we fail to see how a gas-stove can do any damage. But we may be wrong, so perhaps readers who have proved by experience that the tuner is right will kindly send us a line, and so save the pianoforte of 'H. K. W.' and others.

P. S. B.—The question of singing by girls aged from 14-16 was fully discussed in the *Musical Times* of January, and we cannot go into it here. The committee appointed by the Federation of Musical Competition Festivals to consider solo singing by adolescents meets shortly, and there may then be some public statement on the matter.

N. C.—The following books deal with the modern organ from a structural point of view: 'Modern Organ-Building,' W. and T. Lewis (Reeves); 'The Recent Revolution in Organ-Building,' George L. Miller (Charles Francis Press, New York); 'Organs and Tuning,' Thomas Elliston (Weekes).

L. C.—A pianoforte with two manuals and pedals, for the use of organ students, was brought out some years ago by Messrs. Vincent (now Rogers & Co.). We understand that its manufacture ceased during the war. An advertisement might bring you in touch with a second-hand example.

N. C.—Your question is not clear. Do you ask for a book about playing the organ with orchestra, or for one on making organ transcriptions of orchestral music?

G.—We do not know what text-books are in use at the R.A.M. and R.C.M. Why not write direct to those institutions?

GUIDA.—Play the L.-H. chords *arpeggiando*, with the top note coming on the beat.

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 Air OUR JESUS HATH FOR AYE ("God goeth up").  
 Air MY HEART EVER TRUSTING ("God so loved the world").  
 Air O GRANT US, MIGHTY LORD ("Jesus, now will we praise Thee").  
 Air SIGHING, WEEPING ("My spirit was in heaviness").

#### TENOR.

Air LORD, TO US THYSELF BE SHOWING ("Bide with us").  
 Recit. { WHY HAST THOU THEN ("My Spirit was in heaviness").  
 Air FAST MY BITTER TEARS " " "  
 Air REJOICE, O MY SPIRIT " " "  
 Recit. { THE MIGHTY GUARDIAN ("Thou Guide of Israel").  
 Air HIS FACE MY SHEPHERD " " "  
 Air AND WHY ART THOU, MY SOUL ("When will God recall").

#### ALTO.

Air THOU, WHOSE PRAISES NEVER END ("Bide with us").  
 Recit. { THE FATHER HATH APPOINTED HIM ("God goeth up").  
 Air { MY SPIRIT HIM DESCRIBES ("God goeth up").  
 Air INTO THY HANDS ("God's time is best").  
 Air REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

#### BASS.

Recit. { HE COMES, THE LORD OF LORDS ("God goeth up")  
 Air 'TIS HE, WHO ALL ALONE ("God goeth up").  
 Recit. { IT IS NOT MINE ("God so loved the world").  
 Air ON MY BEHALF " " "  
 Recit. { YEA, THIS THY WORD ("Thou Guide of Israel").  
 Air WHOM JESUS DEIGNS " " "  
 Air YET SILENCE ("When will God recall").

### SECOND SET.

#### SOPRANO.

Air OPEN WIDE, MY HEART ("Come, Redeemer").  
 Air FATHER, WHAT I PROFFER ("Give the hungry man thy bread").  
 Air COME, VISIT, YE GLOWING ("How brightly shines").  
 Air I HAVE WAITED FOR THE LORD ("If thou but sufferest").

#### TENOR.

Recit. { THE SAVIOUR NOW APPEARETH ("Come, Redeemer").  
 Air COME, JESU, COME ("Come, Redeemer").  
 Air WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").  
 Air TUNEFUL HARPS AND VOICES ("How brightly shines").  
 Air THOU ART MY GOD ("Lord, rebuke me not").

#### ALTO.

Air GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").  
 Air JESUS SLEEPS ("Jesus sleeps, what hope remaineth").  
 Recit. { INCLINE THINE EAR ("Lord, rebuke me not").  
 Air { THE LORD HATH HEARD ("Lord, rebuke me not").  
 Air ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

#### BASS.

Air THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").  
 Air DO THINE ALMS ("Give the hungry man thy bread").  
 Air WITH JESUS WILL I GO ("Wailing, crying").  
 Recit. { AH, WHEN ON THAT GREAT DAY ("Watch ye, pray ye")  
 Air { BLESSED RESURRECTION DAY " "

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JUST PUBLISHED.

#### SOPRANO.

Recit. { O LORD, HEAR ME WHEN I CALL ("Lord, rebuke me not").  
 Air { HOW LONG, O LORD " "  
 Air O PRAISE THE LORD ("O praise the Lord").  
 Recit. { O JESU, OUR REDEEMER ("There is nought of soundness").  
 Air { HEARKEN WHEN WITH TREMBLING ACCENTS " "  
 Air THOUGH REVILING TONGUES ASSAIL ME ("Watch ye, pray ye").

#### TENOR.

Recit. { LORD, WHY SO FAR AWAY ("Jesus sleeps").  
 Air { IN BILLOWS THE RIVERS OF BELIAL ("Jesus sleeps").  
 Recit. { O HAPPY TOWN, O FAVOURED LAND ("Praise thou the Lord").  
 Air { O BLEST ARE ALL THAT FEAR HIM " "  
 Recit. { REJECT IT NOT ("Sages of Sheba").  
 Air { SAVIOUR, TAKE ME FOR THINE NOW ("Sages of Sheba").  
 Air UPLIFT YOUR HEADS ON HIGH ("Watch ye, pray ye")

#### ALTO.

Air BE WELCOME, THOU GREAT ANGEL ("O teach me, Lord").  
 Air AH, TARRY YET ("Praise our God").  
 Air GOD IS EVER SUN AND SHIELD ("The Lord is a sun and shield").  
 Recit. { BE STEADFAST IN AFFLICTION ("Wailing, crying").  
 Air { PAIN AND SORROW WORK SALVATION " "

#### BASS.

Air GOD, WHOSE POWER ("Let songs of rejoicing").  
 Recit. { ALTHOUGH AN HOST ENCAMP ("Lord, rebuke me not")  
 Air O LORD, THY MERCY " "  
 Air FARE YE WELL ("O teach me, Lord").  
 Recit. { THESE THINGS THAT ISAIAH OF OLD ("The Sages of Sheba").  
 Air GOLD OF OPHIR IS BUT VAIN " "  
 Air AH, WHERE SHALL I SUCCOUR ("There is nought of soundness").

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Greeting ... ..	Mendelssohn	Welcome to Spring ... ..	Mendelssohn
Hark! hark! the lark ... ..	Schubert	Whither ... ..	Schubert
Hear thou my weeping ... ..	Handel	Who is Sylvia? ... ..	Schubert
Hey, Baloo! ... ..	Schumann		

## VOLUME II.

## THIRTY-SIX CLASSICAL SONGS.

Angels, ever bright and fair ... ..	Handel	Lord, at all times I will bless Thee... ..	Mendelssohn
Ave Maria ... ..	Schubert	Lotos Flower, The ... ..	Schumann
Bird is softly calling, A ... ..	Mendelssohn	O star of Eve ... ..	Wagner
Blow, blow, thou winter wind ... ..	Arne	Old German Spring Song (Frühlingslied)... ..	Mendelssohn
By Celia's Arbour (The Garland) ... ..	Mendelssohn	On Wings of Song ... ..	Mendelssohn
Coming of Spring, The ... ..	Schumann	Rose among the heather ... ..	Schubert
Cradle Song ... ..	Schubert	Sailor's Song, The ... ..	Haydn
Evening Star, The ... ..	Schumann	Slumber, beloved ... ..	Bach
Fisher's Song ... ..	Schubert	Smiling dawn of happy days, The ... ..	Handel
Free mind, The ... ..	Schumann	Thou art repose ... ..	Schubert
Garland, The (By Celia's Arbour) ... ..	Mendelssohn	Though far away ... ..	Mendelssohn
Gentle zephyr ... ..	W. Sterndale Bennett	Thou'rt like unto a flower ... ..	Schumann
Holiday on the Rhine, A ... ..	Schumann	To Music ... ..	Schubert
Huntsman, rest ... ..	Schubert	Trust in Spring ... ..	Schubert
I love thee... ..	Beethoven	Two Grenadiers, The ... ..	Schumann
Joy of Spring, The ... ..	Mendelssohn	Wanderer's Night-Song ... ..	Schubert
Know'st thou the land? ... ..	Beethoven	Where'er you walk ... ..	Handel
Lay of the imprisoned huntsman ... ..	Schubert	Where the Bee sucks ... ..	Arne
Litany ... ..	Schubert		

## VOLUME III.

## THIRTY-EIGHT CLASSICAL SONGS.

Art thou troubled (Dove sei) ... ..	Handel	Memory, A ... ..	Brahms
But the Lord is mindful of His own ... ..	Mendelssohn	Morning Song ... ..	Mendelssohn
Butterfly, The ... ..	Cornelius	Nazareth ... ..	Gounod
Courage ... ..	Schubert	Nymphs and Shepherds ... ..	Purcell
Dawn, gentle flower ... ..	W. Sterndale Bennett	O my love's like the red, red rose ... ..	Schumann
Deep treasur'd in my heart ... ..	Schumann	O rest in the Lord ... ..	Mendelssohn
Erlaf-lake ... ..	Schubert	O think of me ... ..	Cornelius
Fishermaiden, The ... ..	Schubert	Ode to joy... ..	Schubert
Full-orbed moon, The ... ..	Schubert	Of in my dreams ... ..	Cornelius
Good-night, my dearest child... ..	Brahms	Oh! had I Jubal's lyre... ..	Handel
Greeting to Spring, A ... ..	Schumann	Out over the Forth ... ..	Schumann
How beautiful are the feet ... ..	Handel	Peace ... ..	Schubert
I will sing of Thy great mercies ... ..	Mendelssohn	Sandman, The ... ..	Schumann
In May ... ..	Schumann	Secrets ... ..	Schubert
Know'st thou the land? ... ..	Schubert	Sing, Maiden, sing ... ..	W. Sterndale Bennett
Lark, The... ..	Rubinstein	Spring advancing (Frühlingsglaube) ... ..	Mendelssohn
Let the bright Seraphim ... ..	Handel	Swallow's flying west, The ... ..	Brahms
Little Sandman, The ... ..	Brahms	Trout, The ... ..	Schubert
Lord of our being (Sorge nel petto)... ..	Handel	Violets ... ..	Cornelius

## VOLUME IV.

## THIRTY CLASSICAL SONGS.

Cherry Ripe ... ..	Horn	Lullaby ... ..	Brahms
Children at play ... ..	Mozart	My heart ever faithful ... ..	Bach
Come let us all this day ... ..	Bach	Now fades the sun's last lingering ray ... ..	Franz
Flower thou resemblest, A ... ..	Rubinstein	O come, do not delay ("The Marriage of Figaro") ... ..	Mozart
Gentle flowers ("Faust") ... ..	Gounod	Organ-grinder, The ... ..	Schubert
Gentle touch, The ... ..	Goetz	Orpheus with his lute ... ..	Sullivan
Greenwood calls, The ... ..	Schubert	Prepare thyself, Zion ... ..	Bach
Harper's Song, The ... ..	Schubert	Serenade ... ..	Gounod
I attempt from love's sickness ... ..	Purcell	Shepherds, The ... ..	Cornelius
It was a lover ... ..	Morley	Tender wood-dove ... ..	Gounod
Jerusalem ... ..	Mendelssohn	Under the greenwood tree ... ..	Arne
Lass with the delicate air, The ... ..	Arne	Violet, The ... ..	Mozart
Legend ... ..	Tchaikovsky	Walnut-tree, The ... ..	Schumann
Like to a linden tree ... ..	Dvorák	When all was young ("Faust") ... ..	Gounod
Longing ... ..	Schubert	When daisies pied ... ..	Arne

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# The Musical Times

AND SINGING-CLASS CIRCULAR

DECEMBER 1 1924

(FOR LIST OF CONTENTS SEE PAGE 1136.)

## THE ART OF ACCOMPANYING SONGS

BY HUBERT J. FOSS

(Continued from November number, page 984.)

Ought not one to seek in the accompanist of songs qualities which one admires in the chamber pianist? I therefore suggest that it is the duty of whoever undertakes to play for a singer to regard the song quite definitely as chamber music. For it is not a form for an artist and a workman, a person and a cipher; the more he does his allotted job with personality, the more the accompanist will be contributing to the ensemble. Therefore every accompanist must have wide experience of chamber music, and no more valuable tuition can be given him than that which he derives from this practice. Only in the range of technique and emotion is his task different in song, and even so there are compensating difficulties—such as the unrhythmical and unmechanical nature of the human voice—that make the two tasks of almost equal weight.

It is one of the disadvantages of the inductive method of argument that occasionally it is necessary, in the interests of truth, to make a statement that is not wholly true. Were this not so, I should be in a more uncomfortable position than actually I am here, for I should have unequivocally to deny that the statements in the foregoing paragraphs were true. As it is, I can without a blush claim that what I have just written is not only necessary, but nearly true. For while it is true in my opinion that song is a form of chamber music, it is also true that it is a very special form; and so, having pointed out the similarities between what are normally considered wholly different arts, I must proceed to add to their relationship by pointing out the differences between them.

The principles of singing are not [my correspondent reminds me—though I would add the word 'wholly'], the same as those of chamber music. The *raison d'être* of chamber music is musical. The *raison d'être* of song is poetical. I am not saying here that the words are the most important thing in a song, or the most interesting. I am saying, what is more to the point, that but for the words the song would never have been. The poem inspires the music—was its starting-point. To play the melody of a song on a flute, or even to sing it on *Ah*, is artistically a silly thing to do, and rarely attempted until a song is so well-known that the words are borne in mind by the listener. This introduces a consideration that is not inherent in chamber music.

The voice of the singer must always be in the foreground, even though only just in the foreground, so that the poem he is singing can be distinctly heard and understood. This is not so in chamber music. The instruments, be they two or more, must gracefully give place to each other as the centre of musical interest shifts from one to the other. Even in those cases, which are common in Mozart, where the song patters along on one low note while the accompaniment weaves a melody above it, the accompaniment must not be so much 'down-stage' as it would be if its partner were a 'cello or violin.

If we examine this, we shall, I hope, be able, with some further precision than I have hitherto attempted, to arrive at the function of the song-accompanist in relation to the singer, his partner. The essence of Mr. Goss's plea that song is conceptionally poetical is true, and constitutes the great, almost the only, difference between song and chamber music. So far as I am concerned in this examination of song from the accompanist's point of view, this means that the accompanist must, in addition to his other points of technique, remember the original poetic intention of song, and in playing his part in the ensemble allow for the announcement of the words (words both as sense and as music, I mean) to be heard. But this is not the topical precursor of the statement that the voice *must* always be in the foreground. Under the suggested scheme for an accompanist's activity, which I put forward here, the voice nearly always will be in the foreground, first because the ensemble will be so contributed to by the accompanist that the tone-colour (more penetrating, remember, than that of the pianoforte) will be audible among that of the instrument, and secondly because songs are nearly always written in such a way that the singer, even if he has the lesser part, has acoustically the most prominent. Analogously, it comes to this: because Wagner's voice-parts are not always the centre of musical interest, it does not follow that the words to which they are set are not audible and prominent. Even the voice-parts may be prominent, while being, so to speak, an accompaniment to the accompaniment. Further, it is thus arguable that the accompanist may regard song as chamber music in precisely this way: that even if he has the musical interest, the voice often has simultaneously the poetical interest, and therefore he must arrange his musical performance in such a manner that the two interests are observable together—which is by no means impossible. I cannot, therefore, concede that the voice *must* always be in the foreground, if this idea is regarded from the accompanist's point of view. It introduces at once that element of obligatory retirement which I have denied.

At this point it is convenient to consider once again the question of the relations of singer and accompanist with regard to the leading of the ensemble. Undoubtedly the conception of the performance belongs no less to the singer, as a prerogative and duty, than the conception of the original music belongs to the composer. The

latter, however, in planning his song, has not only to secure the co-operation of the performers before his work is heard, has not only to rely upon their talents for an effectual performance (even if we identify in the same man these two functioning features—composer and performer), but he has also to conceive his work in such terms that it is reasonably performable. His song will fail if the voice is compelled to perform a 'cello's part and the pianoforte an organ's. In exactly the same way, the singer, in conceiving his ultimate action, must allow for the accompanist, or his performance will fail for similar reasons. Therefore, ideally, the accompanist will be present at this act of conception, and will even assist in it. At least, he will be able to derive from a rehearsal or a description the exact musical intent of this conception. His potential importance in the ensemble commences here, but even if it did not, it would begin at the moment of performance. I would almost demand as an essential of the accompanist's and of the singer's equipment this capacity for pure co-operation. But I cannot fail to demand that in practical execution the accompanist should be always prepared—as necessity will so often compel him—to give original incarnation to the ideas, whencesoever they come, which inform the performance of a song. Upon him will lie at least some of the leading of the immediate song. He should, therefore, make it his business to assume some of the responsibility of the conception of the performance of that song.

In examining the details of technique in this light, we come first of all upon the whole question of tone; and it is this indeed that first must be considered by the accompanist when he is discovering his relations with the singer—for upon what he decides is his own importance depends his general level of loudness or softness. It is evident that this must vary with the vocal quality of each singer, as in chamber music it must vary with the tonal values of different instruments. But considered as relative to the ensemble it is a fundamental point. It is a question of how much the pianist thinks it is his duty to be heard. Personally (and my view is no more than personal) I think that the prevalent view rates too low the necessary amount of tone, and that a greater general allowance is essential to successful ensemble. Naturally this applies with particular force to modern song, but it also applies to the older type of accompaniment which punctuated the voice with chords or short figurations. The accompaniment, in other words, must always 'come through,' and must rely upon its differing tone-colour, not upon its softness, to allow the voice full freedom and sound. It must not be forgotten, for instance, that the sharp, metallic *sforzando* chord of a quaver's length is ineffective unless played genuinely loud, and cannot drown an ordinary voice. I am here again slightly in disagreement with 'The Consort of Music,' in the discussions of 'dead tone' on pp. 212 and 213. Too much latitude is given to this

'inexpressiveness' of touch, which is an admirable servant—a valuable implement in the accompanist's armoury—but a bad master. Nor can I see how this tone is expressly suitable for figured bass accompaniments, which give scope for an imaginative texture that may easily be heard without being dominant. It must be remembered, however, that loudness or softness of tone is never heard absolutely, or in relation to itself, but only in relation to the voice of the singer, so that with a heavy singer *mezzo-forte* may sound soft, and with a light one loud. There is also vocal register to be considered, and thus the accompanist may have to vary the strength of his tone throughout the two octaves of his singer's voice. He may have to make a rule of playing louder when the voice is low (or high) in order to sound soft. This again may be learnt from instrumental music, where the registers differ considerably in tonal strength, and where matters like open strings, harmonics, and overblown notes have to be remembered. Then there is the question of support. The singer is seldom in a position to judge what amount of tone is necessary to reach the audience through his own note, and his advice on this is not always sound; the decision ought to be left to the accompanist, or at least to a third party at the back of the room. But the singer may need 'support,' and, particularly if his voice is resonant and full, he will often have difficulty in hearing the pianoforte even when it can be heard too clearly by the audience. The trouble may not be so much one of pitch as of rhythm. If the pianist is allowed to leave the singer alone and unsupported, then he is fortunate in having his own responsibilities dependent on himself; if not, then he must compromise, and hope no one will be sensitive enough to notice. Finally, there are the devices for avoiding deadness of tone without making it too alive, some of which will be considered under the headings below. The one that concerns us here is that which varies the tonal texture of the pianoforte part by minute emphasis on an inner part, a special chord, or a phrase, or by altering the tone-colour delicately for different phrases, registers, and dispositions. Much can be done in this way—which, it must be said, is only capable of good use by the hands of a sensitive musician—to keep the background, however dull, vivid in just that proportion which I have tried to define as that of the pianist to the singer.

The rhythmic scheme of a song having been agreed upon by the two parties, it more often than not falls to the lot of the accompanist to establish the pace and swing of a song, sometimes so definitely that the singer must follow willy-nilly. This does not mean that the accompanist has not often to take his cue from the singer, but that his responsibility is in many songs paramount.

For instance, in Hugo Wolf's 'Wand'lich in dem Morgentau,' any failure to create the right motion in the few introductory bars will mar the whole song, and there are several other interludes where the temptation of *rallentando* must be



resisted. The same applies to 'Die Nussbaum,' and many other obvious examples.

Ex. 10.

*An nützige Bewegung.* *p*

Wandl' - i h in dem

*p p*

mor - gen - tau durch die duf - ter fäll - te

*sehr cart.*

du! muss ich schämen mi h - so sehr vor den

Blum - lein rings um - her!

Taub - lein

*p p* &c.

the audibility of the pianoforte, must be on the watch for any breaks in the pulse that may occur, not hesitating to suggest this point to the singer if it is needed. A separate but similar difficulty occurs when a rhythmic phrase lies half with one and half with the other of the duettists. In, e.g., Grieg's 'An das Vaterland,' after the vocal phrase 'O Mutter du' there comes a strong accent for the pianoforte before the voice continues 'ich liebe dich!' and this is a difficult note for which to gauge tone, accentuation, and rhythm. For the singer it is the opening note of *his* second phrase, and he must co-operate with his partner to prevent an awkward break.

Ex. 11. *Molto andante ed espressivo.*

*p*

O mut - ter du, ich lie be dich

*p*

was kann ich mehr noch sa - gen.

&c.

The swing of a song should never be broken, as Mr. Plunket Greene has pointed out. Only mutual agreement can maintain it, and the accompanist must be on the look out for the *rubato* which makes his own part expressive but spoils the song.

One comes then to that other type of song, where voice and pianoforte open simultaneously, and where neither performer can easily take up the cue from the other—like 'Mourn, Marcus, mourn,' by Michael Cavendish, where the figure in the accompaniment is underneath a long, sustained note—a difficult opening. The accompanist must also beware of the song in which he may tend, for the sake of self-expression, to emphasise the characteristic of the opening bars; this is particularly dangerous in a lively song, where a natural exuberance in establishing the pace often leads to a rushing of the voice part, or else a sudden general *ritardando* at its entrance. Much ado is made by kindly advisers of the difficulty of 'following' turns, shakes, retarded long notes over broken chords, and the other normal irregularities; this is a mechanical business; not difficult to perform, but it must be remembered that the pianoforte part is no less continuous than the voice part. There are little ways that experience easily discovers of avoiding abruptness and a break in the musical sense. In no other part of song ensemble is there such

This brings us to a further point, that the singer must be prepared to take up the rhythmic interpretation of the pianist at the end of his soliloquy with no less deference and obedience than is usually expected of the accompanist, and the latter, bearing in mind the points raised above regarding

need as in rhythm for mutual understanding and (which is more important) mutual deference, and attention cannot be too vividly directed towards it.

A certain amount of trickery is always necessary to induce the effect of good phrasing out of the pianoforte, and particularly with the limited range of the tone and technical devices at the accompanist's command. In Vaughan Williams's 'The infinite shining heavens,' from the 'Songs of Travel,' the symphony, however it may look, needs skilful playing if it is to produce the smooth, moonlit atmosphere against which the voice may fitly enter, and which must be continued all through the song. The notes are easy enough, the proper effect difficult to achieve:

Ex. 12.

Ex. 12. Musical score for piano accompaniment. The tempo is marked 'Andante sostenuto.' The key signature is one flat (B-flat). The time signature is 3/4. The score consists of three systems. The first system shows the piano introduction with a 'p' dynamic marking. The second system shows the piano accompaniment for the vocal line 'in - fi - nite shi - ning heavens.' The third system shows the piano accompaniment continuing with a '&c.' marking.

A few bars further on a different tone-colour is suddenly demanded, which may seem to belie the composer's direction *pianissimo*, but is really only a matter of timbre; the atmosphere remains the same:

Ex. 13.

Ex. 13. Musical score for piano accompaniment. The tempo is marked 'Andante sostenuto.' The key signature is one flat (B-flat). The time signature is 3/4. The score consists of two systems. The first system shows the piano accompaniment for the vocal line '[sor]-row and light.' The second system shows the piano accompaniment continuing with a '&c.' marking.

This phrasing is a part of the general equipment that will be greatly helped by a good, purely pianistic technique, and even more by a continual attendance at pianoforte recitals. It is an almost universal stumbling-block of pianists, this phrasing of inner melodies and quiet emphasis of counterpoint, and nothing is better than playing fugues, except hearing them. I almost venture beyond my province into ordinary pianism when I

continue, but I ought perhaps to mention the value of such devices as short pauses, not marked by the composer, deliberate retardation of one hand behind the other, late notes, *staccatos*, and judicious pedalling, as ways of producing the effect of a phrase without emphasising its notes. For example, in Liszt's 'Der du von dem Himmel bist,' the pianoforte interludes contain a melody which must be played just as quietly (absolutely and not relatively) as all the remainder of the song, and yet with 'cello-like tone and smoothness. Emphasis will kill it; but a slight pause on the C natural before the right hand comes in *subito molto pianissimo* will have a proper effect. The F#-B phrase of the cadence should be smoothly attempting to regain the pace, and another point to observe is the rough but unexcited timbre demanded by the G minor inverted triad in this context, just before the voice enters at \*:

Ex. 14.

Ex. 14. Musical score for piano accompaniment. The tempo is marked 'a tempo.' The key signature is two sharps (D major). The time signature is 3/4. The score consists of two systems. The first system shows the piano accompaniment for the vocal line 'Der du von dem Himmel bist.' The second system shows the piano accompaniment continuing with a '&c.' marking.

The whole of classical song abounds in examples of phrasing that have to be overcome in some such ways as this; but I am assuming throughout as a matter of course that the accompanist will continually turn to the *Lied* in all its periods as his special practice ground.

Of another point the omission has been remedied by Mr. Goss. The accompanist must never forget that the singer is singing. This is of course not peculiar to song ensemble, except in the matter of technique, for the chamber music player has equally, though not so subtly, to suit his playing to the capabilities and idiosyncrasies of whatever instrument he is accompanying. In all respects the playing of the song accompanist must be as delicately adjusted to the singer as if he himself were singing the song. He must fall on the singer's 'attacked' notes with all the fresh *verve* of the human voice; he must enjoy another's best notes as if they were his own; his *pianissimo* must never be 'breathy'; his phrasing must never be too long. Fundamentally, though in practice not perhaps wholly, the matter turns on breathing. The accompanist must virtually breathe with the singer, just as he must mentally dance to the limited rhythm of the human voice, while all the time he is helping it



along as a separate action. He must, as Mr. Goss says :

... play as if the notes were supported on his diaphragm just as surely as the singer's are on his. Only so can he transfer the *legato* of the sustained voice to the recalcitrant percussion of the pianoforte.

The meaning of this is, really, that his body must be no less attuned to the song and the process of its sung performance than the singer's, and if it is, his digital performance will be regulated in a subtle and indescribable way to express the pianoforte part with the same æsthetic conception as his partner. It is an impossible demand, but one asks only for an effort, and no more.

There is a reason why it has become difficult to talk of colour without rousing suspicion; it is that the term is so often abused by being credited with a violence of exaggeration which wholly despoils its original meaning. What one means by colour in connection with song ensemble is simpler to define than to produce, the definition being that part of the technique of interpretation which attempts by means of minute variation from the normal or expected tone, or sometimes even by rhythmic and other means, to suggest the musical atmosphere of the song. In songs where the technical range is comparatively small, colour must be a thing of great subtlety, and it is difficult to understand how it can have been confused with that kind of dramatic performance which, however bad, seems to find admiration from the public. Thus some one said to me the other day of a singer whom I had not heard, 'Oh, you ought to hear her! She's very good—she seems to be acting the song the whole time.' The importance of colour to the accompanist is that nothing else can so much help him to explain the full meaning, the inner heart, of a song. One instantly turns to the 'Erl King' as the best example of the meaning of colour, and no better explanation exists than Mr. Fuller-Maitland's on pp. 217, 218 of his 'Consort of Music,' which I quote:

The chief difficulty of the song is for the singer, in spite of the trying accompaniment. Shall it be a kind of ventriloquial entertainment with imitations of three characters, or a mere recitation to music of Goethe's poem? My own feeling is that Goethe and Schubert have done so much to differentiate the three characters that the latter is a far smaller fault than the former. In interpretations that have been greatly admired, I have had suggestions of a bluff English farmer, a rickety boy with a man's voice, and an 'old-clothes-man' of strongly Semitic physiognomy. I cannot think that this is right, even though the singer, or rather the 'entertainer,' got much applauded for his work. It is clear to all thoughtful people that the ideal interpretation is somewhere between the two extremes. Considering the changes in the style of the music, the merest suggestion of the different characters should be enough to enable ordinary hearers to realise that there are three different persons in the story, and nothing more is wanted. The one channel through which the ideas reach the listeners must always be, and be felt to be, the same, namely, the single voice of the singer. To attempt so to colour the voice that it is felt to be several different voices is only a poor effort in the direction of those remarkable performers who some

years ago used to delight music-hall audiences by enacting a whole play by themselves, with rapid changes during their transit from one side of the stage to the other. In such surroundings tricks of this sort are perfectly allowable and even amusing; but when the system is applied to one of the masterpieces of literature and music, it is like a performance of 'Hamlet' undertaken by Fregoli single-handed. The tendency to exaggerate 'colour' has not as yet been as marked in England as in Germany, but it is bad enough among ourselves; I have heard the end of Schumann's 'Frühlingsnacht' shouted in a way which implied that the nightingale uttered not the words 'Sie ist dein' but 'Extra Special: all the Winners.'

We have to-day of course come to a different frame of mind regarding colour, knowing it to be a matter of much greater subtlety than the histrionic adjuncts referred to by Mr. Fuller-Maitland. It is a real enough thing. Consider three modern English songs which any accompanist might be asked to play at any concert; one can already find almost infinite variety of colour; imagine Vaughan Williams's 'Silent Noon,' Arnold Bax's 'Beg Innish,' and Peter Warlock's 'Chop Cherry' played or sung with the same timbre, or quality of tone. Colour is of course more than a question of tone, but if it were only that, the player would have to produce with his fingers the heavy beat of the first, with the contrasted section well marked, the wild irresponsibility of the second, with the piping tune in contradistinction, and the resilience of the third. The notes alone, however skilfully placed by the composer, will give him but little to what he can give himself. Cornelius's 'Ein Ton' is another good example where variety of colour is needed within the song, both from voice and pianoforte, and where no substitute will in the least produce the proper effect. And two outstanding instances at once occur—the Spanish songs of De Falla, where the excellently written pianoforte score must be charged with bright colours before it is wholly effective: and the songs of the English Lutenists—a certain crisp, light, and firm touch, with occasional shortening of long notes, can suggest not only their lyrical feeling but also the contrast between voice and instrument that originally was in the composers' minds. To imagine that I mean imitation of plucked strings is to fall into the old error of exaggeration. But a particular tone of crisp flavour should be the basis from which variations according to the sentiment of the music and words may be made. There is little that can ever be said about colour, but that is because it is a subtle musical matter which must be tried with the instruments themselves. Here, again, the two parties to the ensemble must play into each other's hands, not only one into the other's.

It seems to me of the utmost importance that the accompanist should have a musical sense of the notes he is destined to play. This is quite apart from the necessity laid upon him to study the song for interpretative reasons, no less than for the correct playing of the notes. It is a truism that he must do this, though I fancy that many accompanists are not well acquainted with the true meaning of the word study as applied to

music. The study, for example, must not be confined to practising the song on the pianoforte, but must include a knowledge of the score (as well as of the words) attained by reading. What I mean by a musical sense of the notes, is that he must understand the separate musical significance of his part, however dull it may be, for it cannot be so dull, except in a vile song, as to have none. He must certainly know how his part *sounds* alone as well as when performed with the singer. He can then play it with its best musical interpretation, and not only in sympathy with the singer, and he will find that from separate performance of the accompaniment he will often discover points that he can make which will contribute to the whole precisely because they are individual. That is symbolic of the accompanist's whole task. Mr. Fuller-Maitland hints vaguely at this on p. 38 of his book, and in his remarks regarding 'Litanei' on p. 213; but here he is talking of dead tone, and the 'Alberti' bass, a form of accompaniment whose notes can be played with distinction although they are dull. The accompanist will never find it a mistake to practise every song many times alone, for by this means he will find passages in his part which may appear to be outside the main interpretation of the song. Certain purely pianistic phrases, passages where the significance of the part is only made clear by special playing, jingles, and subsidiary rhythms, will stand clearly out of the pattern of his part, though he might miss them when the singer's voice is sounding most dominantly in his ears.

After what I have already postulated of the word accompanist, it will come as no surprise that Mr. Goss asks even more. And I am substantially in agreement with him. The accompanist, he says :

... must be a person of infinite culture. He must know all music, and have an enthusiasm for all music. He must have no predilections. Brahms must fire him no less than Bach, and his sense of style and period must be impeccable. He must have a working knowledge of seven languages, and an intimate knowledge of four. Nothing in European literature of the last five centuries must be strange to him. He must know enough about Mörike and Eichendorff not to make the mistake of playing Wolf settings of these poets as if they were only Wolf. He must know that to play Debussy on Verlaine is a very different matter from playing Debussy on de Musset. Apart from these stupendous literary and intellectual qualifications he must be as sensitive as an aspen and as strong as a rock; as soft as blanc-mange and as virile and flexible as a Damascus blade. If he respects his singer, he must never presume to lead the combination, but he must be its guardian, its dry-nurse. He must know clairvoyantly at any moment during a song or a recital just how to change his feeling, and he must respond immediately to the slightest change in his master's barometric pressure and thermometric intensity.

With the one half-sentence, and the other sentence with which I do not agree, I have not the heart to quarrel; and, in addition, I am graceless enough to suggest that this paragraph be compared with the third, fourth, and fifth paragraphs of the first

instalment\* of this essay. Can anyone deny that this ideal is more worthy of attainment than the common one of agility, adaptability, and retirement? Finally, if the ideal appears impossibly exalted, at least it cannot be urged that these attainments would do anything but help the accompanist towards the achievement of the proper ensemble.

However much more there is that might be said, to say it would come perilously near to denying my own creed, that the technique of accompaniment cannot be only taught, but must be discovered, first by thought, then by a continual celerity of observation, and thirdly by experience. If I seem by some to have put too high a responsibility on the accompanist—and there are always those who dissent from high ideals—the answer exists in the mould-made accompanist himself. No more wooden performer may be found, and surely no more wooden profession.

## Ad Libitum

By 'FESTE'

### FOUR-HANDED ADVENTURES

Not long ago I saw a casual statement somewhat to the effect that pianoforte duet playing is gradually dying out. I hope and believe that the writer was mistaken. After all, a pretty safe guide in such matters is the publisher: and when we find (as we do) that duet arrangements of important new orchestral works are put forth almost as soon as the full scores, we may be certain that there must be a market worth considering. On both sides of the Channel there has been since the war a steady issue of such arrangements, many of them so lengthy and complex that the cost of transcription and publication would be far too heavy an undertaking unless a reasonable sale be assured. This is a good sign, for duet playing is not only one of the jolliest forms of music-making; it is also an invaluable aid to technique and general musical culture.

The pianoforte duet is a comparatively recent thing, for the modest compass of the clavichord and harpsichord gave too little scope for four hands. Mr. Benjamin Dale, lecturing on this subject some time ago, said that Burney seemed to have been the first to publish a work in duet form—a set of four Sonatas which appeared in 1777. Grove tells us, however, that E. W. Wolf, of Weimar, had, in 1761, written Sonatas for two performers, which were not published till after his death. It would be interesting to know if they actually appeared before those of Burney; perhaps England was first in the field here, as in some other musical matters. (As a kindred instance, it seems clear that the first work for two keyboard instruments was written by our own Giles Farnaby.) After this Burney-Wolf kick-off the duet seems to have languished, for little was done by any

\* See November number, pp. 979-80.



composer of note until Schubert weighed in a good stock of works of all shapes and sizes, from full blown Sonatas to little country dances.

It would be difficult to over-estimate the part played by the duet in spreading a knowledge of fine music. Mr. Dale, in the lecture alluded to, mentioned that he himself had become a fervent admirer of Brahms after he had got to know the four Symphonies by means of duet arrangements. Similarly, when a very small boy, I had got well inside the best Symphonies of Haydn and Mozart by the same means. (Just lately I have been playing those same duets again, and with not less pleasure—rather more.) Incidentally, I recall that my very earliest memories of listening to music in public are of a pianoforte duet, when, scarcely beyond the infant stage, I sat perched on a hard form at some parochial gathering in a small country town while two elderly maiden ladies played the Overture to Boieldieu's 'Caliph of Bagdad.' The pair were a kind of standing dish at such events, and although they no doubt played other duets I can only say that whenever they played to that small boy it was always the 'Caliph.' By the same token, when I read in Prof. Tovey's Preface to the 'Forty-eight' a remark about 'an elegant hen-like *staccato*,' the old ladies came at once to my mind. It was just their style, helped out by constant little sideways darting movements of the head. I remember thinking, as I sat on my hard form, watching rather than listening, that they looked like a couple of elderly hens pecking their way through the music. Peace to them! They gave me my first experience as a listener, and also the only taste of Boieldieu that has ever come my way.

At the head of this article I have called duets 'four-handed adventures,' because it seems to me that in order to get the utmost enjoyment out of the game, one has to use it as a means of exploring all sorts of musical paths that would otherwise remain closed. A couple of kindred spirits, with fair technique, good reading facility, and plenty of enthusiasm, can scrape acquaintance with the very latest Stravinsky, Delius, Schmitt, Roussel, Ravel, Casella, Malipiero, Berners, &c. There is more than a spice of adventure about the tackling of such music, though it must be admitted that the thorny progress is not always well repaid. The fact is, so much of the dissonance that is passable—even effective—on the orchestra, is hideous on the pianoforte. Here again, however, time is sometimes well and interestingly spent in experimenting with balance and colour in order to tone down the worst asperities. And anyway, one has so few opportunities for hearing most of these works in the original form, that it is a duty to get at least a rough working knowledge of them by means of transcriptions.

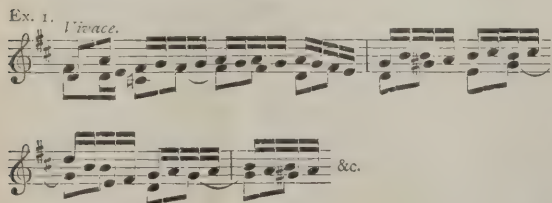
The technical profit to be obtained from duet playing is so great that it ought to be a regular part of the young pianist's training. Time-keeping and rhythm are benefited at once, as in any other form of ensemble work; ledger lines lose their terrors for the assiduous duettist, whereas many an experienced soloist is apt to become a bit speculative when faced with more than half-a-dozen. In the matter of resource the hardened four-hander—that is, the omnivorous devourer of transcriptions of new music—becomes equipped above the ordinary. In his adventures he meets with many a technical hard nut. Does he hold up the march of events while he tries to crack it? He does not. He sails along and adapts the passage—a legitimate proceeding, especially in the case of arrangements, for he is merely substituting a bit of his own transcription for that of the official transcriber, and it may well be that there is little loss. There may even be gain. Nevertheless, like most duettists of the ranging, avid sort, I blush when I think of the shameful dodges to which I have been reduced at times, especially when playing *secondo*, where of course an unscrupulous adapter has plenty of scope. With the left hand kept to its job of carrying on a firm bass, the right can reduce awkward passage-work to its elements, and fill up the gap so that the average hearer is none the wiser. This facility in boiling down and simplifying is well worth cultivating for its own sake. It calls for a ready co-ordination of eye, hand, ear, and brain, and develops a knack of thinking harmonically. But somehow one doesn't want a keen observer looking over one's shoulder at such moments. The resourcefulness is apt to remain unnoticed, whereas the fact that you have dodged a difficulty cries aloud to heaven.

Not everybody wants to keep in touch with the music of to-day and to-morrow; for the unadventurous there are the great things of the past that yield an inexhaustible store of pleasure and profit. Has any musician yet reached a stage when there was nothing left for him in the 'Forty-eight,' or the best of the classical chamber music of all periods? Hardly. But we may have few opportunities of hearing them at first hand, and even the gramophone, boon and blessing as it is, can never (or should never) take the place of performance off our own bat. If there be two of us living in amity under the same roof and unable to deal with the 'Forty-eight' single-handed, there is the duet arrangement made by Dubois—a simple proposition, and one of the best examples of difficult solos becoming easy duets. Less simple, but not forbidding to average players, are the Haydn, Mozart, and earlier Beethoven chamber works; tougher propositions are the later Quartets of Beethoven. (How many pairs of you have managed to 'stick it' right through the 'Grosse Fuge'?) Only once have self and partner reached the bitter end, and we shall never get there again. There are some journeys for which life is not long

enough.) The Beethoven Symphonies seem to make less satisfactory duets than those of Haydn and Mozart. The slender lines of the older men make for clearness, and there is less tonic and dominant brass and drum.

If we are fond of organ music, and get few chances of hearing it (as is the case with thousands of music-lovers who live in centres where there is no good organ or player), we ought not to despise the simple expedient of sharing it with another on the pianoforte. Practically all Bach's organ works can be managed in this way, the *secondo* player delivering the pedal-part in octaves—a humble rôle, apparently, but in the case of the more difficult and rapid pieces not to be sniffed at. Most of Rheinberger can be played in the same way, and, in fact, all organ music that does not call for the independent use of two or more manuals, or for elaborate registration. (It is worth noting that Rheinberger himself arranged all his Sonatas for pianoforte duet. The only one in this form that I have practical knowledge of is the E minor, which—especially the fine Passacaglia—has given us many an enjoyable twenty minutes).

I have forgotten the name of the old harpsichord virtuoso whose girth increased with his years to such an extent that his youthful feats in the way of crossing hands became more and more irksome, until at last they ceased. A kindred difficulty arises in duet playing when one of the parties. . . . However, it is fortunate that Festina happens to be on the willowy side. A duet by an obese couple would be well worth watching, especially in its early stages, when positions have to be adjusted. ('I'm sure you're poaching!') 'Not a bit of it; look! here's middle C. One can't get away from that!' 'Apparently not; I wish you could.' Not a fat duettist among you but has wrangled thus.) Among the minor casualties of life are to be counted those that result from a duet-player not keeping the nail of the little finger of his inner hand cut very close. I have given and taken many a scratch in this way, leading sometimes to effusion of blood. Reger's arrangements of Bach's Orchestral Suites are the worst things I know in the matter of colliding hands. Nothing if not thorough, Reger seems to have transferred to the keyboard every one of the notes in the score, keeping them all in their original positions. The result is a frequent crossing of the parts, hands getting mixed, notes running into one another, and such fidgety bits as this for the *primo* player's left hand:



where the effect would be better with the quavers omitted.

Reger might well have recast the passage, giving the quaver part to the *secondo* right hand an octave lower, instead of confining that player to the bass in octaves. This is Reger's chief weakness as a duet arranger; he gives the *secondo* pages octaves, and leaves the *primo* with three (sometimes four) closely-woven parts—an absurdly unfair distribution of the difficulty in quick movements. Here is a typical example of three-part playing, quite difficult at the right speed:



The *primo* has to deal with this, while his partner is ambling along with a simple bass in octaves. A lesser man, Ernst Naumann, has done the job better in his version of the 'Brandenburg' Concertos, the *secondo* right hand taking over a good deal of the middle of the texture, leaving the *primo* generally with clear two-part writing. These Concertos are a constant joy to the duettist, especially the lovely first movement of No. 5 in D, and the bustling No. 3.

Too many arrangers of modern orchestral works crowd in overmuch of the instrumental detail, copying rather than transcribing. They forget that musical transcription is to a considerable extent analogous to literary translation. Lots of typical string passages are ineffective, and (in the case of very rapid ones) almost impossible to play when transferred literally to the keyboard. It is a pity that arrangers as a rule show so little courage in adapting such passages. One wonders how many of them have read the article 'Arrangement' in Grove, where they would see what Bach, Beethoven, and Mendelssohn have done in the way of modifying string passages when transcribing for the pianoforte.

An excellent move in some recent duet arrangements of orchestral works, is the indication of the scoring. This is not only a help in the matter of suggestions for tone, &c., but also an interesting aid to the study of orchestration. For fullness in such indications I know nothing to equal Philip Heseltine's transcriptions of Delius's 'Dance Rhapsody' and 'North Country Sketches.' Everything seems to be shown, and there are also notes giving further information, e.g., 'Strings and W.-W. have the theme in octaves from here to bar 237'; 'Violins (harmonics) sustain two bars,' &c. No instrumental detail seems to be too small to be noticed and the setting-out is clear. Here, for example, is a brief extract from the *primo* of



'Autumn,' with a touch of wood-wind on the last quaver of each bar plainly indicated :

Ex. 3.

Fl.

Str. (& W.W.) Str. (& W.W.) &c

Str. (& W.W.) Str. (& W.W.)

For care and skill combined, these transcriptions would be hard to beat, and one readily forgives Mr. Heseltine a few passages where the result seems unnecessarily difficult.

The duet *in excelsis* is, of course, the two-pianoforte affair. But that is not for humble folk like you and me. Yet when one thinks of it, there are plenty of us who with great effort (amounting even to overdrafts) have taken to ourselves a grand, when we might have laid out the money to better purpose on a couple of uprights. They would have taken up rather less space; either of them in an ordinary drawing-room would have sounded as well as a grand; and we should have had at hand the means of making excursions among the Bach Concertos for two claviers, Brahms's own two-pianoforte versions of some of his most important works, as well as practically all the standard concertos, which are to be had with the orchestral part arranged for a second pianoforte. This is the very luxury of duet playing, with the added comfort of being seated in the middle of the keyboard instead of being bounded on one side by middle C. Our diameter ceases to be a nuisance to our partner, and that little finger-nail is no longer a weapon.

Duet-playing on the organ is rare, and it is easy to see why. With all the ample resources at his command in the way of manuals, pedals, and means of duplicating in octaves above and below, one player can do all that is required—even more, sometimes. Moreover, in adjusting oneself to the keyboard, there are the pedals to complicate matters. I once stood by and turned the pages for a couple of players in Merkel's Duet Sonata, and I am sure there was a good deal of ankle-tapping, and some execution among the corns. With a stoutly-shod, clumsy pedallist for partner, organ-duetting may be an ordeal. Are those three Organ Duets by Samuel Wesley still get-at-able? 'Grove' mentions them, and also tells us that Julius André wrote twenty-four such pieces, and that one Höpner and the industrious Hesse also tried their hand in this field. But no mention is made of the Merkel Sonata, which is the only organ duet fairly well-known to-day. The composer rearranged it for solo, in which form its native dryness (saved somewhat by the novelty of the duet version) is manifest.

My experiences with long strings of youthful solo pianists at competition festivals makes me suggest that young players should do far more duet-playing from the very earliest stages. Apart from the advantages on technical grounds there is the moral effect of team work taking the place of the solo. The duet classes at festivals ought really to be larger than the solo. I have found audiences generally much attracted by the sight and sound of a couple of youngsters playing together. Moreover, the musical effect obtainable by two players still in the elementary stage is considerable, whereas singly they make but a poor show. And—a point not to be overlooked—the nervous strain is very slight in a duet, whereas many child soloists clearly suffer tortures.

Coming to well-known examples of duets I suppose the Brahms 'Hungarian Dances' are among the most popular. Yet, good as they are, I always feel they would be even better were the *secondo* part lightened somewhat; there are too many of Brahms's thick, low chords. Why do not more players discover Dvorák's 'Slavonic Dances'? I am inclined to put them above the Brahms for all-round brilliance and effectiveness. Again, for twenty pairs of duettists who revel (as they should) in Moszkowski's 'From Foreign Parts,' not more than one knows the composer's 'German Rounds,' which are among the most delightful of his works. Among recent examples honourable place is taken by the charming little Suite, 'Pages Intimes,' of Joseph Jongen, and, in a more brilliant and less subtle way, by the two Suites of York Bowen, especially No. 1, which winds up with one of the jolliest dance movements imaginable. In the classical field the numerous Schumann pieces are hardly to be beaten: players who know only the 'Oriental Tone-Pictures' should look at Schumann's three other sets, Opp. 85, 109, and 130.

A recent and welcome innovation is the printing of *primo* and *secondo* parts on the same page. Probably the plan would have been adopted long ago but for the convention that duet music should always be oblong in shape. An upright page lies well within the focus of both players' eyes, and there is the very great convenience of knowing one's partner's whereabouts as well as one's own. So far the upright form, with both parts on the same page, has been adopted by no English publisher save Chester—a surprising fact, seeing how great is the improvement in comfort. In the case of transcriptions of orchestral works, this method of laying-out, plus information as to the scoring, may be of more practical use than a full score. An average musician would be able to study the orchestration, and, if no partner were available, he could take in the music itself, either mentally or by reducing it at sight to a sketch in solo form. Best of all, however, the two-parts-on-one-page form enables us to avoid the delays and irritation

brought about by the wretched time-keeping of one's partner. Many precious seconds that seem like minutes are spent in counting up bars for a fresh starting-place—'the bar before the *sf* in the third line'; 'But I haven't got a *sf*'; 'Go back six bars before the change of key'; 'I'm in the middle of several bars' rest there.' And so on, with the result that you may be reduced to counting back twenty bars from the end of the page (for it is an almost incredible fact that many duets are published with no sectional letters or figures).

Since writing the above, I have seen an article somewhere in which the writer, after saying that the pianoforte duet is on its last legs, gives the reason that such a method of making music is far more interesting to the players than to the hearers. Bless his innocent heart! Doesn't that objection apply to all kinds of music—above all (I speak with long experience of both) to organ playing and madrigal singing? Apparently he is misled by the rarity of such performances in public. Probably the reason for this is the fact that there is something a little ridiculous in a pair of players at one keyboard. In a work for two pianofortes one may cut a good—even dashing—figure on the concert platform, but hardly as a duettist. This may be mere fancy on my part; but I never see two grown-ups engaged in this way without being reminded of the two hen-like little old ladies whom I saw pecking their way through the 'Caliph' Overture. So, although I shall continue my *secondo* activities with vigour, it will always be in private where I can be heard and not seen.

## CONDUCTORS AND CONDUCTING

By WILLIAM WALLACE

(Continued from November number, page 987.)

### VI.—THE MUSICAL ASPECT OF THE BEAT

Apart from muscular control, yet intimately associated with it, the musical aspect of the beat has to be considered.

As for the conductor, his musical intelligence should be so sensitive, and of balance so subtle, that unconsciously he should respond to the minutest gradations of light and shade and give them their due. To feel the progress of a movement, even though there may be none of the conventional indications, is to re-vive and throw light upon passages whose stringent rendering would produce a steady but pedestrian result. This is not to extenuate the over-use of *tempo rubato*, but to suggest the almost imperceptible impulses which the conductor feels with the rhythm of his mind, and is able to obtain without over-emphasis.

Rhythm is essentially a human endowment, present in all in varying intensity. It may be simple, as in movements which have become automatic, such as walking, but even the word 'simple' needs qualification. In the musician,

however, rhythm is highly organized and complex, involving the perception of time, pitch, movement; inducing imagination, emotion. In his case there comes into play that which, for lack of a better term, we call instinct, about which there are endless controversies. Without dogmatizing, we may offer the suggestion that musical instinct is the emotional response to the effect of an auditory stimulus upon a mind that is inherently disposed towards music.

Objectively the beat concerns the orchestra: subjectively it is personal to the conductor; by it he conveys visibly and with authority his sense of the impression which the music has made upon him. It is, in fact, a projection of his own personality: it should never become an intrusion.

There are, of course, works which demand a treatment which suggests detachment, almost, it might be said, sub- or under-conducting, following after careful preparation at rehearsal. These works are architectural in construction, like a 'Brandenburg' Suite, in which the play of contrapuntal devices does not afford an opportunity for intolerable interruptions in rhythm. The flow must be steady and serene. A fugue or fugal movement no more can be 'sentimentalized' than can the Parthenon. Each has its module, its law, sacrosanct beyond a peradventure. Each has its lines of precision, the one, with the amazing concession to the eye; the other, formal in structure yet yielding gratefully to the ear. In such music, then, it is well to remember that Bach is Bach, and is not to be conducted *à la* corybantic Bakst.

We are now confronted by the prickly question of interpretation, and the equally complicated question of personality and leadership. It would be idle to attempt to define the second, except under the word 'discipline,' which does not mean blind obedience, but instruction in its widest sense. To discipline others a man must discipline himself, and here we find one of the paradoxes in music. The greater the personality the less in evidence should it be. The conductor has to express himself under cover of the composer.

No two works in a programme can be conducted in the same way, unless they are by the same composer and even then there are divergencies. Therefore, while suppression of personality cannot at all times be absolute, for it is bound to break away from control, the conductor resolves himself, as it were, into an air with variations, in which the theme is concealed by the variety of treatment. Then it is that his conception illuminates the score, not in attempting what no one else has done in seeking high lights that throw the rest out of value, but in preserving an even balance with tempered brightness and shadow.

In much modern music it is at times impossible to say what part of the orchestral fabric is meant to predominate. It might even be that it is difficult to say where the composer left off and the conductor begins. So it may happen that without definite instructions from the composer, two renderings of the same work may be so utterly unlike each other that it is only in patches that



any comparison can be made. Even then we are left in doubt as to which is the true one. This applies to those first performances of unpublished and complicated works of which no one but the composer can say whether the rendering adequately conveys his ideas; quite likely he may have a feeling, not of satisfaction, but of surprise on hearing things that he did not altogether expect or intend. Considered reflection and comparison with other performances are therefore impossible. The business is too serious for flash-in-the-pan affairs, when adroitness and nerve can pull through to its close a work which never was heard before, and of which consequently nobody can tell if the composition is superb or the performance deplorable.

But in music there are other efforts of the mind upon which Time in his wisdom has bestowed his benediction. With much of the older music the conductor is faced with tradition. It is not as in earlier times when only at rare intervals one conductor threw down the glove to another, and when men were few who could remember and compare methods and interpretation of this or that conductor. To-day there is a procession of conductors; of standards there are many—but can the impression of a reading heard twenty years ago be so crystallised in the memory that it cannot be eradicated or replaced by a reading of yesterday? The opportunities for listening to orchestral music are many, even for hearing the same work twice in the same week under different conductors. The listener's mood is no more constant than the conductor's: it can be decidedly more capricious, and while one reading may dazzle him to bewilderment, another may rouse him to fury. He is not possessed of some infallible means of testing and recording his impressions, to be called up later in vastly different circumstances. In this respect he is at a disadvantage. On the other hand, just as the 'Duo-Art' pianoforte enables the pianist to study at leisure and compare the methods of great performers, so in the future conductors, thanks to phonography, will have at their disposal—approximately—the various readings of their predecessors. But no verbal description can convey with any degree of precision the insight, the disciplined and matured experience, of conductors who were great two generations ago. The tradition of conductors in the past must fade: for the future the 'records' will speak.

It will scarcely be questioned, when we listen to a work written before or during Beethoven's lifetime, that we are hearing something very different from what he or Haydn or Mozart heard. The orchestra has changed; mechanical improvements have not only affected the tone of the wind instruments, but also have enlarged their scope. In order to observe to the letter the traditions of one of these composers we should have to provide wind instruments of the pre-Gordon-Boehm period, and fiddles whose short, thick necks were still without the tilt that they now have.

These remarks obviously do not apply to instruments of the keyboard type, specimens of which, still in playing condition, reproduce as far as we can know the sounds that Bach heard. With the organ we cannot be so sure, for there are accounts of instruments unaltered since the 17th century and inclined to be fractious, with little idiosyncrasies much in need of coaxing.

Obviously orchestral music of an earlier period must be handled in a fashion appropriate to, and in the idiom and style of, that period. The handling therefore must be discreet, for music that looks simple and lightly scored, is just the music in which flaws of exaggeration or points missed call for censure.

Up to the death of Beethoven, and later, whatever orchestral music was as to the written notes it was not, as to sound, what these written notes convey to us now. The scoring tells us something about this. Passages for wood-wind, horns, and trumpets were written according to the capacity of these instruments, but we do not know what their dynamic power was. Was the flute weak, the oboe coarse? Had the clarinet a rough trumpet-tone, was the bassoon always grotesque? Before valves gave the horns and trumpets a widened sphere of activity, they were condemned to a passive and monotonous existence, except when some player complained that he had nothing particular to do, and then Beethoven gave him something to think about. Were Mozart to enter our concert-room to-day, would he recognise his 'Jupiter' Symphony, played with a finish which he could rarely have enjoyed? Would Beethoven, with hearing miraculously restored, be pleased with a modern account of his C minor, or would he demand from the oboe in the little cadenza the coarse tone of the contemporary instrument?

No composer that ever lived heard in sound exactly what he had written in silence. This may be an extreme statement, but it is true. The composer has in his mind an orchestra technically perfect in sound and expression. He writes for a superhuman body of men, no two of whom are so accurately balanced as to be counterparts of one another. He has his mental conception apart from what he hears, and may be so absorbed by it that he overlooks or disregards the literal meaning.

It is common enough to listen to discussions about the interpretation by this conductor or that of, let us say, a Beethoven Symphony. Who shall assert which is right? Or take Bach. We are told that though he condemned one early pianoforte and approved of another, he never owned an instrument of the kind. But suppose that he had heard his first Prelude on a modern grand, with the Gounod perversions and the extra bar, what would his criticism have been? We are too much disposed to regard the works of the Old Masters according to a modern standard, without considering the conditions that have varied and progressed since their period.

We must rid ourselves of the obsession that written or printed music, with all our present

amplitude of artistic and mechanical technique, sounds just what it sounded a century ago. We have the score as Beethoven wrote it, with his indications, but it was at the mercy of the artistic ability of his performers and was determined also by the mechanical limitations of his instruments.

This brings us to the question how far the conductor is justified in modifying—by which is meant strengthening—a score so as to obtain balance of tone in a large orchestra. With the means at their disposal it is just this balance of tone of which the earlier masters were so acutely conscious, and of which our present-day would-be masters are not, for it is quite possible to write *fff* for every instrument at once, and never obtain more than a half-hearted *mezzo-forte*. If, as we have good reason to know, a composer had abruptly to pull up his horns and trumpets because they had no notes, or only one when a modulation was outside their range, is the conductor within his province in rounding-off the sharp edge that was left? Is he to be condemned by those who have not viewed the work in the light of his experience, but have taken him to task for doubling wind passages, adding octaves, and completing horn cadences?\*

But the purist will exclaim, 'This is modernising!' It is nothing of the sort. It is merely supplying a crutch to a lame leg. If we let the wind blow where it listeth, we must consistently reduce in stature the section of strings in our large orchestras. Still we should be far from obtaining an exact reconstruction. We should need to reproduce also the dimensions of the room.

When metronome marks are not indicated, the conductor is free to put his own interpretation upon *adagios* and *prestos*, and the intervening varieties of *tempo*. In works in the repertoire he may have to run the gauntlet of criticism for any departure from the fluctuating currency of tradition, and we may yet meet with a conductor who, with the courage of his convictions, boldly states his procedure—and his metronome marks—in the concert-book, as Weingartner did in his comprehensive work.

Personality, it cannot be repeated too often, is a determining element in interpretation—indeed, it may be said to be interpretation itself. It will be allowed that when a composer asks for *allegro molto* and marks the minim at 84, he means 84; but when he omits the mark, the conductor must interpret the movement according to his own idea of *allegro molto*, which may be below or above that beat, and at variance with the ideas of others, who fortunately are not in a position to express their views during the performance. Besides, account must be taken of the effect of the beat upon instrumental passages, phrasings, points for breathing, so as not to distress the orchestra by too rapid a *tempo*, or to hurry to such an extent that the sound becomes a confused scramble.

Recently, when a conductor was taken to task for altering some of Beethoven's metronome marks, the question was asked if Beethoven's metronome was synchronized. The inquiry was well-timed, and was amazingly justified by a quotation from a letter of Beethoven himself in which he said that his instrument was 'sick and must first have its regular and steady pulse restored by the clock-maker.' Moreover, there is Beethoven's well-known outburst against metronome marks, and his declaration that the character of the music indicated the *tempo*. This need not be taken too literally, for, apart from metronome marks, there are infinite gradations of expression too minute and delicate in themselves to come within the designation of *tempo rubato*.

To speak then of tradition is to mean something suspiciously akin to superstition. Much has been built upon Habeneck's performances of Beethoven's Symphonies, but he did not hesitate to suppress or simplify the double-bass parts when they were too difficult for such players as he had at hand. Was this 'tradition' recognised by Lamoureux? I fancy not. Account must always be taken of human fallibility in the description of a sound-impression which, till recent years, could not be recorded and reproduced. Without phonography we cannot eliminate the 'personal equation'—that equation which had its origin in the minute calculations of astronomy. It is not necessary to go to Greenwich: the Law Courts provide examples of its existence every day.

In older music the evidence of tradition, entitled as it is to our respect, is not to be disallowed without close scrutiny. But is it to be rigidly adhered to because it has filtered through the brains of men who are no longer with us to bear witness? We cannot tell how much was shed or added in the process.

Let us consider one material point. This is not the place to inquire whether music is a universal language; but there are works which we regard, and after due study have the right to regard, as part of our musical heritage. They belong to us as much as, let us say, a great piece of sculpture, a great poem, a great picture. They have so permeated our musical intelligence that we know 'instinctively' (here the word used at the beginning asserts itself) that the character of the music determines its treatment. This is not any far-fetched theory, but commonsense. Furthermore, the character of the music determines the beat.

Nowadays we have young people at our music schools conducting with a freedom and technical resource which seventy years ago would have been looked upon with misgivings. Their performances would have seemed to be a form of musical outrage.

To cope with the anarchistic tendencies of youth, anarchistic conductors and interpreters are called for, and whether these tendencies are the outcome of the basic nature of music as hewn by Bach, or a throw forward, a projection well ahead of accepted views, anticipating a newer

\* Two illuminating works may be mentioned: the chapter on Crooks and Valves in Cecil Forsyth's 'Orchestration,' and Weingartner's 'On the performance of Beethoven's Symphonies.'



and apparently unrelated type, we cannot close ear and mind to a phase which has come among us. The lessons of all art-movements in the past are before us to put us on our guard against a hasty opinion, for we do not know, and cannot tell, how far our appreciation of the music that we like is due to the education which we have received when listening to works somewhat beyond our grasp.

This is not the occasion to weigh in the balance one school against another. We may imagine that we have outgrown the clear-cut rhythm and attitude of mind of Mozart and Beethoven—styles which were not without their disconcerting results to their contemporary audiences. Even Wagner with his excursions, inevitable as they seemed to him, and inevitable, almost commonplace, as they seem in places to us, was musically speaking a renegade. To-day any audience will accept a performance of 'Lohengrin,' and 'Tannhäuser,' and 'Tristan,' for in the depth of their musical experience they have found the ideal. This idealism, too, may produce in the mind of a conductor during the performance of a familiar work a feeling of sufficiency and completeness, no matter how far the performance may fall short of results that he has obtained at other times. He has so schooled himself that he is hearing mentally that which is for the moment physically unobtainable. This would account for performances of a character so bewildering that the impression is not one of indignation but of surprise.

The heaviest burden laid upon the conductor is the preservation of unity. Music is difficult to 'see' whole. In the concert-room the page cannot be turned back. The conductor must wait for the next performance (if ever he obtains it) to bring out that after-thought which struck him just a second too late as the music was being unfolded. He may have a flash of insight into a passage which baffled him, blazing across his mind just at the right moment. It was said above that it is often impossible to discover at a glance what effect, if any, a composer was aiming at in the midst of an orchestral fracas. The deciphering, the dissecting, of a modern score, with apparently contradictory dynamic marks, require of the conductor a musical endowment which could not have been gained by a study of works written two generations ago. But there is a cumulative energy in music, gradually and unconsciously stored up till the opportunity arrives for its release.

Unquestionably the conducting of music of the ultra-modern school involves a strain which the conductor is called upon to undergo without, perhaps (for the present at least), any definite compensation beyond what can be derived from the accomplishment of a *tour de force*. It is no small task to reduce to just proportion ponderous loquacity or irresponsible garrulity. In earlier music, when all was serene and not at cross-purposes, there was an intuitive responsiveness to the mood of the music. It is this responsiveness

that consolidates and sustains the fabric of sound at places where others would leave all frayed and ragged.

There may be a dozen different ways of rendering a passage: a symphony does not 'run' for so many consecutive nights, so we are not in a position to say whether the conductor, or we, were in the same frame of mind on each occasion that the symphony was given, possibly at considerable intervals of time.

Apart from the technical side of music, there are aspects which the conductor will view in the true perspective. The days of the band-sergeant, as Costa appears to have been, are over. Modern music has demobilised him. A plastic and sensitive mind, as anxious to learn as it is ready to forget: adjusted to tolerate on the one hand, to welcome on the other: a mind sincere in recognising and encouraging the genuine though often ill-expressed effort—these finer, less mundane qualities would the conductor cultivate in his progress.

Lastly we come to that which is most difficult to define—namely, mental poise, which is not to be mistaken for 'pose,' in spite of its 'proud letter I.'\*

While in the study the balance of the conductor's mind is swaying, with technique now preponderating, to be in turn outweighed by expression, the moment arrives when equilibrium is established. It is clear that this desirable condition is not always within reach, especially in the case of works which have to be performed in far from ideal circumstances. Still, it is not impossible to attain it in some measure.

There is no need for cold austerity: there can be warmth without embroidery and the tinsel of the mountebank: let the conductor's mind choose for habitation a goodly mansion rather than the clamouring market-place.

## NEW LIGHT ON LATE TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

V.—ROBERT PARSONS

In my notice of William Parsons, I pointed out that there was previously much confusion between him and Robert Parsons, but that the former, apart from the difference in Christian name, was of a slightly earlier period, and was the contributor of eighty-one tunes to Day's four-part setting of the Psalms, in 1563.

Morley, in his 'Introduction' (1597), includes Robert Parsons in his list of eminent English musicians, styling him 'Mr. Parsons.' Yet, as in the case of many others, very scant particulars have come down to us of his biography. It is, however, fairly certain that he was born at Exeter, c. 1535, and we find a rather pretty 'In Nomine' of his, dating from before the year 1560. He joined the Chapel Royal in 1563, being sworn a Gentleman of that body on October 17, 1563, and from this period may

\* 'Thy proud letter I  
Drops prone and void as any thoughtless dash.'  
—George Meredith, in the Sonnet, 'The State of Age.'

be dated an organ solo, 'In Nomine,' now among the Add. MSS. of the British Museum, 29,996.

As evidence of the powers of Parsons as a composer, a contemporary writer has written the following couplet in MS. 987 of the Christ Church part-books, evidently pointing to the fact that he died young:

Qui tantus primo Parsone in flore fuisti,  
Quantus in autumnno in morerere fores!

No doubt Parsons was intimate with Edwards, Farrant, and Hunnis, and he took a part in writing incidental music for some of the Court plays between the years 1567 and 1570. Among the pieces still preserved is a six-part setting for one voice and five accompanying instruments, in the play of 'Pandolpho.' This incidental music is to be found in the MS. part-books at Christ Church, and there is another copy in the Library of the Royal College of Music. Mr. G. E. P. Arkwright tells us that Parsons displayed much ingenuity in working out the emotional feeling in 'Pandolpho.' He adds:

Parsons was probably the best of the writers of this kind of music, and his 'Pandolpho' is not without pathetic effect.

The interested reader will find the score modernized by Mr. Arkwright, and printed in  $\frac{3}{8}$  rhythm, in his article on 'Early Elizabethan Stage Music,' in the 'Musical Antiquary' (October, 1909).

Much of Parsons's dramatic music is, unfortunately, lost, but it is almost certain that the song, 'Enforced by love and fear,' for treble solo and instrumental accompaniment, is from a Court play. The MS. parts are in Christ Church Library, but Burney has printed the score in his 'History' (vol. ii., p. 596). Another song in the Christ Church Library, 'Alas, alack, my heart is woe,' would seem to be from the pen of Parsons.

In 1570, Parsons composed an interesting anthem, which is now in an organ book at Christ Church, Oxford. It is entitled, 'Anthem of ye Prodigall Childe,' commencing 'How many hired servants.' Other anthems are in Barnard's Collection. Among his early compositions are ten Latin Motets, including a charming 'Ave Maria' for five voices, and a 'Magnificat.' Barnard includes a Morning, Communion, and Evening Service of his, while a Burial Service is in Low's 'Directions' (1684). His organ setting of 'Gloria Tibi Trinitas' is in the Fitzwilliam Virginal Book. There is a treble viol arrangement of his five-part 'In Nomine' and 'Delacurt,' in the British Museum (Add. MSS. 32,377). His Fancies include an arrangement for five instruments in parts of 'De la courte' and 'Abradad!'; and there is a 'Songe' of his for six viols in parts in the British Museum (Add. MSS. 31,390), as well as two pieces for seven instruments (Add. 32,377).

Parsons was cut off at an early age, for he was drowned in the Trent, at Newark, on January 25, 1570, when in his thirty-fifth year. W. H. Husk, in Grove's 'Dictionary,' well sums up his reputation, as follows:

His scientific skill and feeling for curious effects of harmony make him an important figure in English music.

The Saturday Night Popular Concerts at Kingsway Hall are providing excellent music at a low rate of admission. Among those lately taking part have been Miss Phyllis Lett, Miss Margaret Balfour, Mr. Peter Dawson, Mr. Topliss Green, Mr. Harry Dearth, the Coldstream Guards Band, &c.

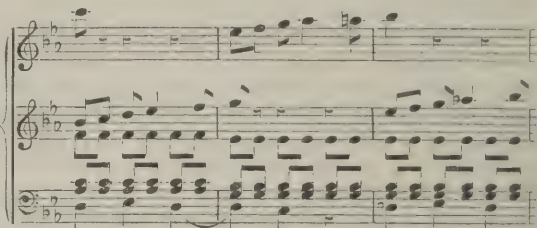
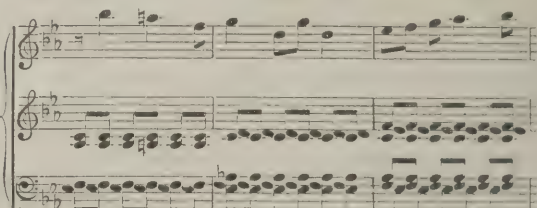
## BORODIN REVISED

By M.-D. CALVOCORESSI

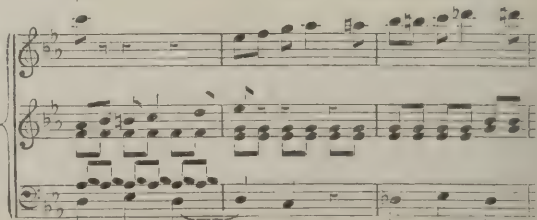
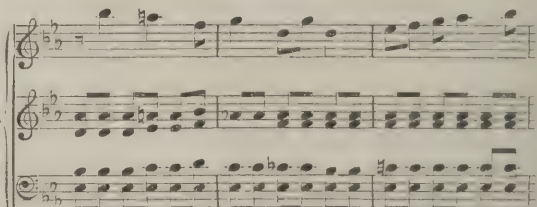
When I wrote my article, 'Boris Godounov, genuine and otherwise,' I hardly expected to have to revert so soon to the topic of how masterpieces by Russian composers are altered after their authors' death, and the genuine texts allowed to disappear. Circumstances compel me to utter fresh protests on the matter.

This time the victim is Borodin. Recently Mr. Constant Lambert, a student at the R.C.M., who is keenly interested in Russian music, and took part of late as conductor in a performance of Borodin's first Symphony at that institution, made a startling discovery. Comparing the score of this work newly published in a 'revision' by Rimsky-Korsakov and Glazounov with the arrangement for pianoforte duet of the same work as originally written (and in Borodin's own transcription—why this arrangement, and not the score, will presently appear), he encountered a number of unaccountable alterations of which I shall quote two instances:

[Original.]



[Revision.]





## [Original.]

## [Revision.]

The 'Original' musical score consists of ten systems. Each system contains a piano part (left hand) and a violin part (right hand). The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single staff (treble clef). The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The 'Revision' musical score consists of ten systems, corresponding to the 'Original' score. It shows the same piano and violin parts as the original, but with several revisions indicated by different note values, accidentals, and phrasing. The key signature and time signature remain the same (one flat, 2/4).

Mr. Lambert noted about twenty similar instances of tampering, apart from alterations in scoring (these were determined by indications which the edition for pianoforte duet afforded), in the spacing of chords, and from suppressions of repeated bars.

Such are the bald facts. The questions that arise with regard to them are two: one of principle, and one of actual expediency. As regards the first, I cannot conceive how two opinions can be entertained. A composer's works should certainly be left to stand as he wrote them. We may think that the famous re-entry of the horn in Beethoven's 'Eroica,' or the 'superfluous' repeated bars in the *Scherzo* of the C minor Symphony, or the seven-note chord in the *Finale* of the Ninth are 'misprints' or errors of judgment (some people did, and it is surely possible to find some who do so still), but we rightly insist upon such passages being played exactly as transmitted to us. I fail to see why Borodin's or Moussorgsky's works should not be treated with equal respect.

Notices of the American edition of Rimsky-Korsakov's 'Memoirs of my Musical Life' have included a certain amount of discussion on the rights and wrongs of his version of 'Boris Godounov.' I do not see that any of the arguments adduced by the reviewers who are in favour of Rimsky-Korsakov's emendations (how many of these reviewers, by the way, have ever seen the genuine vocal score of 'Boris Godounov?') could

apply to the emendations now carried out on Borodin's first Symphony. But Rimsky-Korsakov's own arguments are of a kind that might apply to both. So let us review them afresh.

One is, that the original version remains for everybody to examine and to prefer if they be so minded. This is true in theory, but hardly so in practice. Very few copies of the genuine 'Boris Godounov' (vocal score) remain in France (I used to know about a dozen people who possessed copies), and I doubt whether more than one would be found in England just now. As for the orchestral score, the one copy in existence is not easily accessible—in point of fact, the firm which for some time has been announcing a reprint of the genuine 'Boris Godounov' has entrusted the scoring to a British composer.

So much for 'Boris Godounov.' As regards the Borodin Symphony, I mentioned that Mr. Lambert's discoveries resulted from a comparison between the revised score and the pianoforte arrangement of the original. He, myself, and a couple of other critics interested in Russian music to whom he communicated the facts, were quite unable to find in England a copy of the original score, although many libraries, public and private, were searched, and not a few letters written.

Things, it is true, are not beyond remedy. Some day we may have a reprint of the genuine Borodin text, exactly as we may have a reprint of the genuine 'Boris.' But meanwhile what would be the position of a conductor desirous of performing Borodin's Symphony exactly as written? Or of the theatrical manager intent on giving us Moussorgsky's 'Boris' pure and simple?

These plain facts dispose of one of Rimsky-Korsakov's main arguments. His other plea, viz., that the emendations were indispensable for æsthetic reasons, has been dealt with so often that I had rather leave it alone until the time when all people whose opinions might count will be able to judge from actual comparison.

Among the arguments adduced by reviewers of the 'Memoirs,' one—published in the August *Musical Times* under the signature of my esteemed colleague C.—is that 'Certain attacks on Rimsky-Korsakov's editing of Moussorgsky leave the historical considerations out of court.' This rather puzzles me. I am aware, of course, that for many years after Moussorgsky's death, most Russians were heartily ashamed of him when they did not ignore or utterly despise him. But Rimsky-Korsakov's second and final revision of 'Boris Godounov' appeared in 1908—that is, at a time when 'liberties' far greater than any ever taken by Moussorgsky had become current among composers of many nations, and proved acceptable to countless music-lovers. At that time, the Russian musical public was already displaying a keen interest in Debussy, Ravel, and others whose music a magisterial blue pencil might have distorted far more than Moussorgsky's or Borodin's has been by their revisers. So that it appears to me, on the whole, that there are historical reasons why Rimsky-Korsakov might have reconsidered his emendations instead of resting satisfied with them.

Moussorgsky's music, like that of many other composers, may have called here and there for certain purely practical emendations to be carried out with the sole object of obviating unreasonable difficulties of performance. But more often, when the reviser or revisers altered passages in 'Boris' and in the

Borodin Symphony, they did it simply because they considered that these passages would thus sound or look 'nicer'—a matter of opinion.

They may have been right in certain cases, wrong in others. There are probably few works in which a reviser would not find some passage which might sound or look 'nicer' if it was written otherwise. Berlioz might have suggested many improvements to the 'Tristan' Prelude, whose chromatism exasperated him; and Weber, judging by what he wrote of Beethoven's seventh Symphony, might have found that this work called for a good deal of alteration. I once received from a Russian composer a letter (which I shall never publish) in which it was pointed out that a certain piece by Ravel would be quite lovely if only the harmonies were changed throughout. And I am sure that wonderful results might be achieved by asking Mr. X. or Mr. Y., to edit, according to their own lights and æsthetic creeds, the music of Schönberg or Bartók.

In other words, the door must be closed on arbitrariness; it is a matter of principle, not of degree.

This remark brings me to my last point. It has been adduced that, after all, it is in Rimsky-Korsakov's revision that 'Boris Godounov' conquered Western Europe. This is not altogether accurate, because the first small group of believers in Moussorgsky's genius, who prepared the ground and in various ways co-operated in the triumph of 'Boris Godounov' at Paris, in 1908, had all studied the work in its original text, from which Pierre d'Alheim and his gifted wife introduced excerpts at Paris as early as 1896. But for the sake of argument let us take the assertion as it stands. Of course, 'Boris Godounov' was, and still is, performed in its revised form (at times with cuts more senseless than anything ever perpetrated in Russia), since no other course is possible. And, of course, the revised 'Boris Godounov,' though it loses, remains a thing of surpassing beauty. None of those who protested, and keep protesting, against the revision, would ever dream of alleging that Rimsky-Korsakov's alterations have done away with the significance of 'Boris Godounov,' any more than I am now trying to suggest that his and Glazounov's alterations to Borodin's Symphony have changed it beyond recognition. But it is the wantonness and pedantry of it all that true lovers of Borodin and Moussorgsky should deplore; likewise, from the ethical point of view, the intolerable wrong done to the memory of two men of genius. Thanks to the revisers, it has become possible for the veriest dabbles in musical topics to rush in with the assertion that 'Moussorgsky's music could never have endured as he wrote it'; and we may soon find the same thing said of Borodin's. Meanwhile, the line taken by the original publisher of the works to which I refer tends to obliterate all memory of the genuine texts.

The unfairness is even more patent in Borodin's case than in Moussorgsky's, for it cannot be alleged that it is in its revised form that Borodin's music first made headway, nor that historical reasons may be found to justify the revisers. Indeed, this first Symphony of his had stood the test of well-nigh half a century's wear before the revisers stepped in. As early as 1877, Liszt—certainly the shrewdest judge of other people's music that the world has ever seen—told Borodin:

Listen to no one, and follow your own path. Your music is always clear, ingenious, and original. Remember that Beethoven would never have become what he is had he followed other people's advice.



Since then, glowing tributes have been paid to Borodin's music by many writers and in many countries, and never has anything cropped up to suggest the need for a revision.

I wish to add, by way of conclusion, that I did not enjoy having to write this article any more than I enjoyed having to write those in which I protested against the revision of 'Boris Godounov.' I never ceased to love and respect Rimsky-Korsakov and Glazounov for many reasons, not the least of which were their utter simplicity, kindness, and sincerity of purpose. I well remember how the former, in the course of the few conversations which I had the good fortune to have with him, not only tolerated, but invited discussion on the subject of his attitude towards Moussorgsky and towards certain later innovators of whose music he disapproved. He never resented other people expressing their convictions as whole-heartedly as he expressed his own. And I am sure that Glazounov will take a similar view.

All lovers of Borodin will surely feel indebted to Mr. Lambert for his discovery. It will be necessary, of course, to apply the same process of comparison to revised editions of any works of Borodin put on the market of late years. And every effort should be made to ensure the survival and dissemination of Borodin's music as written by himself.

## DEBUSSY AND OTHERS ON SULLIVAN

BY ANDREW DE TERNANT

Debussy said there were three Sullivans in the person of the popular English musician, viz., Sir Arthur Sullivan the society gentleman, Sullivan the imitator of Mendelssohn, and subsequently of Auber and Gounod, and Sullivan the pioneer of modern English comedy-opera. In the first period of his career as a composer there was very little to distinguish him from the crowd of well-known imitators of Mendelssohn, both British and foreign, excepting that he was far superior to the German, Carl Reinecke, and decidedly inferior to the Dane, Niels Gade. 'The Tempest' music is Mendelssohn all over, but the music to another Shakespearean play, 'Henry VIII.' (originally composed for Calvert's Manchester revival) reflects more the influence of Auber. The oratorio, 'The Light of the World,' is a combination of the styles of Mendelssohn and Gounod—the French master in the solos and the German in the choruses. The great weakness of the oratorio lies in its lack of cohesion, for the two styles do not always blend satisfactorily. Sullivan's 'Ivanhoe' is equal in merit to the majority of Massenet's operas produced at the Paris Grand Opéra, as it is also more vigorous and manly. Sullivan told Debussy in the course of a conversation in Paris that there was a question of the production of a French version at Brussels and Monte Carlo. As, however, 'Ivanhoe' was not given in either place during Sullivan's lifetime, the idea was evidently abandoned. Debussy considered 'The Golden Legend' to be Sullivan's best effort in the dramatic cantata form; it was, he said, pleasing and melodious, the opening scene, the belfry of Strasburg Cathedral, being a hundred times more satisfactory than Liszt's noisy setting of Longfellow's poem.

There was no phase in the history of music, said Debussy, to compare with the enormous success of the Savoy series of Gilbert-Sullivan operas. Offenbach had a brilliant period during the Second Empire with his *opéra-bouffe*, but his popularity waned with the eclipse of Napoleon III. He saved himself for posterity by 'The Tales of Hoffmann,' which properly belongs to the domain of real opera. Sullivan's works, which are in reality 'comedy-operas,' and not 'comic operas,' had not suffered by any political changes. Some of the characteristics of the Sullivanian style no doubt may be found in older composers, but, as a whole, it must be regarded as the invention of Sullivan. Its main prop was not a clap-trap waltz, as in Austro-German light opera, or a vulgar march, as in the American productions of the same sort.

Debussy had an opportunity of attending the performance of only one work—'H.M.S. Pinafore'—in London, when he was a boy, but he made up the deficiency by being an assiduous reader of the vocal scores. He realised that little was lost to the musician, even without a knowledge of the full scores. Sullivan was too much a master of his craft to write elaborate orchestration for a popular audience and for players of moderate ability. The Sullivan Savoy scores were easily obtainable at Paris, and Debussy knew a Parisian lady professor who used them for teaching pupils to read music at sight. Any well-trained choir-boy could read them at sight without the aid of a musical instrument. Debussy said he had been authoritatively informed that the Duc d'Aumale had presented an eleven-year-old chorister at St. Sulpice with a well-bound complete set of the Savoy operas as a reward for his facility in reading music at sight. Leoncavallo, who attended London performances of three of the Gilbert-Sullivan operas—viz., 'The Yeomen of the Guard,' 'Patience,' and 'The Gondoliers'—was loud in praise of the combined efforts of the composer and librettist. He found Gilbert's 'books' infinitely more brilliant than those of Carlo Goldoni, and the Englishman a more polished writer than the celebrated Venetian dramatist and opera librettist. Saint-Saëns, who never failed to attend performances at the Savoy Theatre during his visits to London, held that Sullivan was as much a satirist in musical notes as was Gilbert in the verbal text. Their repartees in collaboration often reminded him of the sarcasms of Voltaire.

Sullivan was a frequent visitor to Paris and the South of France. His intimate friends were practically the same as those of the English royalty and the bulk of the British aristocracy. This was the section which was more interested in yachting in the Mediterranean, horse-racing at Chantilly, and fox-hunting, than in music, art, and literature. Sir Arthur never approached the subject of music in this section of French society, and probably perceived that it was more appreciated as an accompaniment to dancing and as an amusement than as a fine art. Among servants and hotel proprietors he was generally known as Sir Sullivan or le Chevalier Sullivan, and sometimes as Lord Sullivan. It was once gravely announced in a Monte Carlo newspaper that 'le Chevalier Sullivan' was engaged to be married to a Princess of the House of Murat, which, of course, would have allied the English composer to the Bonaparte family. The late Princess Marie-Amélie of Orleans, who married Prince Waldemar of Denmark (brother of Queen Alexandra), said that

Sir Arthur Sullivan was the greatest English wit in Parisian salons since Horace Walpole, and held that the brilliancy of his conversation recalled the 'maxims' of La Rochefoucauld.

Sullivan had few friends among the French musical profession. The only French composer of distinction for whom he seems to have had any cordial regard was Gounod. Their friendship dated from the years 1870-71, the period of the Franco-German War, when the composer of 'Faust' was a resident in London; and Sullivan never failed to call on him on every occasion he visited Paris. But the English composer was more often seen in the ateliers of the French painters than in Parisian musical circles. He was considered by several artists a connoisseur, and his recommendation was the means of disposing of many pictures to wealthy American collectors.

Debussy first met Sullivan at a *soirée musicale* given by Augusta Holmès (in reality, Holmes), the daughter of Irish parents, who became a naturalised Frenchwoman, and enjoyed in her day a great vogue as a woman composer. Debussy afterwards frequently saw Sullivan at the Café Tortoni, on the Boulevard des Italiens. When the acquaintance ripened into cordiality, Sullivan expressed his astonishment that a young French musician should have any interest in an English composer's work. He had always thought the French people considered England an unmusical nation. Sullivan once asked Debussy plainly if he had any intention of settling in England. On Debussy assuring him that such an idea had not entered into his calculations, Sullivan said that at last he had come across that rare bird, a foreign musician who was anxious to learn something about musical art on the other side of the Channel without any pecuniary motives. Sullivan deprecated flattery in any form. He had no objection to musical criticism, no matter its severity, provided there was no personal bias. Some of his compatriots were more unfair to him than foreign critics, who had not the same opportunities for becoming acquainted with his work. The head of the English musical profession (Sir George Macfarren) had contributed to an encyclopædia the facile phrase that he was 'the English Offenbach'—a remark which had been frequently quoted against him, and, greatly to Sullivan's annoyance, had been reproduced in French and German publications. It was not intended as a compliment, but as a sneer. A little judicious reflection will, however, prove it to have been entirely erroneous. First of all, there was not the slightest analogy between the 'books' of Offenbach's librettists, Meilhac and Halévy, and those of W. S. Gilbert. Any student of dramatic literature can find this out for himself. The Frenchmen covered a longer period of universal social history; the Englishman's plots did not cover much more than eighty years of the 19th century. With the exception of 'The Gondoliers' and 'The Mikado,' they were thoroughly English and local in character. What annoyed the English musical profession, and also the critics of the leading London newspapers, was that Sullivan was the first to proclaim in England the genius of Offenbach. During the 'sixties and 'seventies of the 19th century, Offenbach was generally considered to be a charlatan rather than a musician. Lord Beaconsfield once said to Sullivan, 'Offenbach is a merry clown in the service of Napoleon III.'

Another grudge against Sullivan was that he composed music for money. He was not ashamed to own that he did so. But when a novelist makes a fortune with one or two novels the only remark that is uttered about him in literary circles is that he is a lucky man. The same is said in the sister arts of painting and sculpture. But music in England in the last decades of the 19th century was still a Cinderella; there even were a number of musicians living in hope of a revival of the system of patronage. Sullivan had little faith in that sort of thing. There will be state and municipal opera in London and the English provincial towns when there is a public demand for it, but certainly not before. In the meanwhile it is useless to attempt the taxation of the unmusical in favour of the musical. It would probably cause the outbreak of a minor revolution or provoke a general election, and would be more harmful than helpful to musical art.

Sullivan said that though he completed his musical education in Germany, according to the English custom of the period, he was always partial to French and Italian music. In his early manhood he burnt much midnight oil in studying the scores of Monsigny, Grétry, and Dalayrac; and he spent sleepless nights in analysing the wonderful little score of 'Le Roi et le Fermier,' of Monsigny, the libretto of which is based on the comedy known in England as 'The Miller of Mansfield,' and the same composer's 'Le Déserteur,' which had been adapted (or rather disfigured) for the English stage by Charles Dibdin. Grétry's 'Richard Cœur de Lion' excited him to frenzy. Blondel's song, 'Richard, O mon Roi,' had played a prominent part in the opening of the French Revolution. It was the favourite song of the unfortunate Queen Marie Antoinette, and also of the wife of Sullivan's royal friend, the Duke of Edinburgh. During the composition of his 'Patience' he had the greatest difficulty in tearing himself away from the score of Dalayrac's 'Nina.' The curious music-lover who will take the trouble to make a comparison will understand what this means. In those simple, unpretending, and nearly forgotten scores, will be found the germ of Offenbach and Lecocq in France, Johann Strauss and Millöcker in Austria and Germany, and Sullivan in England.

## INDIVIDUALITY IN MUSIC

BY THOMAS ARMSTRONG

Individuality in art, as in life, can exist to the onlooker only by means of his own perceptions, and if it could exist apart from its expression it might be said to be valueless. A personality in life is expressed by manners, habits, speech, clothes; any action, indeed, is an outcome and a part of personality; and in so far as personality cannot exist without expression of itself, perceived by others, it must be considered as inseparable from the manner of its expression. This is not, however, equivalent to a statement that personality is expression, or is nothing more than conterminous with it; for although the two are inseparable, and one cannot fully exist without the other, the one may truly be said to be of more importance to the union than the other. An electric current and a bulb are necessary for the lighting of a room; the current may be said to have no real existence for the man left in the dark, until it has been connected with a bulb. But it does



not follow from this that when the room is adequately lighted, bulb and current are of equal importance.

In art this truth is expressed by the statement that style and matter are inseparable. For purposes of criticism they have often been divorced; but to force them apart in this way cannot be sound, even if it is actually possible, since a style can be fully appreciated only in connection with its matter, and matter perceived only through style. A composer's style, then, is part of his individuality. But not all of his individuality is contained in the tricks of style that so often help to mark an individuality: a personality is expressed not merely in the turn of a cadence, in the cast of a phrase, in the symmetry of a movement, but in the quality of emotion that lies behind the work as a whole. This background of experience, this moment of vision, remembered more or less vividly, as it were, in the colder hours of work, makes by its quality the quality of the whole composition.

There are, of course, in every composer's work, passages of pure temporization, written as coldly as an exercise in counterpoint, in which the composer falls back upon little devices that are easily recognisable and easily copied. It is upon these little tricks of style that the eager copyist pounces—tricks acquired in carelessness and used in idleness, in no way expressing true individuality, except perhaps the carelessness and idleness that are part of the composer's personality. But such flimsy plagiarism as this, the mere copying of an affected gesture, will deceive nobody.

Again, it is possible for a dominating character, as teacher, or friend, or even as the unseen ideal of a younger man, so to impress itself upon a weaker character, that this character will unconsciously become like the stronger. The pupil will acquire his master's way of thinking, of visualising, of moulding his material. In extreme cases, such as that of Chopin and the young Scriabin, the super-imposition of the stronger personality is so marked that when the pupil opens his mouth it is the voice of the master that speaks, speaks his own message in his own manner through other lips. A certain modern English Quartet testifies to the strength of Ravel's personality. A casual listener, hearing certain phrases, might say, 'That is clearly Ravel.' And it is Ravel—Ravel impressed, absorbed, and given out again, not in plagiarism, but willy-nilly. On hearing the whole work, however, the listener could never be deceived in this way. He would feel at once, in the work as a whole, the lack of some quality essential to Ravel's individuality. His harmony, perhaps, is there, some of his little tricks are performed, his tune appears; but his clear, cool, detached, delicate outlook is not there. Behind the work there is another personality trying to express itself. In its lack of the essential delicacy, it partly succeeds. It blunders, and is hampered. It has too much to say for this highly polished way of speech. It is certainly not Ravel, although it has some of his characteristics. What is it, then, that makes the difference, and that gives one individuality or another to the work? Surely it is the main conception, the first emotional experience, which the composer is trying to express, that is the vital spark. And it is in so far as the work expresses an emotional experience of quality—individual, as it were, to this one man and composer—that it is a work of individuality and of value.

There is, however, one case in which this view seems to break down. In the case of a great national school, such as the English polyphonic school, it is often extremely difficult to find any marked individuality at all except among the very greatest artists. Among madrigal writers, for instance, anyone can tell the work of Gibbons from that of Weelkes; but most of us would find it hard to pick out from a pile of nameless MSS. a madrigal by Benet and a madrigal by Bateson. To many they would seem interchangeable. But even then there is no real collapse. The great impulse, be it patriotic or what it may, that produces a national school is strong enough to impress its individuality on artists, to the detriment, it may be, of their own. In this case, not the mere style, but the very individuality itself is impressed upon the composer, and the original impulse dictated to him. The individuality, however, is still in the impulse, and not by any means in the peculiarities of technique. In literature a parallel may be found in the case of the Elizabethan or even the Caroline poets. The sonnet 'Since there's no help, come, let us kiss and part' is attributed by some to Drayton, by others to Shakespeare; not because it merely copies Shakespeare's mannerisms, but because it strongly expresses a peculiarly strong and almost national individuality. Who could confidently contradict me if, in the absence of external evidence, I maintained that the sonnet was by Henry Constable or Philip Sidney?

It appears then that individuality in music, though inseparable from style, really begins before questions of style are apparent, in the emotional experience that is at the root of the impulse to compose, and whose quality and intensity govern the ultimate value of the work. Mannerisms and tricks which may be inseparably connected with the personality of a composer, are of importance only so long as that composer's whole personality is connected with them. Detached from it, and assumed by copyists, they no longer express any individuality at all, except perhaps a leaning in the direction of petty larceny. Musically speaking, that slight expression of individuality can be regarded as of no importance.

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## The Musician's Bookshelf

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'Variations on the Theme of Music.' By W. J. Turner.

[Heinemann, 8s. 6d.]

'The extraordinary confusion of mind of our musical editor, and, with him, of most musicians (for I stand almost alone in my position) . . .'

We have opened the book at p. 214. This author must be a very important young man!

P. 220: 'Now I do not pretend to expect many people to understand me.'

Mr. Turner demolishes Croce in a page and a quarter. Well, well!

Mr. Turner insists somewhere that the 'robust artist' benefits by abuse, so he will not mind our saying that in his Variations there is extremely little music—the Variations are really on the theme of himself, a self that is inclined all the time to be somewhat irritable, unreasonable, and unhappy. And, on the subject of music, the reader would like him to be a little better informed.

Music is only one source of his peevishness. The misfortune of being domiciled in England is another. 'My country [England]' is 'the land of shams.' So Mr. Turner has discovered the Utopia which isn't? Yes—but you would never guess where it is. Munich—that arch-sham Italian town!

At Munich he does not mind them singing Mozart in German (though he is very scornful of opera in English at home), and he is enormously impressed on hearing of the 'ninth rehearsal—just think of it!'—of a forthcoming choral work. Has he never heard of the Festivals of Leeds, Norwich, and the Three Choirs? They say the Norwich choir rehearsed for eighteen months for the recent Festival. No one is proud of the under-rehearsing of so many musical performances in England, but after all Nikisch gave the palm for choral singing to Leeds, and he knew rather more about Germany than Mr. Turner.

'The self-complacency of Englishmen surpasses that of any other race on the globe.' Strange! For our part, in intercourse with musical Germans, Frenchmen, Italians, and Americans, we have come across self-complacency—and even in a degree sometimes that would be accounted intolerable bad manners in this land of shams.

Elsewhere, if Mr. Turner can recognise the doughtiness of the North Country choirs, it is only to find a stick with which to beat the South, and in particular the London suburbs. Mr. Turner never tires of his jibes at the suburbs. In the long run there is a very offensive snobbishness about his talk of 'the self-satisfied bourgeois masses' of 'Clapham, Balham, Muswell Hill, Highgate, Wimbledon, and Putney' (p. 229). 'As for the Cockneys, the Londoners, the five or six million inhabitants of Suburbia—well, God help them, for they certainly are incapable of helping themselves' (p. 8).

'The average suburban Londoner who considers himself or herself to be "musical," has never even heard of the "Promenades"' (p. 205).

This would be called sheer silliness on the lips of any but a young man of known cleverness.

The Royal Choral Society is 'trebly damned,' but the Philharmonic Choir is ignored.

Mr. Turner went all the way to Brighton to hear Mr. Adrian Beecham's 'Merchant of Venice.' He revels in its inanity. But he falsely gives the impression that this sort of thing is representative of 'the land of shams.' The thing was not worth mentioning, but it serves our author's purpose, leading him to the moral—the decadence of England. 'Another century, perhaps, and there will be no more of them [Englishmen of true genius]. God will have given us up.'

It is interesting then to see how Mr. Turner treats Englishmen of genius. On p. 221 he is dividing the sheep from the goats of his artistic preferences. He brackets Sir Edward Elgar with Miss Ethel Dell. Then there is a chapter on 'The Perfect Fool.' Mr. Turner tells the plot in five pages. He dismisses Holst's music, in which he finds reminiscences of Saint-Saëns—yes, Saint-Saëns—in nine contemptuous lines.

The book abounds in slips and disputable statements, possibly excusable in ephemeral journalism (the original form of most of it). Sir Charles Stanford was never head of the Royal College of Music (p. 106). There are direct contradictions. Londoners (like people in every other city in the world) will flock to 'Madame Butterfly,' yet 'the house is probably

never more than half-full for "The Valkyrie"' (p. 301). But in order to censure an opera company for frequent changes of bill, we read: 'For more than a week before the second performance of "The Valkyrie" it was impossible to book seats, and there must have been thousands of people who were anxious to hear the Wagner and Mozart operas who were given no opportunity to do so' (p. 179).

It is a sheer misrepresentation of Ruskin to say (p. 283): 'To Ruskin Gothic architecture was morally virtuous, and that was why it was good architecture. It was designed and built by honest workmen, workmen who lived virtuous lives, did not know the meaning of divorce, and who consequently never botched or scamped a job.' Either Mr. Turner has never really read Ruskin, or he is rather shabbily cheating by putting 'morally' for 'spiritually.'

Bach's '53 Cantatas are a monument of misapplied energy.' Why '53,' and which? 'I maintain that Bach's religious music is, from the religious point of view, shallow, because it is a mere perfunctory adornment of a religion, not the expression of a fresh religious activity.'

Our bright youth again—he always must say something no one thought of saying before!

This Mr. Turner who finds the Passions, the Cantatas, and the Mass so shallow religiously, is able to come out with: 'The hymn is an Anglo-Teutonic contrivance for getting exercise in Church before the Sunday dinner' (p. 202). This is an untruth, and not funny.

'Concert selections from "The Ring" are merely a meaningless noise' (p. 194). A silly overstatement.

'The majority of artists in this country view the accession of a Labour Government to office with a mingling of joy and misgiving. . . . The Labour Party will support art and artists with deeds where the other parties have damned them with faint and suspicious praise.' Ah! Coming to think of it, we do remember the B.N.O.C. party at 11, Downing Street, last June. How long ago it seems!

'The daily Press has been largely responsible for this high altitude of the prima donna.' Not a bit of it. Her 'altitude' was much higher in the days of Handel, of Mozart, and of Rossini.

'Londoners do not often have the opportunity to hear real singing' (p. 196). 'Very little of Mozart's music is heard in London' (p. 159). And we ask, Where in the world does our bright young man live? These are simple questions of fact. What would Mr. Turner say if he lived in Italy, where Mozart's operas are unknown? As for the singers, he would find it hard to name a good singer who does not come to London.

Mr. Turner has his ideas about singing, and again we can correct him on points of fact. Madame Gerhardt is his ideal, and for once he forgets to 'grouse.' But he praises her for the wrong virtues. Madame Gerhardt is an eminent artist, and she devotes herself to music of more earnestness and sentiment than does the Italian singer Mr. Turner disparages. But is Madame Gerhardt's *legato* 'immensely more difficult to achieve' than the florid singing of Madame Tetrazzini? The answer is that Madame Gerhardt's *legato* is not by any means always well assured, and under stress of excitement she frequently loses control of her breath. In fact she achieves her moving effects in spite of notoriously imperfect technics.



She breathes in gasps, her high notes are very frequently 'open' and ugly. Extol her musical feeling, by all means. But avoid, if you are discreet, praising the lady for merely overcoming difficulties (which she doesn't), in comparing her with a consummate technician! But 'Madame Tetrassini—I frankly confess I did not go to hear her, having heard her in opera at Covent Garden without being moved.'

When Mr. Turner goes on to say that 'there are hardly any good singers in England,' we suspect that on other occasions, too, he frankly did not go to hear. Let us name a few who have managed to be tolerated lately by less supercilious persons: John Coates, Horace Stevens, and Norman Allin, Dorothy Silk and Florence Austral, Anne Thursfield, Megan Foster, and Margaret Balfour, Walter Hyde, Robert Radford, and Walter Widdop. What are we to say of their airy dismissal? Surely that, if England is the land of shams, a sham musical critic completes the picture.

Does all this amount to our urging the young man to go back to his play-writing and leave the musicians alone?

No. For the book is redeemed by some good pages on Mozart, and some readable remarks on Strauss and Saint-Saëns. These are an earnest of what Mr. Turner may one day do when he has cured himself—robust artists profit by abuse, so here goes!—of his dyspeptic sneers and overweening self-conceit.

C.

'The Reminiscences of a Fiddle Dealer.' By David Laurie.

[T. Werner Laurie, 7s. 6d.]

Mr. Laurie's reminiscences extend over a considerable period of busy years in which the author, a Glasgow violin-dealer, initiated the famous Tarisio, and bought and sold fiddles in England, in France, in Belgium, in Italy, and in Germany. The experience thus gained was, of course, exceedingly valuable. But the interest of this volume goes much further for, in a simple, artless way, it tells of a life's devotion as well as of a life's work; of a passionate love of the subject which went so far beyond material gain as to refuse profit when it meant giving a good violin to one who could not appreciate its value; it tells of a healthy curiosity which sent the author inquiring wherever the opportunity offered about the habits, virtues, and peculiarities of the famous musicians of his time. Thus he has something to say of Paganini as well as of Paganini's fiddle, of Baillot and Lady Hallé, as well as of Stradivari and Guarnerius. There is another point in his favour: Mr. Laurie tells his story briefly. And this is what few writers of reminiscences appear able to do. The past has for them a glamour they would convey somehow to their readers, but they rarely perceive the difficulties of the task they have undertaken. Mr. Laurie's record, wholly innocent of sentiment and sentimentality, is infinitely more human than any prima donna's account of her triumphs and tears.

Incidentally we are told something about one of the most puzzling personalities of the last century, and although this is only a sidelight it is of considerable importance, for indeed we have only sidelights now to help us to seek the secrets of Paganini's

art. Mr. Laurie never heard Paganini play, but he lived on terms of intimacy with Paganini's contemporaries and neglected no opportunity to gather information. He applied to Vuillaume, whose son-in-law, Alard, often played duets with Paganini; he applied to Sivori, the only known pupil of Paganini. The mystery remains, but Mr. Laurie's testimony confirms something that seemed too fantastic to be true. A Scotsman heard Paganini play, and such was his emotion that he had to leave the hall before the concert was half-way through, 'crying like a child.' Mr. Laurie being himself a Scot, we may presumably acquit him of any intention to jest on the well-known and wholly praiseworthy parsimony of the race. At any rate, such was the sway Paganini exercised over the public that the wildest stories were believed by shrewd people like Vuillaume. The famous French maker had ridiculed in public the absurd tales that were being repeated at Paris. But when Paganini called at his shop to have his bow mended, he was not above suggesting certain alterations which would enable him to find out whether, as was reported, the bow was really 'hollow and filled with small leaden bullets which ran up and down as required'—to which trick, according to the Parisian audiences, Paganini owed his wonderful *staccato*.

Many another story adds something to what we know of the great players of the last generation. Incidentally we are told that De Beriot had a strong predilection for Maggini violins of the large model, because of their greater tone qualities. This we take as a much-needed reminder of the fact that De Beriot's speciality was a big tone—a fact which Herr Paul David and other contributors to recent dictionaries and encyclopædias appear to have entirely forgotten. Of Lady Hallé we hear of the anxious care she had for her fiddle, and how she came to buy the famous 'Ernst' Strad from the author. Apparently fiddles are like dogs, in that once they are given a bad name nothing can prevent their bad end. The 'Ernst' Stradivari had a bad reputation. Ernst himself, failing in health, attributed perhaps to his violin weaknesses which were probably the result of his own impaired powers. When Mr. Laurie offered the violin to Lady Hallé (then Madame Neruda) she requested him 'not to trouble about it, as it would not be worth while' to see and examine it. But Mr. Laurie was himself something of a violinist. He had faith in his own judgment. He showed the violin to Lady Hallé, and as soon as she and Sir Charles Hallé heard its tone both fell in love with it, and the purchase was made. In defence of Ernst, however, it should be added that violins get tired of being played by one man, no matter how eminent, and that these fickle things will give to a new wooer what they deny to the old and faithful one. A deal of nonsense has been written by imaginative romancers about the souls of violins. But certain facts are known to all who have had the good fortune to play at some time or other on fiddles of famous makers. For instance, a violin often must warm to its work, and there is no greater delight than to feel it grow responsive under one's hand. Violins are sensitive to atmosphere and weather. Mr. Laurie asserts that they actually suffer from sea sickness, and that they take a couple of weeks to recover from a rough Channel crossing. We do not pretend to be able to diagnose and name the disease, but there is nothing to strain commonsense in the assertion that a violin must feel the effects of a rough tossing on the sea. A readable and instructive volume. F. B.

'The New Music.' By George Dyson.

[Oxford University Press, 8s. 6d.]

'A Survey of Contemporary Music.' By Cecil Gray.

[Oxford University Press, 7s. 6d.]

A year or so ago Dr. George Dyson gave a lecture on 'The Texture of Modern Music.' It was widely discussed, not only because of its content, but also because of the skill with which the lecturer illustrated his remarks at the pianoforte. Published a little later in *Music and Letters*, the lecture did more than stand the ordeal of cold print; it placed the author at once among the handful of men who are both fine musicians and admirable writers. But the subject was too big for a lecture or magazine article, even of the longest, and it is all to the good that Dr. Dyson has found time to expand his argument.

To review adequately a book so full of meat one would need almost to write another; certainly in the limited space here available one can do no more than discuss a few of its points, or, alternatively, whet the reader's appetite by some extracts. On the whole, the latter plan is to be preferred, mainly because it gives a better idea of the scope of the work. Discussion of its parts can be indulged in at any time.

Dr. Dyson is so reasonable in his views on programme music that he can even find a good word for the 'Moonlight' label of the C sharp minor Sonata:

For some folk the 'Moonlight' Sonata is definitely enriched by the suggestions that its posthumous title conveys.

But he points out the danger to music in the increasing tendency of the public to demand 'meanings' and 'programmes,' and in the too-ready compliance of some composers:

That music can be related to many other forms of experience, to poetry, to landscape, to drama, and so forth, is one of its glories, and it would be a deadening philosophy that should proscribe a faculty because it is capable of abuse. What must be insisted on is that the artist himself shall know what is proper to his art and what is not. Moonshine in music is the prerogative of the listener, not of the creator.

A point that is often overlooked in the discussion and performance of old music is well made in the following passage:

Without variations of quality and quantity in the sounds produced, music is for us comparatively lifeless. What is now commonly understood as expression would hardly exist under such limitations. Yet there has been a music which thrived on a very crude apparatus of this nature. The early organs, for instance, paid little attention to detailed variations of quantity or quality of sound, and classical organ music is still best interpreted in comparatively broad masses of flat tone. The characteristic repose and grandeur of it are ruined if the attention is too much usurped by artifices of expression of the modern sort.

The beauty of music can be enshrined in factors far more simple than we of this complicated age are apt to assume.

And he goes on to show that in certain types of vocal music a similar principle holds good. In Church music, for example, the more violent dynamic contrasts are æsthetically out of place. He might have added to 'the purest forms of religious music' a large proportion of the madrigal school, wherein moods not only of the contemplative sort are expressed by other and more subtle means than contrasts of power and colour.

Moreover, an increasing number of musicians are wearying of the modern composer's insistence on colour at the expense of line, and are turning more and more to chamber music. Probably a good deal of the astonishing popularity of Bach is due to the normal musician's desire for thematic and rhythmic vitality—a desire which is only partly satisfied by most modern music, wherein the interest is almost entirely confined to the rhythm and harmony.

On the modern composers' exploitation of rhythm for its own sake, Dr. Dyson says pertinent things:

When standards of appreciation are shifted on to a rhythmic or quantitative base, there is at least a risk that the purity of music in the melodic sense will progressively degenerate. That we are already in the toils of such a movement is shown by the part which the exploitation of rhythm, as such, now plays in the appraisal of music. Education itself has embraced it. There are not a few systems of musical training, of high repute, which appear to affirm that the modern view of rhythm is a kind of royal road in the art. To Bach such an idea would have seemed too childish for discussion. To Palestrina it would have been literally meaningless. Are we quite so sure of our ground?

He discusses with acuteness Bach's attitude towards rhythm, showing the gulf between Bach's day and ours by a good example of rhythm as an end in itself:

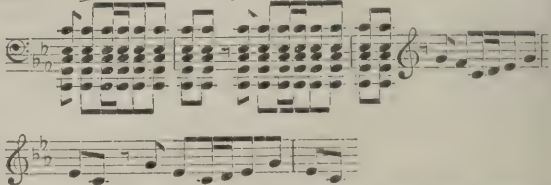
Holst [he says] begins his 'Fugal Overture' thus:

Ex. 1.



Bach did *not* announce the C minor Fugue thus:

Ex. 2.



Dr. Dyson has no use for over-realistic dynamism. Speaking of the opening of the battle section of 'Ein Heldenleben,' and that maddening drum rhythm at the start of Holst's 'Mars,' he asks, 'To what end'?

That this is war is not even a half truth. We smile at Purcell's little realisms of this kind. So will posterity smile at us. In any event, what has music to do with such simplicities? War is a state of the soul, and only in some form of psychic translation can it come into music at all. It is not to be represented by vicarious marching. It is drill which is rhythmic, not fighting. The vicarious march, and its near relative, the vicarious dance, find a ready response in the public pulse, and they can be exploited to the verge of hysteria. None the less, however, they are the temporary tricks of the trade. The intuition of the cultivated music-lover has indeed always told him that rhythmic violence must in the end defeat itself. The 20th century can indeed make more actual noise than the 19th, and it can therefore offer what for a moment seems to be a more imposing climax. But it is only the big drum's superiority over the little one, and the more noise it makes the more tiresome it is.

(None the less, lots of us will continue to enjoy 'Mars'.)



Another modern development that is already wearing thin is the studied avoidance of concords and the perfect cadence. Composers are yet a long way from realising that incessant dissonance soon becomes far more monotonous than the diatonic simplicity on which it is supposed to be an 'advance.' Of course, it is not necessarily a sign of 'progress'; much of it is even a retrograde movement Spohrwards. It is merely Spohr up-to-date.

As for those fashionable 'escaped chords,' 'ellipses,' and other self-conscious efforts to dodge the plain musical facts of speech, they may easily be carried so far that, like the insistence on rhythm for its own sake, they end in defeating the composer's object. Dr. Dyson points out, apropos of Debussy's ending a movement with an unresolved dissonance left in the air, increasing familiarity with a close of this kind makes us accept such a dissonance as a point of rest, and so

. . . this chord may then become, as it actually has become in certain contemporary schools, invested with a finality, and incidentally with the monotony, that adheres to any conventional formula.

Similarly, a composer may, in the jargon of the elect, 'eliminate the unessential' until he ceases to be coherent. It matters little to his hearers that the logic of a passage is clear to him; they have no concern with anything but their end of the transaction:

It is not that the composer himself may not be able to think in comparatively cryptic terms. There is no doubt that he can and does. But the habit becomes dangerous when an impression is given, however unintentionally, that to be profound it is necessary to be abstruse. Then the imitators may flock together, and begin to say nothing with impressive obscurity.

Dr. Dyson does not discuss composers save incidentally, but he contrives to give us a pretty conclusive verdict on Stravinsky. Like most of us, he sees little in the Stravinsky of the String Quartet pieces, 'Histoire du Soldat,' and other post-Petrouchka efforts. Stravinsky may come back, like a forgotten or discredited boxer, but the signs are not propitious.

Dr. Dyson tries to get at the reasons for the limited popularity of the admittedly beautiful music of Delius. There is a good deal in his theory that Delius suffers from not having written short, easy works, especially for pianoforte. (But neither did Wagner, and when all allowance is made for the popularity his music has gained through the easy pianoforte arrangements of some of his early works, it must be remembered that the bulk of the popularity came before the arrangements had been made.) A concert given a few days ago, with a programme made up entirely of Delius's chamber music and songs, appears to have supplied the real reason. On all sides the impression seems to have been one of monotony. That ceaselessly-shifting harmony of Delius's soon cloyes. Wagner's often shifts as much, but at the back of it is a contrapuntal interest which saves the situation. There is the additional factor that Delius is almost continuously contemplative, and, as Dr. Dyson says, 'an art of pure contemplation is not easy to practise in this 20th century of ours.'

Here, with a rich store of marked passages yet untouched, this review must end. We have all been taking stock, more or less, during the past few years, some by writing articles, others by talking, the majority by listening only. A

comprehensive summing-up was due, and one cannot see how the job could have been better done than by Dr. Dyson. If his findings, on the whole, are unfavourable to contemporary composers, it cannot be denied that he reaches them by a method that is as dispassionate as it is scholarly.

(One small grumble: the numerous musical illustrations are trying to the eye, being reproduced very minutely from MS.)

Mr. Cecil Gray goes over some of the same ground as Dr. Dyson, and it may be said at once that he starts out with a big stick. He is, presumably, a younger man than the Doctor, and evidently a less good musician—two conditions that naturally inspire him with confidence. Hence his general attitude of 'I'm tellin' yer.' Never, surely, have so many composers been put up only to be knocked down. Strauss, Elgar, Debussy, Stravinsky, Scriabin—there is short shrift for all. As for de Falla, d'Indy, Dukas, Holst, Vaughan Williams, Bax, Goossens, and a dozen others, they are lumped together in a chapter headed 'Minor Composers,' a few receiving an encouraging pat, the rest being handed an unmistakable clout. See, for example, how Mr. Gray disposes of a not inconsiderable group of Frenchmen:

Florent Schmitt, Roger-Ducasse, Roussel, de Séverac, and many others have written a vast quantity of music, mostly in the manner of Debussy and Ravel, of no significance whatever.

There! That'll learn 'em!

The reader begins to wonder if any living composers have the luck to hit Mr. Gray's taste. Well, there appear to be four: Delius, Sibelius, Béla Bartók, and Bernard van Dieren. The last of these is no more than a mere name to the general musical public, scarcely any of his music having been published. I myself would be prepared to think there might be something in the 'neglected genius' picture drawn by Mr. Gray had I not heard an entire van Dieren programme some years ago, and the Gargantua Introit at Queen's Hall last season. I may yet be converted, but so far van Dieren strikes me as being one of the drier of composers—a view which I believe is shared by most of those who have heard any considerable amount of his music. But this lack of appreciation on our part is not surprising, seeing that van Dieren, according to Mr. Gray,

. . . stands almost alone, a figure apart, remote and inaccessible in his *tour d'ivoire*.

As soon as Mr. van Dieren can bring himself to descend from that tower, mix with the rest of us, and deliver a message that we can take in—as Bach, Handel, and every other composer worth his salt has done—he will find us ready to listen. At present, on Mr. Gray's admission, the inaccessibility is not on our part.

The fact is, Mr. Gray himself shows some of this same aloofness. It is no bad thing that his likes and dislikes are powerful; the weakness of his position is that his preferences seem to be due largely to a kind of cussedness (there is no other word for it). The fact of a modern composer being popular appears to be a good and sufficient reason for Mr. Gray's looking round for a half-brick. This may be a mistaken assumption, but it is the honest impression one gets from the book. His violent and reckless attitude makes one distrust his

judgment. In his Preface he lays down a critical principle that won't stand looking at closely. After disclaiming infallibility—quite unnecessarily—and saying that he is prepared to stand or fall by his æsthetic judgments—also unnecessarily, for every critic has to be ready to do so without preliminary flourish—he goes on :

Why should one be afraid of being wrong? Only fools are always right. All positive and constructive criticism is of value, even when it is wholly wrong-headed.

No one should let the fear of being wrong stop him from fearlessly expressing his views; but he is a poor critic who doesn't let this same fear make him think twice before committing himself. If rightness is the prerogative of fools, then only the wise are always wrong. And one can no more base a valuable constructive criticism on thoroughgoing wrong-headedness than he can build a house on a foundation that is askew. Again :

No doubt it is good to be always right.

In other words, it is good to be always a fool! No; this sort of thing won't wash. Mr. Gray has us with him when he attacks 'colourless, non-committal timidities of ordinary art critics,' but he joins Mr. van Dieren in splendid isolation when he asks us to see any virtue in mere wrong judgment for its own sake. But of course he doesn't really mean this; it is merely his little way—a youthful desire to make us sit up and regard him as a devil of a fellow.

An even more serious defect in his critical method is revealed here :

If anything, I must confess to an uneasy suspicion that in the following pages I have tended rather to overpraise the objects of my sympathy and admiration than to underestimate those of my dislike and antipathy.

Nobody is likely to object to a critic's seeing in his favourites more virtues than are apparent to the rest of us. An enthusiastic bias of the sort is likely to set his readers investigating for themselves, often with favourable results. But what critical judgment worth a rap was ever based on 'dislike and antipathy'? This ominous sentence in the Preface is only too well fulfilled in the book itself, as could be shown by more quotations than can be given here. Of course it makes lively reading, and there is no denying that Mr. Gray touches off plenty of successful verbal fireworks. But he must not be surprised if we refuse to see in these pyrotechnics many signs of 'positive and constructive criticism,' even though we cannot escape the 'wrongheadedness' that in Mr. Gray's opinion may sometimes be the foundation of such criticism. And after his dictum about fools being always right, the awkward fact remains that in one or two cases Mr. Gray has certainly managed to qualify for inclusion in that large army. His chapter on Scriabin, for example, is so right that (no doubt to his intense annoyance) he has the majority with him. Mr. Gray 'sees through' Scriabin without a doubt, just as a good many of the critics who take some thought and care to be right saw through him years ago. The trouble with Mr. Gray is that having showily belaboured a composer who is down, he proceeds to apply the same treatment to one who happens to be very much up. A critic may easily point out weaknesses in Elgar, but one who pooh-poohs all but a handful of his works will find that in the long run it is not the composer who has been 'shown up.'

The book will be read, as was implied above, with enjoyment—even with amusement, though the latter will not be limited to the places where Mr. Gray meant to be funny. But only the very youthful and uninitiated will be serious over a writer whose criticism is reckless and passionate rather than balanced and dispassionate. However, such methods end in nobody's being a penny the worse. The book will probably do Mr. Gray no good (a fact that will no doubt delight him), and it will certainly do the objects of his aversion no harm. (This will please him less.)

H. G.

## Occasional Notes

In the *Yorkshire Post* recently Mr. Herbert Thompson spoke his mind on the 'star' system, with special reference to the Galli-Curci boom. He did this journal the honour of quoting from the article in our November issue entitled 'Galli-Curci-itis,' whereupon a Galli-Curci-ite wrote pointing out that on another page of that same *Musical Times* was a notice of the singer's Albert Hall concert containing such eulogistic remarks as 'Madame Galli-Curci sang very beautifully . . . She is a lovely singer of classical Italian music,' and so on.

The writer appeared to see some inconsistency in this, but, as Mr. Thompson replied, the *Musical Times* article dealt with Galli-Curci's publicity methods, not with her singing. A performance is judged on its merits, and a singer's activities outside the concert-hall do not affect a critic's judgment. A parallel case is that of Madame Frieda Hempel. The fact that on page 1124 of the present number her delightful singing receives justice does not prevent us from dealing frankly in this part of the journal with what we believe to be a weak and tasteless side of her publicity methods—the use of Jenny Lind's name, costume, and repertory.

Like others in the journalistic world, we received an invitation to the tea-party given by Madame Hempel to a gathering of old folk who heard Jenny Lind sing. There was a good deal of preliminary chatter in the daily papers a day or two beforehand as to Madame's having interrupted a concert tour in order to dash to London for the party. We do not grudge the assembled octogenarians their cheering cup, nor the pleasure of meeting their hostess. But we have our doubts as to whether the party would have taken place had there been no chance of Press publicity beforehand. Surely a singer so well able to stand on her own merits as Madame Hempel needs no stunts of this kind. The singing of a portion of her programme attired as Jenny Lind is an even worse decline. We do not find equally eminent violinists and pianists coming on in fancy dress as Paganini or Liszt. Having gone so far, why doesn't Madame Hempel carry the idea farther, and discard the concert grand for an old upright with a silk front? Her accompanist, we believe, has been put into the quaint garb that men wore seventy years ago, but here again there was a lack of courage: he should have worn also the whiskers of the period. Presumably, the Jenny Lind stunt is successful in America, but there has been enough frank, adverse comment in the English Press to lead to its being dropped. Apparently, however, only two factors can save a performer from such lapses—good taste and



a sense of humour. There is irony in the fact that the great artist whose name and fame are thus misused was herself the most modest of all the famous singers. Now, if Madame Hempel really wishes to copy Jenny Lind, here is a rare and precious characteristic that she might well think about.

We are sorry to hear that the Gervase Elwes Fund for Musicians is badly in need of funds. Since its inception it has spent wisely and well about £4,000, and there are at present some deserving cases waiting. As our readers know, the Fund was started with the object of helping young students to defray the cost of their musical education. In future, however, the major portion of the Fund will be devoted to Samaritan work among professional musicians, and already a good deal has been done in this way. The committee points out that the Fund can be firmly established, and its beneficent work extended, if the rank and file of the profession give it proper support. As an obvious and easy way of helping, it is suggested that choral societies, small and large, should set aside for the Fund the proceeds, or a proportion of the proceeds, of one concert per year. We hope the appeal will meet with a hearty response.

More than once our columns have contained reference to the unscrupulous misuse of press criticisms. We have given examples in which, by means of the elimination of a word here and there, an unfavourable notice has been made to say the exact reverse of what the writer meant. That the evil is not confined to musical circles is shown in a recent issue of the *Times Literary Supplement*, wherein appeared a letter from Mr. Arnold Bennett drawing attention to a bad case. Mr. Bennett wrote of a section—about forty pages—of James Joyce's 'Ulysses' that he had 'never read anything to surpass it,' which pronouncement was promptly quoted by Mr. Joyce's publisher as a tribute to an entirely different book by Mr. Joyce—'A Portrait of the Artist as a Young Man.' Mr. Bennett described the publisher's proceeding as 'an outrageous example of deliberate misuse of a text for commercial ends,' and goes on to say that the publisher also 'omitted important passages without any indication that he had done so, with the clear intention of misleading.' Mr. Bennett adds:

This is a strong indictment, but, if necessary, I can maintain it to the satisfaction of anybody by quotation. And he concludes by saying that 'The notorious misleading character of many quotations by publishers from reviews' is an 'abuse that ought to be stopped.'

If all the misquoted critics and reviewers took Mr. Bennett's uncompromising line, the practice would soon be killed, for publishers would not relish exposure, especially when (as in this case) it leads to the suppression of a leaflet-advertisement.

Under Mr. Bennett's letter appears another, from one of *The Times Literary Supplement's* reviewers, drawing attention to a similar case. The reviewer had written, 'Only a very great novelist, a Tolstoy or a Hardy, could create a character like Awdrey without forcing the other characters in the book into fitting in with him.' The publisher's quotation

changed this into eulogy by stopping at the word 'Awdrey'! The reviewer complains:

What I said was that Mr. Maxwell's book is not up to the level of Tolstoy or Hardy; the quotation makes me say that it is.

Such flagrant manipulation makes us wonder at the apparent inaction of the Institute of Journalists. A systematic exposure and pillory would speedily cure the most inveterate 'wangler.'

There is no more welcome sign in present musical activities than the readiness with which our educational institutions embark on projects calculated to widen the outlook of the students under their care. The bad old days when a musician was a musician and nothing more are almost gone. It is now realised that he is likely to be a better musician for being several other things as well—so long as they are the right things and there are not too many of them. The Royal Academy of Music shows its awareness of this principle in a new feature with which it will henceforth close each term—a 'Review Week.' In default of a better title may stand, but it has the defect of not quite covering the ground. It is perhaps too suggestive of a mere résumé of the term's work, whereas the most important fact about the Week is that it brings into the Academy certain non-musical subjects that can hardly fail to improve the musicianship of the students. On December 1 and 2, at 10 o'clock, Mr. Leonard E. Hill, F.R.S., Director of the National Institute for Medical Research, will lecture on 'Sunshine, Open Air, and Health'; on December 3 two lectures will be given, by Mr. Frank Roscoe on 'The Musician as Teacher' (10.0), and by Sir Johnston Forbes-Robertson on 'An Actor's View of Shakespeare' (8.0); on December 4 & 5, Prof. T. P. Nunn, Professor of Education, London University, will deal with 'Psychology and Mental Growth' (10.0); in the evening of December 1 & 2, at 8.0, there will be dramatic performances; and the evenings of December 4, 5, & 6 will be filled respectively by the Principal's 'At Home to Students,' a Choral Concert and a Students' Dance. The rest of the week will be busy with recitals (Mr. Lionel Tertis and Miss Katharine Goodson), Lecture-Lessons, Orchestral and other rehearsals and concerts—the list is far too long to tabulate here. At the events that take place in Duke's Hall (such as the lectures specified above, the dramatic performances, &c.) there will be accommodation for a limited number of the public, by tickets which may be had on application to the Secretary. The scheme is a capital blend of the practical, the artistic, and the social, and promises to be an ideal way of winding up a term.

The London County Council Handbook of Lectures and Classes for Teachers shows a wide range. Music is, as usual, well represented. A course that deserves special mention is that to be given by Mr. H. V. Spanner at St. Marylebone Grammar School on Thursdays, at 8. His subject is 'Music and the Emotions,' and the synopsis is very comprehensive and attractive. The lectures will be illustrated by copious examples played by the lecturer himself. Mr. Spanner is one of the foremost of the large company of talented blind musicians, and is a fluent speaker and excellent player. The course begins on January 8. Other series are on 'Musical Training in Schools' (Dr. John E. Borland);

'Appreciation of Music' (Mr. Stewart Macpherson); 'Children's Voice Culture' (Mr. James Bates); 'Songs Suitable for Schools' (Miss Mabel Chamberlain); 'Dance, Gesture, Speech, and Song for Young Children' (Miss Susie Lee); 'Ear-Training and Rhythmic Movements' (Miss Mabel Chamberlain); and 'The Musical Training of Infants' (Miss H. Willis). Application forms for tickets may be had from the Education Officer (H.4), County Hall, Westminster Bridge, S.E.1, from whom a copy of the Handbook may also be had (stamped addressed foolscap envelope). We understand that so far as accommodation permits the lectures are open to non-teachers on payment of the Out-County fee (12s.). That is why we singled out Mr. Spanner's course for special mention: the subject and treatment are likely to appeal to the public no less than to the teacher—perhaps even more, for teachers, having only a limited number of evenings available, naturally choose lectures that bear more directly on their particular branch of work.

In collecting news from provincial centres a journal is very much at the mercy of its contributors, and inaccuracies are bound to creep in. We have received complaints as to a couple in our November issue. In a paragraph about Newcastle it was stated that the 'membership of the local branch of the British Music Society was sixty-five.' The local secretary writes to say that the statement is ambiguous, and that the sixty-five are 'full members.' There are, he tells us, 'other grades at lower rates, and the aggregate is three hundred and nine.' He adds that 'most of the audience were aware of the distinction,' but he can hardly expect reporters to know it. We gladly make the correction; the ambiguity is, however, not ours.

The other complaint comes from Tetbury. In our provincial notes it was stated on what seemed to be good authority that 'hitherto Tetbury has had no musical organization.' Now we learn from several correspondents that, on the contrary, Tetbury has shown considerable musical activity since 1856, when it had a flourishing choral society, which, with a few breaks, including the war period, has gone on pretty well ever since, Mr. F. N. Baxter being conductor from 1880 on during many years. Our paragraph, in speaking of the formation of a choral society, should therefore have described it rather as a revival. We hope present and future Tetburians will be as keen and successful choralists as, judging from the list of works performed, their forbears clearly were.

We have already given several fanciful programme notes on Rachmaninov's C sharp minor Prelude. The most popular is that which describes the three fateful notes as representing a prematurely buried man knocking at his coffin-lid. Here is another interpretation from a recent organ recital programme:

This popular composition is intended as a tone-picture. It has for its subject a passage of three notes which are supposed to represent the regular wail of the peasants as they pull the barges along the river Volga, in Russia.

Apparently the writer has confused the piece with that other Russian favourite which an unconscious humorist in the printing line recently described as the 'Vulgar Boatman's Song.'

Young singers and players have always been up against the difficulty of getting a footing in the concert world. Neither concert-givers nor public care to buy a pig in a poke. How is the beginner to leave them in no doubt as to his capabilities? The recital at a West-end hall to an audience of friends and deadheads, with a thin crop of press notices as the only apparent result, has long since been found wanting. The problem has recently been discussed at length in the *Musical News*, by Mr. H. S. Gordon—a useful bit of work—and various suggestions were made. Our concern here is with the only one that, so far as we know, is being tried—the distribution among concert promoters of gramophone records of the young performer's work. The suggestion was at once taken up by the Imperial Concert Agency, which arranged for a record to be made of the singing of one of its clients—Mr. Kenneth Ellis. (The fact that Mr. Ellis is already by way of being well known can hardly be said to invalidate the test, because there will be no difficulty in ascertaining to what extent the records increase his engagements.) Mr. Ellis has been recorded on a small double-sided disc, singing a recitative from 'The Creation' and a portion of 'Why do the nations?' We have been favoured with a specimen, and although we believe it does the singer somewhat less than justice, we have no hesitation in saying that were we about to give a concert and casting round for a young singer, we should have no hesitation in accepting the record as ample evidence that Mr. Ellis was good enough for us. Now, one is not left in that frame of mind by sheaves of press cuttings, partly because one is usually in the dark as to the actual writer, and also because one knows how misleading such things may become after judicious manipulation. (An example is given elsewhere in these notes.) Moreover a concert-giver wants more than a guarantee that an artist can sing. Can he sing the particular kind of music that will be wanted at the concert? He may be a heaven-sent singer of *Lieder* or folk-song, but what will he do with 'O ruddier than the cherry,' or as Narrator in the 'St. Matthew' Passion? The time may come when every concert-giver on a considerable scale will have his library of sample records, which he will consult as naturally as he now casts a sceptical eye over Press notices. In provincial centres, where small choral and concert-giving societies need guidance, there may be a store of such records kept at the local music sellers, where they may be consulted on payment of a trifling fee. The scheme is capable of very considerable development, and we shall watch it with a view to reporting progress, if the Imperial Concert Agency will keep us posted. Meanwhile (we hear a reader say), both the Agency and Mr. Ellis are obtaining in this paragraph and in similar press comments free advertisement. Let nobody grudge them a line of it. Publicity of this kind is fairly earned by the enterprise they have shown, and we hope the experiment they are making will prove successful. If it does, there will be one problem less in the musical world.

We find that several journals, including this one, have given the impression that, outside Newcastle, Byrd's 'Great Service' has been sung only at St. Michael's College, Tenbury, whereas the evening setting was heard at a good many cathedrals and churches last July during the Byrd Tercentenary celebrations. The credit for performing the Service



in its entirety belongs to Newcastle alone, and we gladly make this clear. St. Michael's, however, was the first to sing any portion of the service (May, 1923), and has kept the Evening part in its repertory and sung it about a dozen times since, an achievement of which Dr. Statham and his handful of singers may well be proud. We add that the above correction is made, not as a result of grumbles from Newcastle or elsewhere, but merely in the interests of accuracy and fair play.

One point about the new Ministry, which may be of great importance to the musical life of the country—and will be, if proper use is made of the opportunity which fate has offered—seems so far to have escaped the notice of musicians generally. The Duchess of Atholl, who has been appointed Under-Secretary to the Board of Education was—when Miss Katherine Ramsay—one of the most distinguished pianoforte students of her day at the Royal College of Music; she published some interesting and promising compositions, and has not lost touch with the art. Musicians who have to deal with Government departments will find it a new and welcome experience to come across a highly-placed personage who not only knows more than one tune, but has some practical acquaintance with music and musicians, and the problems of their work.

Berlin, it seems, has its concert crisis, like London. A recent discussion in one of the Berlin dailies on the subject might have been a literal translation of something in an English journal. The causes of complaint are the same—the expense of concert-giving, the exactions of the agents, the sins of the Press, the apathy of the public, and—worst sinner of all—the deadhead. A sprightly correspondent—a concert agent, curiously enough—sums up the argument in a short letter (which also might have been written in London) worthy of reproduction. He asks:

What painter always gives his pictures away? What sculptor his statues? What publisher his books? What hotel takes in visitors for nothing? What concert agent does NOT give tickets away? If a hundred dairymen were always to give away their butter, where is the man who would buy half a pound of butter? Here is the key of the concert problem, the way out of the crisis—Stop all concerts which are not self-supporting.

Excellent: now the way out has been shown, we wait to see who will make a start.

From the report of a musical service in a Dockyard Church:

The choir gave a fine rendering of Mendelssohn's 'O come, let us worship' . . . much enjoyed by the large congregation, which included many Naval and civil officers of the dockyard.

The title alone is enough to make so Naval a gathering feel quite at home.

In one of his customary 'pooh-poohings' of English composers, in the *Western Mail*, Mr. Leigh Henry says:

Elgar (as I think, rightly) bores Paris. But why should Mr. Henry think it right of Elgar to bore anybody, even Paris?

## Music in the Foreign Press

### VINCENT D'INDY'S CHILDHOOD

The *Echo de Paris* (October 19) publishes interesting particulars of d'Indy's childhood:

His mother died on the day he was born. His grandmother took charge of his education, which she carried out on very strict lines, and with the utmost devotion. She herself taught him the three R's and gave him his first pianoforte lessons, rapping his fingers with a ruler whenever he made a mistake. At the age of nine he was taken to a recital given by a famous pianist (not named) who played Beethoven's last three Sonatas. He was deeply affected. A little later he heard Patti in 'L'Elisir d'Amore,' and felt 'bored to tears.' He was never sent to school, but was given private tutors. In 1870 he joined the French Army as a volunteer, leaving his beloved grandmother for the first time.

### ANATOLE FRANCE AND MUSIC

In *Le Ménestrel* (October 24), Henri Büsser—who set to music France's 'Les Noces Corinthiennes'—gives a few particulars of the French master's attitude towards music:

Anatole France was no musician, but he loved music, and used to speak of it in terms of great admiration. . . . He could not understand why so many composers sought inspiration in his works; and one day he said to one of his friends: 'I believe all those people are mad.' He did not like music of very definite character. At one of the rehearsals of 'Les Noces Corinthiennes,' he took me by the arm and said: 'All this is very good, but I do not much like the military piece.' Astounded, I asked him: 'But where did you hear one?' 'But yes, indeed, at the moment when Kallista, after having adjoined Daphne to devote herself to the Lord's service, exclaims, "King of the Orient, who sittest on the right of God," you have trumpets and other brass instruments whose tone is very martial.' What I had done was to use as accompaniment to Kallista's declamation the theme of the *Pange Lingua*, played by the trumpets, horns, and trombones. This was what France objected to. I promised him to make the scoring less strident.

### QUARTER-TONES

In the *Revue Musicale* (October), Ivan Wischnegradsky gives the early history of the quarter-tone idea in modern music:

The Russian futurists, Kulbin and Matinshin, had discussed the idea long before the war. Arthur Loulié wrote many pieces in which quarter-tones were used; only one appeared, in 1913. He tried to have a quarter-tone pianoforte built. In Germany, a certain Behrens Senegalden published, in 1892, a pamphlet suggesting a quarter-tone pianoforte. In 1906, Richard H. Stein used quarter-tones in two 'cello pieces. He built a quarter-tone clarinet. In 1912 a quarter-tone harmonium was built at Aschaffenburg by Mager, an organist, who is now trying to devise an instrument upon which it will be possible to divide the octave into any desired number of parts. Towards the end of the 19th century a quarter-tone trumpet was built at Odessa.

### HERMANN AMBROSIOUS

In the *Neue Musik Zeitung* (October 15), Dr. Eric Muller devotes an article to this composer, whose name appears neither in the last edition of Riemann nor in the new Dent 'Dictionary of Modern Music':

Ambrosius was born at Hamburg in 1897. He studied under Griesch and Szendrei at the Leipsic Conservatorium, and afterwards under Pfitzner at

Berlin. His Op. 1, a set of *Intermezzi*, appeared in 1915. He has written four Symphonies, numerous chamber music works, and 'Faust-Szenen.' His music is described as non-cacophonous, simple, entirely tonal, easy in its melodic flow.

#### NEW AUSTRIAN CHURCH MUSIC

In the *Musikblätter des Anbruch* (October), Franz Moissl calls attention to the younger Austrian composers of Church music. Among the names he mentions are those of Vincenz Goller (author of several Masses, which are described as original and fine), Dr. Josef Lechthaler, Alfons Schlögel, Josef Messner (the organist of Salzburg Cathedral), Franz Neuhofer, Franz Müller, and Hans Daubrawa.

#### COMPOSERS' ACTIVITIES

*Le Monde Musical* (October-November) publishes its yearly survey of French composers' activities during the summer months:

Louis Aubert has finished a Violin Sonata and a Ballet, 'Folle Jeunesse,' which is to be given at the Opéra. André Caplet has written a 'Sonata da Chiesa' for violin and organ, songs, and pieces for harp; Pierre de Bréville, a Sonata for oboe and pianoforte, and a 'Dramatic Poem' for 'cello and pianoforte; Vincent d'Indy a Pianoforte Quintet; Paul Dukas, a symphonic work 'whose form is entirely novel'; Albert Roussel, short pieces for pianoforte and flute; Ravel has been hard at work scoring his new Ballet which is to be performed at Monte-Carlo. Two Russian composers living in France are included: Liapounov, who has written songs and a Pianoforte Suite, and Prokofiev, who announces a Quartet for wind and bow instruments.

M.-D. CALVOCRESSI.

## New Music

#### SONGS

Now that the solos from Bach's Cantatas and other choral works are making their way into competition festival syllabuses (and even the concert repertory) singers are finding that they are not, after all, 'impossible.' They are more difficult than the songs of Handel, mainly because they call for more musicianship—a demand that extends to the accompanist hardly less than to the singer. The collections of solos issued by Novello have evidently met a need, for here is a third set of albums for soprano, alto, tenor, and bass. The soprano album contains recitatives and airs from the Cantatas 'Lord, rebuke me not' and 'There is nought of soundness,' and airs from 'O praise the Lord' and 'Watch ye, pray ye'; four numbers are in the alto set, among them the pathetic 'Ah! tarry yet' and the swinging 'God is ever Sun and Shield.' The tenor is given a hard task in the dramatic and florid 'In billows the rivers of Belial,' with pleasant relief in 'O blest are all that fear Him.' Perhaps the pick of the bass album is 'God, Whose power never faileth,' a splendid, ringing song, that ought to rival 'Mighty Lord' from the 'Christmas' Oratorio, which it recalls somewhat. There is also the deeply-felt 'Fare ye well,' from 'O teach me, Lord.' The issue of such solos as these in handy, inexpensive sets, is a boon. What a difference it would have made to the standard of taste and technique of singers if such fine material had been available fifty years ago, instead of being lost to sight in Cantatas the very titles of which were scarcely known!

Another welcome revival that goes steadily on is that of our old song-writers. From Chester's come two songs from Dowland's 'A Pilgrim's Solace,' transcribed by Peter Warlock and Philip Wilson (under one cover). These are in the melancholy vein that we find so often in Dowland. There is an obbligato part for violin; the compass is medium. The same firm send a set of three songs by Thomas Greaves, Thomas Bateson, and Richard Nicholson. These make the first number of 'Series B' of the 'Tudor Edition of Old Music,' transcribed and edited by Gerald Cooper. The songs have an accompaniment for string quartet, a pianoforte reduction being added for practice. Like the Dowland songs mentioned above, they would be excellent fare for gatherings of musicians, music clubs, lectures, and suchlike occasions where the historic interest and the intimate style of this charming old music would have a fair chance.

Just as Dowland was inclined to seriousness Robert Jones seems to have been a cheery soul. 'Love's god is a boy' shows him in irresponsible mood. A high soprano with a sense of humour would make much of it. Good, too, is his 'Now what is love?' (By the way, I cannot be persuaded that the hideous dissonance at the words 'sancing bell' is anything more subtle than a slip of the pen.) Philip Rosseter's 'When Laura smiles' is a delightfully tuneful thing. These three songs have been transcribed by Peter Warlock and Philip Heseltine (Enoch).

Further revivals of a very different type are some solos extracted from various anthems by Maurice Greene, and published by the Oxford University Press. Mr. Stanley Roper is the editor. These airs would be welcome items at organ recitals, or for boys' ensemble singing. The music is straightforward and very singable, with more than a touch of Handel. They have excellent accompaniments. The best appears to be the recit. and air, 'Thou openest Thine hand.'

A few years ago appeared a little collection called 'Sing-Song' settings, by John Ireland, of Nursery Rhymes by Christina Rossetti. Simple as they were, they showed the composer at his best, and it is good to see that a couple of them are now published separately—'Your Brother has a Falcon' and 'Skylark and Nightingale' (Winthrop Rogers).

From the same publishers come two songs by Rebecca Clarke—'Down by the Sally Gardens' and 'Infant Joy.' The former is in folk-song style, and its simplicity seems rather too studied; the second is a beautiful setting of Blake's little poem. The numerous key-changes look violent, but sound perfectly natural, and the treatment of the words from the rhythmic point of view is charming.

Another delicious trifle is Herbert Hughes's 'Open the door softly'—eight lines of verse from Dion Boucicault's 'Arrah-na-Pogue,' perfectly fitted. Singers not endowed with a telling *pp* and a sense of humour should keep their heavy hands off it (Enoch).

The Oxford University Press issues Edgar L. Bainton's 'Ring out, wild bells'; C. Armstrong Gibbs's 'Slow, horses, slow'; Peter Warlock's 'Sleep' (Fletcher's beautiful 'Come, sleep, and with thy sweet deceiving'), 'Rest, sweet nymphs,' and 'Balulalow.' All are good, with, I think, the three Warlocks as the pick. 'Balulalow,' it may be remembered, appeared in choral form some time ago, and was sung by the Bach Choir. It is a setting of a mediæval Nativity cradle song. 'Sleep' has an accompaniment of beautiful texture calling for string quartet rather than



the pianoforte. Not often is a song accompaniment so good in itself that it gives delight when played minus the voice-part, as this does.

Stanford's fine song 'The Pibroch' now appears in a high key (Enoch).

In 'Songs from the Poets' Alec Rowley provides eight well-known little poems with music, admirably adapted for singing to (and in some cases by) children (Saville).

Among the smaller of the works produced at the Hereford Festival was a set of songs by A. Herbert Brewer, under the title 'Miller's Green.' There are five of them, and all show a combination of musicianship and popular appeal not usually associated with a Cathedral organ-loft (Joseph Williams).

Arthur Bliss's 'The Women of Yueh,' a set of five songs to words of Li Po, have an accompaniment for flute, oboe, clarinet, bassoon, string quartet, bass, glockenspiel, triangle, and side-drum. A reviewer can do little more than direct the reader's attention to a work of this kind; without hearing it in its original form he is reluctant to commit himself to an opinion on the music. The most the present writer can do is to say that in the pianoforte version the constant dissonance irritates and bores him, though he is prepared to believe that, played by the orchestra, it justifies itself. Even so, however, he prefers music to be in one key at a time, not almost continuously in two or even three, as is the case in these songs (Chester).

There are touches of the same thing in E. J. Moeran's 'The Bean Flower' and 'Impromptu in March' (Chester), mixed with a good deal that is immediately attractive. Mr. Moeran, being a folk-song enthusiast, knows the value of a tune, and has on previous occasions shown that he is able to write one; I hope he won't despise this rare accomplishment, and drop it in favour of the over-pungent and eccentric style of our English Stravinsky.

Granville Bantock's 'The Parting' is a simple, folk-song-like, and expressive setting of some verses in Scots dialect, only spoilt (it seems to me) by four bars of postlude which are not in keeping. In 'The Two Roses' he writes an average, slowish vocal waltz, and does not save the situation by adding *dolente*, *espress.*, *rubato*, and other unwaltzlike directions (Elkin).

'Salve Regina' is a piece of plainsong noted down by Prof. Bantock at a Trappist Abbey in Canada, and arranged for low voice with accompaniment for pianoforte (or organ, or strings). The harmony is simple enough to satisfy the purists in such matters, but they may well object to the melody being too consistently doubled in the accompaniment (Chester).

Attractive and well-written examples, and in other ways just what we expect from the composers, are Graham Peel's 'In City streets' (Forsyth); Roger Quilter's 'I will go with my father a-ploughing' (Elkin); J. Backer-Lunde's 'Were I a drop of dew'; Easthope Martin's 'When you come to me'; and Alma Goatley's 'Second Thoughts' (the last three published by Enoch).

Eleven songs by Reginald Robbins come from Maurice Senart, Paris, bringing his total up to forty-eight. All these are for bass or baritone, and, so far as I have seen, almost all are in a style that is largely declamatory. The composer is to be praised for his choice of words; invariably he draws on the poets. But there is a monotony in his methods, and I suggest that he should now try his hand at writing for (say) soprano, and in a more lyrical vein. His

present somewhat angular style is well suited to some of his texts, but one has a feeling that it is adopted not for that reason, but because he cannot write in any other. H. G.

#### CHAMBER MUSIC

Two works have lately been issued by the Society for the Publication of American Music—a Sonata for violin and pianoforte, by David S. Smith, and a 'Suite Antique' for two violins and pianoforte, by Albert Stoessel. The former is in the orthodox four movements, the last of which bears the unorthodox title of 'Epilogue.' But there is no mistaking the inflexible resolution of David S. Smith to be classed amongst the moderns. Harmonically, like most moderns, the law he obeys is the law of the lawless. Technically, he directs the violinist to play *sul ponticello*, with a harmonic or two and a consecutive fifth or two—all tricks which are the breath of life to the modern. Of course there is some good in most things. If there are sermons in stones there is likely to be sense in stony sermons. Unfortunately, our wits are not always sharp enough to see it. A dull sermon, a dull piece of music, a dull drama, have a way of finding out our own weakness and turning our thoughts towards the dream that, according to the poet, surrounds us all. Now modern musicians are often apt to misjudge these feelings. They believe that another note added to a chord gives it piquancy. That is true up to a point. Beyond that, instead of originality and zest, it gives to the harmony only obscurity and abstrusity. Moderation is necessary if we are not to surfeit the appetite. Sir William Temple once wrote that, in taking wine, the first glass may pass for health, the second for good humour, the third for our friends; but the fourth is for our enemies. I should like to give a friendly warning to the modern composer. Let him be careful lest in over-indulgence he overstep the boundaries and play into the hands of his enemies. An additional part which makes confusion is not an asset, and David S. Smith indulges occasionally in dissonance more than him becometh.

Stoessel's 'Suite,' as its title implies, is a much more scholastic affair, but also more tasteful and finished—the sort of thing Sinding did some years ago with conspicuous success. Its five movements (Bourrée, Sarabande, Rigaudon, Aria, Gigue) have the formal air and grace that such pieces should have, and amateurs will surely find them to their liking.

More interesting than these, however, are a number of French compositions issued by Durand, of Paris. Between the Berceuse of Louis Aubert (pianoforte and violin) and the 'Epiphanie' ('Fresque' for 'cello and orchestra) of André Caplet, there is a world of difference. The first (and the same may be said of the same composer's 'Nocturne' for violin and pianoforte) takes us back to the age of innocence. The second is characteristic of the present straining after the unusual, the new, and the strange. The very description baffles us. What is a 'fresco' in music? It is not, as might be thought, music written on walls, for like all Durand's publications, it is printed on the best of paper. Although we can imagine an exasperated 'cellist, after studying the various points of each bar (hardly a bar there is without some special mark or accidental) coming to the conclusion that such music would look better as a

mural painting. It has a programme, and represents Caspar setting out for Bethlehem (Cortège); his ecstasy (Cadenza); and his glorification of the Lord ('Danse des petits nègres'). This is more or less in accordance with our own story. Yet this 'Epiphanie' has the sub-title 'd'après une légende éthiopienne,' and our difficulties do not end here, for on opening the score we read in the very first bar, chords which prove beyond question that Ethiopian local colour is not at all unlike the local colour of Parisian schools. The Cadenza is perhaps the most attractive movement of the three. I do not know whether there lives a 'cellist who could play it adequately. The notes are of the kind which may be best described as possible, yet hardly probable. Of all stringed instruments, the 'cello is the one which most easily sounds ludicrous. And I am much afraid that this Cadenza, except in the hands of Casals or one or two others, might easily become intensely humorous. It is accompanied throughout by a low F♯ drummed on the pianoforte. This is decidedly not a work to be commended to young players. It demands experience, ability, and nerve.

Florent Schmitt's 'Légende' gives us the choice of saxophone, viola or violin, and orchestra. I very much suspect that the 'viola or violin' suggestion conceals a gracious homage to Madame Elise Hall, President of the Boston Orchestral Club, to whom the work is dedicated. The sentimental bellowsings of the saxophone are far more likely to do justice to Schmitt's music than either the violin or the viola.

After the amateur and the *petit-maitre* we get the master in Maurice Ravel's 'Tzigane' for violin and pianoforte. It may be often whimsical, and even precious, but Ravel's music, at its best or at its worst, is always that of a master. Some passages appear unnecessarily difficult. Possibly the composer's intention was to intimate his wish that no player but the best should attempt his work. On a different plane, but no less interesting, is the 'Rhapsodie Géorgienne,' for 'cello and pianoforte, by Alexandre Tcherepnine. Here, again, it is felt that novelty of idiom has not been an end in itself, but the necessary medium for a new idea.

The English publications this month amount to three arrangements: Maurice Jacobson's arrangement for pianoforte and violin of Vaughan Williams's ballet 'Old King Cole'; Vally Lasker's arrangement of the 'Intermezzo' from Gustav Holst's 'St. Paul's Suite' (both published by Curwen); and Cedric Sharpe's arrangement of E. Barrett's Highland Lament, 'Coronach,' for violoncello and pianoforte (Elkin). The last is a conscientious piece of work, and the carefully annotated 'cello part should leave no loophole for the frailty of unwary amateurs. What was said last month about Vally Lasker's arrangement of the Jig from the same Suite applies equally well to the new arrangement of the Intermezzo, and there is no need to discuss the method again. There remains the arrangement of Vaughan Williams's Ballet—a more casual affair, in which violin cadenzas are doubled by the pianoforte and pianoforte cadenzas doubled by the violin. Indeed the violin part appears more of an afterthought than an individual element, even when the voices give a clear chance for independent working. B. V.

#### PIANOFORTE MUSIC

Paxton's 'Eleventh Folio of Pianoforte Music' consists of transcriptions of seven Symphonies—Beethoven's first and fifth, Haydn's seventh,

Mendelssohn's 'Scotch' and 'Italian,' and Mozart's C major (No. 36) and 'Jupiter.' The arranging has been well done. The result, of course, is far from being easy to play, as the rapid string work calls for nimble fingers. Hence the advisability of using with the volume the violin and violoncello parts which Paxton's issue for the purpose. In any case, workable versions of these Symphonies for home use are a boon. The large, clear print is a good feature.

Where are our pianoforte composers? Out of a large stack of new music nearly one-half is appallingly difficult, with no adequate return for the player's labour, and the bulk of the remainder is fairly easy, but commonplace. No wonder the average amateur pianist sticks to the classics, where he can find material that can be negotiated within the limited time at his disposal, and that will yield a hundred per cent. in effect.

P. O. Ferroud's 'Prelude and Forlane' (Durand) is a typical example of the unnecessarily difficult and discordant type. The resources of the instrument, like those of the player, are strained to the utmost, and there is far too liberal use of two keys at once, for no apparent reason beyond a desire to be in the ultra-modern swim. Gabriel Grovlez's 'Sarabande' (Durand) is more reasonable, but there are lots too many notes, and the constant succession of eight- and ten-note chords in quavers becomes wearisome.

Kaikhosru Sorabji's second Sonata is as formidable as the rest of his works. It is about sixty pages in length. As has been said before in this column, such music is better suited to the pianola. It is hard to conceive of any pair of hands being able to manage it (Curwen).

Harold E. Scott's 'From the Southland' are a couple of pieces (issued separately) entitled 'The Tinkling Sheep-bells' and 'The Bells of St. Nicholas, Brighton.' Here, as may be imagined, the interest lies almost entirely in the representation of bell-sounds, and, frankly, it soon begins to wear thin (Elkin).

In W. H. Speer's 'Caprice' the showy laying-out fails to disguise the somewhat commonplace nature of the material (Ascherberg). Ernest Austin's 'The Laughter of Youth' is his twenty-fourth Tone Stanza, and is an attractive piece of fair difficulty, but with too liberal a use of the opening figure. The second book of his 'Borrowed Melodies' is concerned with Swedish folk-tunes, and the treatment is quite happy. If the net result is a little less arresting than the first book, the reason lies in the fact that the tunes are less good than the Scotch melodies used in Book 1 (Larway).

Cyril Scott has brought together five movements from his music to 'Charlot's Revue,' and issued them as a Suite under the title 'Karma' (Elkin).

Frank words are called for by two works marked Opp. 1 and 2. Robin Milford's 'Three Sea Pieces' and 'A Fairy Revel in the Forest' bristle with processions of fifths and other clichés, unrelieved by originality or inventive power. He could spend his time to advantage in learning the old-fashioned, but still indispensable, art of part-writing. It will come into vogue again before long, and it really wears better than the sort of thing that is now being turned out by our young Hucbalds. Mr. Milford will be well advised not to be in a hurry with his Op. 3. These hard words are kind, as the composer may see ten years hence.



Another Op. 1 is Herbert Dennison's 'Papillons' (Joseph Williams). This is not ugly or eccentric, but it soon exhausts its slight thematic interest. The composer has no resource, and merely repeats himself, spreading two-pages' worth of material over five pages—thinly, of course.

Frederick Bontoft's 'Cortège' (Forsyth) gives us more bells—a curfew this time—with plenty of fifths and other familiar ingredients. However, he uses this conventional material with some good effect, and he is wise enough to pull up on the right side of boredom.

Felix Swinstead's 'Good Morning' is quite refreshing after some of the above examples of how not to write for the pianoforte. It is an attractive, moderately difficult piece, excellent for study in light playing.

Enoch's send a pianoforte version of Elgar's 'Empire March,' written for the pageant at Wembley—a good march, though a grade below the composer's previous essays in this form.

Apropos of marches, here is a collection of a dozen, under the title 'School Marches,' easily arranged, for use during drill, entrance, &c., the composers drawn on being Beethoven, Tchaikovsky, Mozart, Wagner, Verdi, Kullak, &c. (Novello).

Two pieces of elegiac character come from Paxton's—Cyril Jenkins's 'Lament (After a Roll-Call in Flanders, 1915)' and Harry Farjeon's 'Élégie Héroïque.' The former seems to achieve its aim the better of the two, perhaps because of its simplicity. Mr. Farjeon's work looks better on paper, with its key of E flat minor, big chords, and numerous accidentals, but it strikes one as being heavy rather than weighty, and the difference is vital.

The best modern pianoforte examples I have left till last. E. J. Moeran's 'Toccata' is a brilliant affair, very difficult, but well worth the labour involved. It has thematic interest, too, in the shape of themes that clearly owe a good deal to folk-song. The composer shows a fine mastery of keyboard effect, both in the brittle brilliance suitable to the toccata type, and in the matter of rich sonority. The harmony is full of interest, but never far-fetched. 'Stalham River' is no less successful in a different way. Both pieces are for first-rate players, and both recall John Ireland, especially the Toccata. Mr. Moeran is a composer who will be worth watching, if we may judge from these pieces (Chester).

#### PIANOFORTE DUETS

Two examples by Chaminade are unequal. 'Second Gavotte' is lively and effective, with some excellent, straightforward polyphonic writing; but 'Valse Romantique' falls from its title by being based on material too commonplace to suggest romance (Enoch).

E. Markham Lee's Suite of three pieces—Prelude, Romance, and Irish Tune—is first-rate, especially the first and last movements. The Prelude is bold, and the Irish tune—a Jig—would bring down the house played at the right pace. The Suite is fairly difficult. A couple of these movements would be the very thing for a competition test-piece, because of the enjoyment they would give the audience.

H. G.

#### CHORAL MUSIC

##### MIXED VOICES

There are few, if any, finer madrigals than Weelkes's 'O Care, thou wilt despatch me,' for S.S.A.T.B., so choralists should welcome the excellent edition just made by H. Elliot Button (Novello). The work is in two parts, the second bearing the title, 'Hence, Care, thou art too cruel.' In his book, 'English Madrigal Composers,' Dr. Fellowes devotes several pages to an analysis of this madrigal, drawing attention to many harmonic and structural features that must have astonished Weelkes's contemporaries, and that are arresting even to-day. So far as the actual notes are concerned, the work is not of great difficulty, and the fact that the fifth voice is obtained by dividing the part most easily divided—the sopranos—makes it a capital choice for choirs who wish to try their hands at five-part madrigal singing. The chief demands are on the expressive side. Specially notable points are the freedom of modulation—the second part begins in G minor, and six bars later is in B minor—and the use of the slow theme set to 'Come Music, sick man's jewel,' a few bars later in double diminution for a section of the 'fa la.' Very striking, too, are the clashes at 'So deadly dost thou sting me.'

Novello's have also just issued Wilbye's 'The Lady Oriana' and 'Adieu, sweet Amaryllys,' and Edwards's 'In going to my lonely bed,' with Welsh words by T. Gwynn Jones—a step which points to a welcome development in Welsh choralism. With Bach and the madrigalists getting a footing in the Principality, we may expect reactions of various kinds, not least among her composers.

Short, unaccompanied works of the descriptive kind are generally among the less desirable type of choral music, and one therefore takes up with some misgivings Percy E. Fletcher's setting for S.A.T.B. of Mrs. Hemans's 'The Pilgrim Fathers' (Novello). But the composer has steered clear of the usual pitfalls, and wisely avoids the point-to-point method that makes so many works of the kind scrappy; there is plenty of pictorial writing, but it is never overdone, and the music hangs together well. There is practically no division of the parts; the writing is grateful and not very difficult, and gives ample scope for expressive and dramatic treatment. The final cadence is, perhaps, an anti-climax. Many conductors will wish that the actual ending had been made with the *ff* phrase.

Alec Rowley's 'Coming through the craigs o' Kyle' is a setting of a Scots song by J. Glover, and the main theme is either a folk-tune or a good imitation. The work won the Premium Prize in the recent competition held by the Glasgow Orpheus Choir. It is of moderate difficulty, and a good example of straightforward treatment of a folk-song (Novello).

Two striking examples of modern choral-writing come from the Oxford Press—Peter Warlock's 'The Full Heart' and E. J. Moeran's 'Robin Hood borne on his bier.' Mr. Warlock evidently shares Mr. Philip Heseltine's enthusiastic admiration for Gesualdo, for 'The Full Heart' is dedicated 'To the immortal memory of the Prince of Venosa.' It is for soprano solo and chorus, and the writing is mostly in six, and sometimes in eight, parts. The dissonances will defeat any but the most skilful of choirs, but these could make an extremely effective thing of it. Mr. Moeran's part-song, though difficult, is a good deal less exacting. The parts are divided occasionally.

Three further numbers of the Enoch series of English Madrigals and Part-songs, transcribed by Peter Warlock and Philip Wilson, have been received—Giles Farnaby's 'Consture [construe] my meaning' (S.A.T.B.), Dowland's 'Stay, Time, awhile thy flying' (S.A.T.B.), and Cavendish's 'Faustina hath the fairer face' (S.S.A.T.B.). All are on the short side, and not difficult so far as notes are concerned. The five-part example is mainly chordal.

Kenneth G. Finlay's 'Inishail' ('Green Inishail, where the graves are, in Loch Awe') has a folk-song-like tune for basis, and a texture that reminds one of Stanford. A good choir is called for, and the tenors and basses must be able to manage a passage in four parts on their own. Mr. Finlay writes well for the voices, and keeps the interest alive without having recourse to anything startling (Bayley & Ferguson).

'The Canadian Boat Song' has been set many a time and oft; here is yet one more version, this time for baritone solo, chorus, and small orchestra, by E. T. Sweeting (Stainer & Bell). The music is vigorous, and, above all, singable. The choral work is for four parts (save in one or two brief passages where the sopranos divide), and presents little difficulty to an average choir. The pianoforte reduction of the score is also straightforward, so that the work could be managed effectively without orchestra. There is too little choral music of this type written to-day; the tendency is to overdo the difficulties in voice-parts or accompaniment, or both—usually with no proportionate result in effect.

#### MALE-VOICE CHOIR

A smaller output than usual, but the quality is above the average. Really good humorous part-songs are not common; as a rule the humour is elementary and the music poor. Here is a capital example in E. T. Sweeting's setting for T.T.B.B. of Calverley's 'Ode to Tobacco' (Stainer & Bell). (Does the rising generation read Calverley?) Dr. Sweeting's music is genuinely funny, yet it remains music. Particularly good is his treatment of the famous verse that repeats the doctors' warning that 'They who use fuseses [does anybody now, by the way?] All grow by slow degrees, Brainless as chimpanzees, Meagre as lizards; Go mad and beat their wives; Plunge (after shocking lives) Razors and carving knives Into their gizzards.' This jolly little work would make a capital test-piece for competitions. It calls for good phrasing and straight singing as well as humour.

The good qualities spoken of above in connection with Kenneth G. Finlay's mixed-voice part-song are shown in his T.T.B.B. arrangements of Scots songs. 'Corn Rigs' (Bayley & Ferguson) and 'Lassie of the witchin' e'ee' and 'My faithful fond one' (Joseph Williams). All give scope for expressive use of the effect of solo with vocal accompaniment, though it should be added that the subsidiary parts are not mere filling-in. 'Corn Rigs' at the right pace calls for neat work in all the voices; 'Lassie wi' the witchin' e'ee' is perhaps the pick—certainly from an expressive point of view. 'My faithful fond one' may suffer in performance from the air being given throughout to the first basses. A verse in the dominant, with the tune in a higher part, would have afforded relief.

#### FEMALE-VOICE CHOIR AND UNISON SONGS

Here the wealth is so great that a reviewer can do no more than mention a few numbers representative of different styles and degrees of difficulty. From a batch recently published by Novello a couple of three-part songs (S.S.A.), by Percy E. Fletcher, are worthy of note for their effectiveness and vocal quality, and for the skill with which the pianoforte part adds colour and point without being obtrusive or difficult. The 'Valley of Dreams' is an expressive setting of words by Fiona Macleod, in which a good choir would find abundant chances of elasticity in rhythm and subtlety of nuance. In 'Who lives so merry' the composer has gone to a 16th-century source for tune and words—a kind of miniature fantasia on street cries. It gives capital practice in light, rhythmical singing. Ethel Boyce has a practised hand in work of this sort, and two songs for S.S.A. are well up to her standard. Spenser provides the words of each—'The Maybush' and 'Ye dainty nymphs.' They are fairly difficult. Edward German has arranged 'My bonnie lass she smileth' for S.S.A.; another arrangement is that of Silas's 'Song for Spring,' for S.S.A. (unaccompanied). It is rather old-fashioned, but—perhaps I should say 'therefore'—very singable. It calls for pace; the notes are easy. Yet another transcription—'At dawn of day,' a chorus from Cowen's 'Sleeping Beauty,' arranged by the composer for S.A. There are still plenty of choirs who enjoy a vocal waltz—here is an attractive specimen. A pleasantly flowing two-part song is George Rathbone's setting of Walter de la Mare's 'Dream Song.'

It is good to see that the pleasant device of descant, now so popular in hymn-singing, is being applied in school-songs. Here are 'The Ash Grove' and 'The British Grenadiers' with descants. There could be no better way of starting part-singing than thus selecting a few voices to provide a counter-theme to a familiar air sung by the bulk of the class. The name of the musician responsible for these descants does not appear. He has written attractive examples. A word of praise is due to the pianoforte accompaniments, which are of the right simplicity, yet interesting.

Unison songs that may be commended are Robert T. White's 'Fisher Maiden's Lullaby,' and three by Alec Rowley—'Star Time,' 'A Fairy Wing,' and 'Gossamer Threads.' In the three Rowley numbers the music is better than the words. We are rightly critical nowadays as to the literary quality of the texts we give even the youngest of singers, so I am moved to complain that the last-named opens with the line, 'Dreams are spun on goss'mer threads,' and closes with 'Goss'mer threads of fairyland.' This destroys the beauty of the word. I hope choirs will add an extra quaver to the music and restore the missing syllable. (All the above are from Novello's.)

Many new songs come from the Oxford Press. For S.S.A. there is a bold and original example by W. G. Whittaker—'The Song and the Bird,' which calls for a good pianist and a choir that will not blench at asperities. Fine, bracing stuff. A selection of 'Twelve Sacred and Secular Rounds, chosen from the work of his pupils by Gustav Holst,' will provide capital practice. The composers are J. M. Joseph, M. M. Harrison, A. W. Cox, Walter Gandy, Joan Spink, &c. Among the best of the two-part songs from this house are Gerrard Williams's arrangements of traditional words and tunes—'A shepherd kept sheep,' 'Arise, fair maid,' and

(Continued on page 1111.)



## FOUR-PART SONG

ARRANGED FOR MIXED VOICES

Words by CHARLES DICKENS

Music by C. HUBERT H. PARRY

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Vivace** *mf* *f* *p*

SOPRANO  
That ve-ry wise man old Æ - sop said— . . . "The bow should be sometimes

ALTO  
That ve-ry wise man old Æ - sop said— . . . "The bow should be sometimes

TENOR  
That ve-ry wise man old Æ - sop said— . . . "The bow should be sometimes

BASS  
That ve-ry wise man old Æ - sop said— . . . "The bow should be sometimes

**Vivace.**  $\text{♩} = 100$  *mf* *f* *p*

(For practice only)

*mf* *f* *p*

loose; Keep it tight for ev - er, The string you'll sev - er." Let's

loose; Keep it tight for ev - er, The string you'll sev - er." Let's

loose; Keep it tight for ev - er, The string you'll sev - er." Let's

loose; The string you'll sev - er." Let's

*mf* *p*

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turn his old mor - - - al to use. The world for-get, And

turn . . . his old mor - al to use. The world for-get, And

turn his old mor - al to use. The world for-get, And

turn his old mor - - - al to use. . . The world for-get, And

let us yet, The glass our spi - rits buoy-ing, Rev-el to-night In those moments bright, Which

let us yet, The glass our spi - rits buoy-ing, Rev-el to-night In those moments bright, Which

let us yet, The glass our spi - rits buoy-ing, Rev-el to-night In those moments bright, Which

let us yet, The glass our spi - rits buoy-ing, Rev-el to-night In those moments bright, Which



make life worth en - joy - - ing. The cares of to-day, Old mor-al-ists say, Are

make life worth en - joy - - ing. The cares of to-day, Old mor-al-ists say, Are

make life worth en - joy - - ing. The cares of to-day, Old mor-al-ists say, Are

make life worth en - joy - - ing. The cares of to-day, Old mor-al-ists say, Are

quite e-nough to per-plex one; Then drive to-day's sor-row A-way till to-mor-row, And

quite e-nough to per-plex one; Then drive to-day's sor-row A-way till to-mor-row, And

quite e-nough to per-plex one; Then drive to-day's sor-row A-way till to-mor-row, And

quite e-nough to per-plex one; Then drive to-day's sor-row A-way till to-mor-row, And

then put it off till the next one.

then put it off till the next one.

then put it off till the next one.

then put it off . . . till the next one.

**Vivace**

Some plod-ding old crones, The heart-less drones, Ap - peal to my cool re - flec-tion, And

Some plod-ding old crones, The heart-less drones, Ap - peal to my cool re - flec-tion, And

Some plod-ding old crones, The heart-less drones, Ap - peal to my cool re - flec-tion, And

Some plod-ding old crones, The heart-less drones, Ap - peal to my cool re - flec-tion, And

ask me whether Such nights can ev - er Charm so - ber re - col - lec - tion. Yes,

ask me whether Such nights can ev - er Charm so - ber re - col - lec - tion. Yes,

ask me whether Such nights can ev - er Charm so - ber re - col - lec - tion. Yes,

ask me whether Such nights can ev - er Charm so - ber re - col - lec - tion. Yes,



*p* Poco meno mosso*a tempo**mf - cres.*

yes, I cry, I'll grieve and die When those I love for - sake me, But while friends so dear Sur -

yes, I cry, I'll grieve and die When those I love for - sake me, But while friends so dear Sur -

yes, I cry, I'll grieve and die When those I love for - sake me, But while friends so dear Sur -

yes, I cry, I'll grieve and die When those I love for - sake me, But while friends so dear Sur -

*Poco meno mosso**a tempo**mf - cres.*

- round me here, Let care, if he can, if he can, if he can, if he

- round me here, Let care, care, let care, if he

- round me here, Let care, if he can, if he can, if he

- round me here, Let care, if he can, if he can, if he

*p leggiero*

can, if he can, o'er - take me. The cares of to - day, Old mor - al - ists say, Are

can, if he can, o'er - take me. The cares of to - day, Old mor - al - ists say, Are

can, if he can, o'er - take me. The cares of to - day, Old mor - al - ists say, Are

can, if he can, o'er - take me. The cares of to - day, Old mor - al - ists say, Are

*p*

quite e-nough to per - plex one; Then drive to-day's sor - row A - way till to mor-row, And

quite e-nough to per - plex one; Then drive to-day's sor - row A - way till to-mor-row, And

quite e-nough to per - plex one; Then drive to-day's sor - row A - way till to-mor-row, And

quite e-nough to per - plex one; Then drive to-day's sor - row A - way till to-mor-row, And

*cres. molto*

then put it off . . . . . till . . . the next one.

then put it off . . . . . till . . . the next one.

then put it off . . . . . till . . . the next one.

then put it off . . . . . till . . . the next one.

*p* *f* *p*



(Continued from page 1104)

'All in a garden green.' These show the taste and fancy we expect from the composer. Herbert Howells is responsible for three—'Sing Ivy,' 'Swedish May Song,' and 'First in the Garden.' William H. Harris has provided a spirited setting of 'The Huntsman's Song' ('Up, up, ye dames').

Thomas Wood writes bold music with a modal flavour for Drayton's 'To the Virginian Voyage' ('You brave heroic minds') and the old ditty, 'The Lowlands of Holland.' Herbert Howells's 'Holly Song' is spoilt for me by some apparently gratuitous dissonances. I may be old-fashioned, but I have yet to be converted to such progressions as these in a children's song:

Mr. Howells is seen to better advantage in three songs issued by Augener—'Mother, mother,' an old rhyme set for unison-singing; 'Sing lully by, lully,' for S.S.; and 'Bells' (S.S.), a captivating setting of the old jingle about London bells, with cunning sonorities in the pianoforte part. Two other good songs for S.S.A. are Edgar L. Bainton's 'Summer' (unaccompanied) (Joseph Williams) and E. T. Sweeting's 'The Wind' (Year-Book Press). All the above songs have an accompaniment unless otherwise stated.

Alfred Mistowski's 'Ode to Loreto,' specially written for the Loreto Convents, is for mezzo-soprano solo, S.S.A. chorus, and pianoforte (and strings *ad lib.*). The same composer has set for S.S.A. (unaccompanied) Tennyson's 'Who would be a merman bold?' (Chester). H. G.

#### ORGAN MUSIC

Felix Borowski achieved such success with a couple of Sonatas some years ago, that one takes up his third with high expectations—expectations which are far from being realised, unfortunately. The work opens in an arresting manner with a strong diatonic theme, but invention seems to give out very soon, and we meet with a good deal of weak padding, most of it reminiscent of similar and better passages in the two previous Sonatas. The Intermezzo is better—a pleasant movement with a good deal of rhythmic interest in its main theme. The *Andante* is unequal, and the *Finale*, which has a promising *Allegro brillante* theme, soon becomes loose in structure and commonplace in material, the second subject, with its repeated chord accompaniment being banal. Long before the end is reached we tire of the strings of big chords. Something far better than this is expected of M. Borowski. The publishers are the Arthur P. Schmidt Co., who send also 'Twenty-five Melodic Studies,' by Edwin Hardy—based on pedal-scales and trio-playing of no particular freshness, but well graded and useful.

Otto Olsson is another composer of whom we expect much. His Sonata in E (Augener) shows serious purpose, but is unequal. The long, first movement is too disjointed, chiefly owing to the large number of full closes. Moreover the thematic

material is hardly strong enough to stand the ordeal of sonata form. The middle movement is a 'Meditation-Fugue'—an original conception well carried out. This thoughtful and expressive movement would make an excellent quiet voluntary. The *Finale, Allegro con brio*, has a capital main theme delivered by the pedals, and is altogether above the average of this type of toccata finale. Given the right, clean, vigorous playing it would come off well.

C. H. Kitson's 'Passacaglia and Fugue' (Augener) is written with the neatness and skill that are to be expected from such a source. The Fugue belongs to the not very common triple brand, one of its subjects being the Passacaglia theme. Some people will call the work dry, but there is a lot to be said for essays in this strict form, so far as organ music is concerned, because the instrument is above all suited for the delivery of material in which the effect is logical rather than emotional. Moreover, so much modern organ music is thrown together so casually that one is glad to meet with a work in which every note contributes something to the structure. Dr. Kitson's work is quite short—the two movements fill only seven pages—and would make an admirable study. (In the Fugue the first and second subjects are indicated, but not the third. It makes its first appearance in the R.H. at the end of line 3, page 5.)

It is good to have the organ music of some of our 18th-century Church composers revived, but I am not quite convinced that Jonathan Battishill's Voluntary in A (Augener) is as good a specimen as could have been found. Certainly it shows him below the level of the best of his fine anthems. There is good stuff in it, but one has had rather too much of the key of A by the time the end of the eight pages is reached. Mr. Heathcote Statham is its editor.

J. Stuart Archer has made an easy and effective arrangement of the familiar 'Hindoo Song' from Rimsky-Korsakov's 'Sadko' (Paxton).

There is such a wealth of fine three-part writing in Bach's organ music that it seems scarcely necessary to take a couple of his Two-Part Inventions and turn them into Trios, as A. Livingstone Hirst has done (Collard Moutrie). H. G.

#### FULL SCORES

High praise has already been given to the pocket full scores in the Vienna Philharmonic Edition. Two further examples have been received—Haydn's Mass in B flat (known as the 'Theresa') and Mozart's 'The Impresario.' Each contains a preface in English, French, and German; and by way of frontispiece, the Haydn Mass has a photograph of the Church at Eisenstadt, for which the work was written; the Mozart contains a portrait of the librettist, Stephanie. As in the previous examples of these scores, binding, print, and paper are first-rate. The edition is stocked at Novello's.

Messrs. Durand send a miniature score of Roger-Ducasse's 'Poème Symphonique' for orchestra on the name FAURÉ; and from Augener's comes in a similar form Frank Bridge's arrangement for string quartet of 'The Londonderry Air.'

The two books of the '48' in the Harold Brooke edition are now obtainable in one volume, bound in cloth (Novello). Here is an obvious choice for those in search of a handsome gift for a musician.

## THE NORWICH FESTIVAL

BY HERBERT THOMPSON

After a lapse of thirteen years the Norfolk and Norwich Musical Festival was resumed during the last week in October, with such crowded and enthusiastic audiences that there could be no doubt that local feeling was strongly in favour of its continuance. This event had a peculiar interest in that it marked the centenary of the institution becoming a triennial Festival.

The programme was varied and generally interesting. It began in rather stereotyped fashion with 'Elijah,' but this oratorio, which suffers so much from over-familiarity, met with a performance that illustrated how Sir Henry Wood leaves nothing to chance. (On the previous evening he had all the principals together at the full rehearsal, and the concerted pieces, which so often suffer from lack of preparation, were all tried over.) An outstanding feature of the occasion was the very distinguished performance of the part of the Prophet by Mr. Horace Stevens, who put great intensity into his reading. For me, however, the one unforgettable episode was the scene with the Widow, in which Miss Maggie Teyte—who is said to have had no previous experience in oratorio—gave us a genuine thrill by her moving interpretation of the part. Without a shade of exaggeration, she put a note of anguish into her appeal, and of joy when it met with success, that moved even the most hardened critic. Of the other choral works the most important and exacting was Beethoven's Mass in D. One remembers the time when this would have been entirely beyond the powers of the Norwich choir, but, though the material necessarily remains very much the same, its efficiency has been advanced beyond recognition under Sir Henry Wood's influence, and, after careful and thorough rehearsal, the singing of even this exhausting work was informed with an intelligence that never flagged. The quality of the singing may be less beautiful than that which may be found in the West of England, less forceful than that of Yorkshire, but if the choruses in the Mass were not devoid of a certain sense of effort, yet they were always musicianly and expressive, and did credit to the thorough drill to which the painstaking choirmaster, Dr. Haydon Hare, had subjected the singers. Another test was in Bach's unaccompanied Motet, 'Jesu, Priceless Treasure,' which from a technical point of view was a very meritorious performance, although Dr. Hare, who conducted, made but little effort to develop the expressive side of the music. Sir Henry Wood, on the other hand, exerted himself to realise the dramatic qualities of Bach's 'St. John' Passion, on the whole with great success. I am still not reconciled to his treatment of the Chorales when he allots some to solo voices, which seems to me to obscure their fundamental character as representing the voice of the congregation; but here, as always, one could not but give him credit for having carefully thought out his reading, and for securing the effect he intended. His use of the organ to accompany the Saviour's words, and of the strings in the other recitatives, was quite appropriate, and I imagine he could quote the usage of Bach's time for employing trombones to sustain the voices in Church music. At the opposite pole in character was Verdi's 'Requiem,' of which Sir Henry gave a reading that was completely in accord with the highly emotional nature of the music. Native composers

were strongly represented by three of the most remarkable works of recent times—Elgar's 'Dream of Gerontius' (with Mr. John Coates at his best in a part which he has made his own); Vaughan Williams's 'Sea' Symphony; and Holst's 'Hymn of Jesus.' Dr. Vaughan Williams conducted one of the best performances of his strikingly poetic and picturesque work that I have yet heard, but the 'Hymn of Jesus' failed to carry conviction. The choir was not at home in it, and the place was unfitted to produce the right atmosphere. Of the composer's absolute sincerity I have no doubt, and this reconciles one to what might otherwise seem mere eccentricity; but the work, with its primitive, mystical quality, demands a suitable environment, and this is not the concert-room—even though, as in this case, it may be a converted (or perverted?) Church. In a spacious, dimly-lighted Norman Cathedral it would seem quite in accord with its surroundings, and in the two performances it has received at Hereford Festivals this ideal has been approximated, with a success not attained elsewhere.

The outstanding success of the Norwich Festival was, to me, the admirable work done by the New Queen's Hall Orchestra. Sir Henry Wood had it in the hollow of his hand. The finish of the playing, and especially of the accompanying, was delightful. Madame Suggia gave Elgar's Violoncello Concerto, Madame Fachiri and Miss d'Aranyi Bach's Concerto in D minor for two violins, and M. Cortôt Saint-Saëns's C minor Pianoforte Concerto, and these fine artists were heard to all the greater advantage because of the nicety of the orchestral playing. César Franck's Symphony and Berlioz's 'Symphonie Fantastique' were among the orchestral pieces, and there was a particularly well selected and arranged concert of Wagner pieces. Brahms's C minor Symphony was also in the programme, and a well-deserved compliment was paid to Dr. Bates—the organist of Norwich Cathedral, who has done much to sustain the reputation of Norwich as a musical centre—by inviting him to conduct it. Unfortunately, however, he seemed hardly to appreciate the vitality of this noble work, and in his evident desire to realise its gravity did less than justice to the colour and grace that belong to it. Berlioz, on the other hand, had a most brilliant interpretation. If his Symphony still failed to impress me as an inspired work, it was not the fault of the performance. Mr. Frank Bridge conducted a very exhilarating performance of his picturesque orchestral suite, 'The Sea,' and another very effective performance was that of Strauss's 'Don Juan.' Dame Ethel Smyth conducted her 'Boatswain's Mate' Overture, coupled with the Prelude to Act 2 of 'The Wreckers,' and Mr. E. J. Moeran the first performance of a new Orchestral Rhapsody in E. Mr. Moeran has a close connection with Norfolk, and has made a first-hand study of its folk-lore, the influence of which is felt in some of his themes, which have a pleasant flavour of rusticity and are handled with ability. There is charm and colour in the music, although a certain lack of coherence, which is perhaps more apparent than real, may be set down as a fault. The second 'Brandenburg' Concerto in F, in which the solo parts were artistically played by Messrs. Sons (violin), Murchie (flute), Goossens (oboe), and Gyp (trumpet), was another orchestral piece the finished performance of which left a very pleasant impression.



There was a generous list of principal vocalists. In addition to those already named were Mesdames Austral, Bilsland, Silk, and Carrie Tubb (sopranos), and Balfour, Brunskill, Desmond, Furmedge, and Lett (contraltos); and Messrs. Tudor Davies, Hyde, Mullings, and Winter (tenors), and Norman Allin, Heyner, McEachern, Radford, and Harold Williams (basses). The result was that there were very few square pegs in round holes, each vocalist being well chosen for his or her respective task. An interesting innovation was that each part of the morning concert was heralded, after the Bayreuth fashion, by fanfares for eight brass instruments and side-drum, arranged by Sir Henry Wood from themes in the works about to be heard. Some were more effective than others, one from the opening bars of the 'Sea' Symphony particularly so, and they added to the festal character of the occasion. The presence of H.M. The Queen at one concert emphasised the local connection of our Royal house with the county, and the fact—more, I imagine, than a mere coincidence—that the office of Lord Mayor was for the first time held by a woman, Miss Ethel M. Colman (who has, with her sister, Miss Helen Colman, always taken a warm interest in the Festivals), is one which deserves recording.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

Members and friends are cordially invited to attend the distribution of Diplomas to successful candidates at the Fellowship, Associateship, and Certificate Choir-Training examinations, on Saturday, January 24, 1925, at 11 a.m. The President, Dr. H. W. Richards, Warden of the R.A.M., will deliver an address on 'The Organist—Artist and Citizen,' after which Mr. H. F. Ellingford, organist to the City of Liverpool, at St. George's Hall, will play upon the College organ the following pieces selected for the July Examination, 1925:

#### FELLOWSHIP

- Prelude and Fugue in G minor ... *J. S. Bach.*  
(Novello, Book 8, p. 112.)  
Minuet from Sonata No. 1, in F major... *Stanford.*  
(Augener.)  
Overture to 'Otho' (arr. by W. G. Alcock) *Handel.*  
(Novello.)

#### ASSOCIATESHIP

- Variations I and 2, 'Vom Himmel Hoch' *J. S. Bach.*  
(Novello, Book 19, p. 73.)  
Adagio in E major ... *Frank Bridge*  
(Novello.)

No tickets are required.

Choir-Training Certificate examination held on November 3: passed, W. R. Davey.

H. A. HARDING, *Hon. Secretary.*

We have received from the Wesley Guild Headquarters, Oxford Chambers, Leeds, a booklet entitled 'Suggestions for Musical Evenings,' by the Rev. J. E. and Mrs. Crawshaw. It contains some excellent general hints, and a number of schemes, such as 'Christmas in Literature and Song,' 'The tunes John Wesley sang,' 'Handel known and unknown' (a particularly good one), 'Bells in Music and legend' (here the suggested programme would be much improved by the addition of a few of the many excellent organ pieces based on chimes), 'Evenings' with Schubert, Schumann, &c. The hymn-tunes recommended are not all of the best quality. All who are responsible for the arranging of music in connection with clubs, guilds, &c., will find this pamphlet useful and practical. No price is mentioned, so presumably it may be had free.

We are glad to hear that a movement is on foot to present Mr. Ralph Morgan with a testimonial in recognition of his work for music at Bristol. During the past twelve years fortnightly recitals have been given on the splendid organ at St. Mary Redcliffe. Mr. Morgan himself was usually the player, but occasionally visiting organists of distinction were heard. The audiences at these recitals are among the largest of any recitals of the kind, and it is worth noting that this remarkable public following has been brought about without 'playing to the gallery.' Mr. Morgan has for years done this and other extra work without remuneration. A large and influential committee has the testimonial in hand. Donations may be sent to the treasurer, Mr. A. S. Ray, 18, St. Augustine's Parade.

At the United Methodist Church, Sandyford, Newcastle-on-Tyne, on October 22, a new organ, memorial screens, and choir-stalls were dedicated. The organ is in memory of the late John George Benson, organist of the Church for forty-six years; the screens are the gift of members of the family of the late J. G. Watson and Mrs. Watson. Mr. James M. Preston gave the opening recital, playing Sullivan's 'In Memoriam' Overture, Arensky's Variations on a Theme of Tchaikovsky's, Karg-Elert's 'Pastorale, Recitative, and Chorale,' Ferrari's Fantasy on French Folk-Songs, and the Pastorale and Finale from Guilman's first Sonata. The organ was built by Messrs. Blackett & Howden, of Newcastle, and is a three-manual of thirty-three stops.

The St. Michael's Singers and their conductor, Dr. Harold Darke, gave a four-days' Bach Festival, at St. Michael's, Cornhill, on November 4-7. Nothing in the music of London during the present season has more worthily succeeded than this. The music, culminating in the B minor Mass on the last day (this took place at St. Martin-in-the-Fields) was invariably well performed, and the Church was always crowded with listeners. The solo singers for the Mass were Miss Elsie Suddaby, Miss Margaret Balfour, Mr. John Adams, and Mr. Stuart Robertson.

The organ at Christ Church, Ealing, was re-opened on October 9 after cleaning, &c., by Messrs. Henry Willis & Sons and Lewis & Co. The console has been moved, a new pedal-board added, and the reeds re-voiced. Mr. Harold E. West gave a recital, his programme including Hollins's Concert Rondo, two Preludes by Vaughan Williams, Wolstenholme's 'Fantaisie Rustique,' &c. Boys from the London Choir School sang 'Let the bright seraphim,' Nares's 'The souls of the righteous,' and Parry's 'Jerusalem.'

Mendelssohn's 'Athalie' was performed at Albion Congregational Church, Ashton-under-Lyne, on October 26, the occasion being the Choir anniversary. The soloists were Miss Edith Garside, Madame Elsie Harrop, and Miss Leonora Hague; the Rev. W. J. Farrow acted as Reader, and Dr. T. Keighley was at the organ.

The combined choirs of Alnwick and district, numbering about three hundred voices, held a Festival Service at Alnwick Parish Church on November 5. The music included Walmisley's Magnificat and Nunc Dimittis in D minor and Bairstow's 'Save us, O Lord.' Mr. G. C. Gray conducted, and Mr. Jack Burn was at the organ.

Mr. H. V. Spanner will include the test-pieces for the January R.C.O. Fellowship examination in the programme of his recital at the National Institute for the Blind, Great Portland Street, on December 3, at 3 o'clock. It will be remembered that the organ at the Institute is a replica of that at the College—a fact that makes Mr. Spanner's performance especially instructive.

Parts I and 2 of the 'Christmas' Oratorio will be sung at St. Alban's Abbey by the local Bach Choir on December 16, at 8 o'clock. There will be a full orchestra; the soloists will be Miss Janet Powell, Mr. Edward Gooding, and Mr. Stuart Robertson; Dr. Harold Darke will be at the organ; and Mr. W. L. Luttman will conduct.

In the November issue of the *Beacon* (a journal devoted to the interests of the blind) appears an excellent biographical article on William Wolstenholme, with a portrait. We are glad to hear that the London Society of Organists has made Mr. Wolstenholme its president for 1925.

In our report last month of the opening of the new organ at Eton College we said the opening recital was given by Mr. Bernard Johnson. This was a slip, which we regret; the player was of course Mr. Basil Johnson, the Precentor of the College.

A Festival Service of choirs in the Chigwell Rural Deanery took place at Loughton St. Mary's Church on November 1. About two hundred singers were present. Mr. Henry Riding conducted.

The organ at St. Mark's, Portsmouth, has been reconstructed by Messrs. Rushworth & Dreaper. It is now a three-manual with thirty-seven stops and over twenty pistons.

Mr. Herbert Hodge will play all the R.C.O. January test-pieces at his recitals at St. Nicholas Cole Abbey during December (Tuesdays, at 1).

'The Hymn of Praise' will be sung at St. Matthias, Richmond, by the Oratorio Choir, at Evensong, on December 14.

Parts 1 and 2 of the 'Christmas' Oratorio will be sung at St. Stephen's, Bow, on December 28, at 6.30 p.m.

#### ORGAN RECITALS

Mr. Lionel Ladbrooke, All Saints', Southampton—Fantasia with Chorale, *Henry Smart*; Fantasia and Toccata in D minor, *Stanford*; Postlude, *W. G. Alcock*.

Mr. W. O. Minay, St. Margaret's, Westminster—A *Bach* programme: Prelude and Fugue in E minor ('The Wedge'), Trio-Sonata No. 1; Toccata and Fugue in D minor ('Dorian'); and four Chorale Preludes.

Mr. A. E. Jones, Town Hall, Bolton—Toccata and Fugue in D minor, *Bach*; Carillon, *William Faulkes*; Finale in D, *Lemmens*.

Dr. H. C. L. Stocks, St. John's, Old Colwyn—Prelude on Croft's 136th, *Parry*; Toccata in F, Chorale Prelude, 'My inmost heart doth yearn,' and Fugue in G minor, *Bach*.

Miss Lilian Coombes, St. Lawrence Jewry—Concerto in G minor, *Handel*; 'St. Anne' Fugue, *Bach*; Allegro (Symphony No. 8), *Widor*.

Mr. Arthur G. Gibbey, All Hallows', Bromley—'Suite Gothique,' *Boëllmann*; Grand Chœur in D, *Guilmant*; Fantasia in F, *Best*.

Mr. John E. Byron, St. Michael and All Angels', Sutton-in-Ashfield—Prelude on 'St. Michael,' *John E. West*; Prelude and Fugue in D minor ('Fiddle' Fugue), *Bach*; 'Sursum Corda' and 'Alla Marcia,' *Ireland*.

Mr. F. Dalrymple, Tredegarville Baptist Church, Cardiff—Choral No. 3, *Franck*; Allegro (Sonata No. 5), *Bach*; Sonata No. 9 (omitting 'Phantasie'), *Rheinberger*; Concerto in D minor, *Handel*.

Mr. Cyril Pearce, St. Mary's Baptist Church, Norwich—Maestoso and Allegro, *Handel*; Prelude in E minor, *Bach*; Sonata No. 12, *Rheinberger*; Finale (Organ Sonata in G), *Elgar*.

Mr. Paul Rochard, Kendal Parish Church—Sonata No. 2, *Guilmant*; Sonatina (from 'God's time is the best'), *Bach*; 'Fantaisie Dialoguée,' *Boëllmann*; Passacaglia, *Reger*.

Mr. Herbert Westerby, St. Stephen's, Walbrook—Choral Melody in A, *C. F. Waters*; Prelude in C minor, *Bach*; Concerto Rondo, *Hollins*.

Mr. Wilfred Arlom, Christ Church, St. Laurence, Australia—Sonata No. 6, *Rheinberger*; Passacaglia and Fugue in C minor, *Bach*; 'Chant de Mai' and Menuet Scherzo, *Jongen*; Grande Pièce Symphonique, *Franck*.

Miss Marjorie T. Renton, St. Stephen's, Walbrook—Pastorale, *Franck*; Chorale-Prelude on 'Ein Feste Burg,' *Karg-Elert*; Rhapsody No. 3, *Saint-Saëns*; Toccata in F, *Bach*.

Mr. W. Hyslop Mundell, Kilmacolm Parish Church—Pastoral Sonata, *Rheinberger*; Toccata, Adagio, and Fugue in C, *Bach*; Five Variations on a Scots Air ('Gala Water'), *Archer*; Finale in B flat, *Wolstenholme*.  
Mr. G. W. Harris Sellick, St. Mary Magdalene, Ashton-upon-Mersey—Festival Prelude on 'Der Hölle Pforten sind zerstört,' *Karg-Elert*; Allegro (Symphony No. 6), *Widor*; Legend, *Harvey Grace*; Symphonie Gothique, *Godard*.

Mr. Herbert Hodge, St. Stephen's, Walbrook—A *Bach* programme: Prelude and Fugue in C; Trio in C minor; Chorale-Prelude, 'In Thee is bliss'; Fugue in F; Sonata in E flat; Prelude and Fugue in B minor.

Dr. E. C. Bairstow, Harrogate College for Girls—Overture to 'Athaliah,' *Handel*; Chorale-Preludes on 'Old 136th,' *Charles Wood*; 'Veni, Emmanuel,' *Bairstow*; 'Lord Jesu Christ, turn to us,' *Bach*; 'Lift high ye gates,' *Karg-Elert*; Fantasia and Fugue in G minor, *Bach*; Prelude and Toccata in D minor, *Stanford*.

Mr. G. F. Brockless, Parish Church, Hornsey—Elegy, *Bairstow*; Pastel No. 3, *Karg-Elert*; Overture, *Faulkes*.

Mr. W. J. Lancaster, Bolton Parish Church—Organ Concerto in F, *Handel*; Fantasy-Prelude, *Macpherson*; Andantino, *Frank Bridge*; Toccata-Prelude on 'Pange Lingua,' *Bairstow*; Fugue in B minor, *Bach*.

Mr. E. A. Moore, St. Luke's, Manningham—Prelude and Fugue in G minor, *Bach*; Rêverie in A flat, *E. A. Moore*; Gavotte Moderne, *Lemare*; Prayer and Cradle Song, *Guilmant*.

Mr. Denis J. Reed, Emmanuel Parish Church, Exeter—Toccata (Sonata No. 14), *Rheinberger*; Fugue in E flat, *Bach*; March for a Church Festival, *Best*.

Mr. W. Brennand Smith, St. Austell Parish Church—Introduction and Fugue in F sharp minor, *Handel*; Prelude on 'Martyrdom,' *Parry*; 'Pièce Héroïque,' *Franck*; Three Sea Pieces, *MacDowell*.

Mr. Henry Riding, St. Mary Abchurch, E.C.—Pilgrims' March ('Italian' Symphony), *Mendelssohn*; 'Ode to the Air,' *E. C. Ford*; Fugue in D, *Thomas Adams*; Fantasia, *F. E. Gladstone*.

Mr. Allan Brown, City Temple—Overture to the 'Mastersingers,' *Wagner*; Adagio (Symphony No. 6), *Widor*; Fugue in G minor, *Bach*; Intermezzo (Sonata No. 8), *Rheinberger*; Finale in B flat, *Wolstenholme*.

Mr. T. Newbould, St. Paul's, King Cross, Halifax—Choral Song and Fugue, *S. S. Wesley*; Légende, Berceuse, and Carillon, *Vierne*; Concert Overture in C minor, *H. A. Fricker*.

Dr. Chastey Hector, Brighton Parish Church—Festal Prelude, *Dunhill*; Prelude and Fugue in D minor ('Fiddle' Fugue), *Bach*; Rêverie and 'Allegro Marcattissimo,' *Strauss*.

Dr. Gordon A. Slater, Boston Parish Church—Toccata and Fugue in D minor, *Bach*; Elegy, *Bairstow*; 'Il Sposalizio,' *Liszt*.

Mr. H. Cyril Robinson, St. John's, Barmouth—Phantasie (Sonata No. 12), *Rheinberger*; Prelude, Fugue, and Variation, *Franck*; Psalm-Prelude No. 3, *Howells*; Pilgrim's Progress (Part 1), *Ernest Austin*; 'Pièce Héroïque,' *Franck*. Mrs. Wade Roberts and Dr. J. R. Heath played Largo, from Concerto for two violins, *Bach*; Largo and Allegro (Sonata for two violins), *Handel*.

Mr. Herbert Hodge at St. Nicholas Cole Abbey—'Song of Triumph,' *John E. West*; Sonata, *Elgar*; Air with Variations, *Faulkes*; and a *Handel* programme.

Mr. Noel Ponsonby, St. Mary-le-Bow, Cheapside—Preludes and Fugues in C major and B minor, two Chorale-Preludes, and Fantasia on Kyrie 'God the Holy Ghost,' *Bach*; and three Chorale-Preludes in C, *Alan Gray*.

#### APPOINTMENTS

Mr. Richard H. Kay, Director of Music at Tonbridge School.  
Mr. Percy West Taylor, Borough Organist of West Ham.

In our November number we announced the appointment of Mr. C. H. U. Embery to All Saints', North Peckham. The information was sent to us in the usual way, and we accepted it. Now Mr. Ernest H. Cullum writes to say that he is organist at All Saints', and that Mr. Embery has not been connected with that Church since last March.



## Letters to the Editor

### THE ALTO DIFFICULTY

SIR,—According to my experience there is no reason why 'alto'—sung by boys with breaking voices—need be either aggressive, feeble, or unreliable. Boys whose voices have definitely broken are, of course, best employed, if employed at all, in singing either tenor or bass, unless, indeed, they prove to be that *rara avis*, a natural alto; though I have heard that great authority, Sir Walford Davies, advocate the use of one or two self-sacrificing basses singing falsetto to fill in the otherwise missing alto part. In using boys whose voices are breaking, there comes a time when a part of the register passes out of control. This factor is usually the cause of the aggressive tone referred to by 'Choirmaster.' Failure to produce a note in the head-voice leads to an attempt to sing it 'off the chest,' but this can be avoided by correct training in the 'treble' stage. In many cases the 'break' in a boy's voice manifests itself at about F or G, which, though in the lower part of the treble register, is about the middle of the alto register. I train boys to use their head-voice below this point, with the result that the first evidence of a boy's voice 'going' is often a loss of a note at the top. In cases like this the boy's range gradually drops, the lower part remaining as good and usable as ever. At the present moment I have my two leading boys of last year singing alto most pleasantly and efficiently, though their upper range has dropped from A to D. It is just at the 'breaking' age that the boy's musical perception is usually greatest. He is becoming keenly aware of the abstract beauty and significance of music, and it is best that there should be no gap in his choir 'life' if injury to his voice in after years can be avoided. Boys who in spite of correct training develop a 'hole' in the voice when the breaking-point begins to show, need careful watching, and if necessary should be rested; but one will be very unlucky if among the many boys who pass through his hands as trebles half-a-dozen do not go in the way I have described. 'Feeble' tone in the alto, due to the use of boys for the part, is best met by using half-a-dozen instead of 'a couple' of boys, and insisting on a quiet, small share from each. If the boys are given practice in elementary sight-singing as trebles, they will put it to good use as altos. The boys I have before mentioned quite recently made a most excellent shot at the alto part of Bach's Christmas Oratorio at sight, and I think this may be taken to be as stiff a test as is likely to be needed. A part being missing through the absence of all its representatives, raises the general issue of discipline and *esprit de corps*, which deserves a letter to itself.

Lastly, the fact remains that the great mass of fine Church music available, including the wonderful Elizabethan school, has been written in four-part harmony. If we would do it at its best, alto is vitally necessary. Generally speaking, the finer the music the more essential is the alto part. Apart from the suggestions I have thrown out, I rather fancy that 'Choirmaster' will find, as in my own case, the mere regular performance of good music will attract to his choir real, natural altos. Two years ago I took over a choir with none. With the sympathy and support of a musical vicar I have gradually introduced a really good musical service, including an anthem every Sunday, with the result that I have now three natural altos and three boy altos, the latter being quite as efficient and pleasant to listen to as the former. I can assure 'Choirmaster' that no part in the choir gives me less trouble or is more efficient than my 'alto.'—Yours, &c.,

November, 1924.

'EAST END.'

### 'THE ENGLISHNESS OF PARRY'

SIR,—Has not the writer of the article on 'The Englishness of Parry' made a strange omission in his reference to the influence of Nature upon the composer? Is it quite true that 'in such a country [*i.e.*, the Cotswold Hills] Parry spent the greater portion of his days'? Parry had a house at Rustington, Sussex, for some time, and though he lived much of his life among the Cotswold Hills, he also spent many days by the sea, and a great many hours in

the sea, on the Sussex coast. I remember (about the late 'seventies) often seeing him half-a-mile or more from the shore, swimming about by himself, with all an Englishman's enjoyment of the water, and an evident appreciation of it not from a 'holidayite's' point of view, but from that of a dweller by the sea. He was, indeed, so much a lover of the sea and so proficient a swimmer that my brothers and I, with boylike hero-worship, always called him 'Captain' Parry, imagining that he must have been a sailor!

Mr. Brent-Smith's article begins with the quotation: 'We are what suns and winds and waters make us.' I suppose the word *waters* refers to the sea, which has had a greater power in moulding English character than all our hills and rural scenery together, and after such a quotation to leave out all reference to the sea in connection with Parry's life is a strange omission indeed.

If Nature in the form of hills and country scenery had an influence upon this English composer, surely Nature in her very different garb of the sea had equally strong sway? It might be worth while examining Parry's music to discover wherein the country and wherein the sea had the predominating influence.

I do not know how long Parry lived at Rustington, nor how many months of the year he lived there, but I believe he owned the house (his home by the sea) down to the late years of his life.—Yours, &c.,

Selsey Rectory, Chichester. K. H. MACDERMOTT.  
November, 1924.

P.S.—Since writing the above I have discovered that Parry was born at Bournemouth, so that from a child the sea seems to have had a claim on him.

### 'A COMMENTARY UPON MENDELSSOHN'

SIR,—May I conclude what I have to say in this discussion by assuring Mr. Foss that my letters have contained no insinuations whatever, and nowhere did I hint that the accompaniment to the song referred to was written by him.

Mr. Foss's explanation of his 'inexplicable activities' does not deny that the *Daily Mail* report is fair. But in any case the title of such a song is sufficient to repel those who believe that it is not in the best interests of Art to use music as an adjunct to the sordid or frivolous, however 'cute' it may be from the 'human, artistic, or antiquarian' points of view, or however profitable from a commercial aspect.

I do not want Mr. Foss to regard my criticism as a personal affair at all, because, had I been writing an article and not a letter, I should have omitted names, and referred to principles only. Mr. Foss is by no means alone among musicians of to-day who seem to possess dual personalities, and I want him to take a sporting view that if he sends a 'big lizzie' into the Mendelssohnian camp he must look forward to one coming over in return.

In conclusion, it is fair for me to say that, in spite of all I have written, I agree with 'Peter Piper' as to the analytical skill and thought involved in Mr. Foss's series of interesting articles.—Yours, &c.,

J. WEARHAM.

28, Mount Ephraim Lane, S.W. 16.

November, 1924.

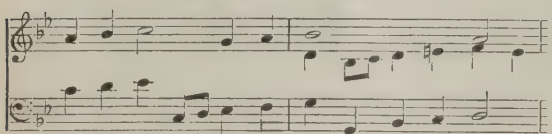
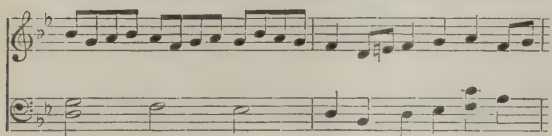
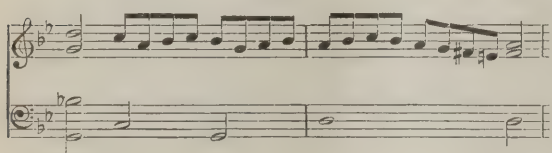
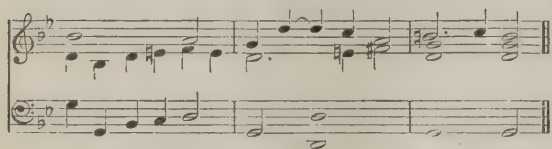
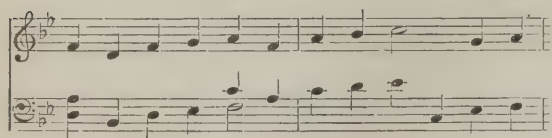
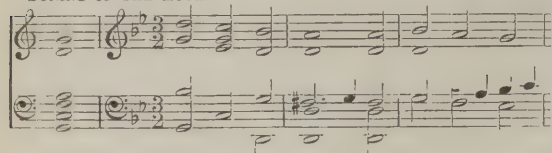
### A 'GALLIARDE BY MR. CUTTINGE'

SIR,—In the Euing musical library, now in the possession of the Royal Technical College, Glasgow, there is a bound volume of manuscript music which has some points of interest. A bookseller's note inside the cover describes it thus: 'An old musical manuscript, containing Lute music, oblong folio, in a very prettily tooled and stamped binding of the period of James I.' The book remains still in good condition, although it has evidently had several owners.

It begins with sixty-eight pages of lute music, neatly and carefully written in tablature. Across one of the pages there is written in a vigorous hand: 'Bought of Ferdinando Gunter, May 17, 1699.' Then about the middle of the book, in another handwriting, there are several pages of exercises in figured bass. The bass with the figures is noted in the usual F clef, but the chords are worked out in lute tablature. This naturally shows the tuning of the lute that the writer employed.

On the first blank leaf are the initials 'W. H. Jan. 27 1753.' May this be Dr. William Hayes, who was born in 1706, and died in 1777? Most of the pieces bear no indication of their purpose or of their composers, but one is marked a 'Pauen by Mr. Bulman.' Is this the Baruch Bullman who is mentioned by Mr. Davey? ('History of English Music,' p. 135). Another is marked 'Robin Hood by Mr. Ascue.' But perhaps the most interesting is a 'Galliarde by Mr. Cutting,' of which I quote the opening, and one variation :

## TUNING OF THE LUTE.



This is no doubt the Thos. Cutting who is referred to by Hawkins (p. 566, Novello Edition). He speaks of him as an excellent player, who in the year 1607 was in the service of the Lady Arabella Stuart. As compositions by Cutting do not seem to have been published, it may interest some of your readers to see the Galliard and its first variation arranged for the pianoforte.—Yours, &c.,

26, University Avenue, HARRY COLIN MILLER.  
Glasgow.

## SOME PERSIAN FOLK-SONGS

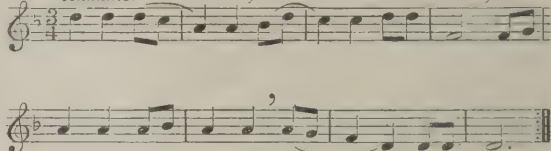
SIR,—The following may be of some interest. They are three folk-tunes common amongst the natives here, the Suri tribe of Persians. Their voices are high-pitched, almost without exception, but very few have any idea of music, and a large number cannot even sing anywhere near a given note.

It was difficult to get a definite tune, as, owing presumably to the fact that there is no *written* music, even the same singer will vary the notes slightly each time he sings. This was especially the case with Ex. 1. I think this has some strength in it. Of course, with all their songs the natives repeat *ad infinitum*.

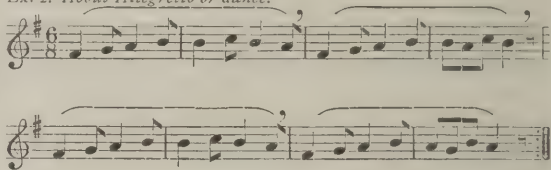
I do not know whether these tunes are really old or not. The natives are apparently the relics of the time of Cyrus.

## Ex. 1.

Andante.

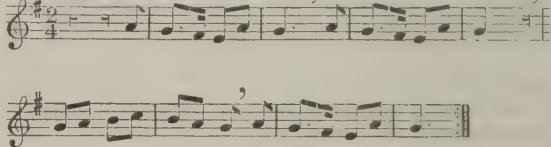


## Ex. 2. About Allegretto or dance.



## Ex. 3.

Rather slow march time.



—Yours, &amp;c.,

W. JOYCE.

Maidan-i-Naftum, Persian Gulf.  
August, 1924.

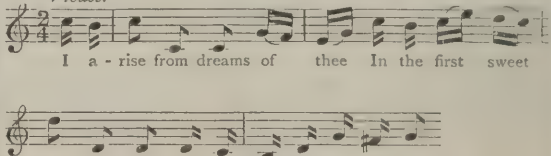
## SPREADING THE NEWS

SIR,—The fitting of words to Bach's Fugues seems to me such an admirable idea—especially from the point of view of enhancing the beauty of the music, and (above all) of preserving its pristine bloom—that I feel the matter should not be allowed to rest there.

Think how the sister art of poetry would benefit from an adaptation of this scheme!

I submit that something on the following lines :

Vivace.



sleep of night, When the winds are breathing low,

would be much prized, and I should be greatly obliged if you could put me in touch with the proper authorities that would be most likely to welcome such an illuminating method of spreading abroad an appreciation and fuller understanding of all that is finest in poetry.—Yours, &c.,

29, Hildrop Crescent, N.7.  
November, 1924.

FELIX WHITE.



## CHANTING: A SUGGESTION

SIR,—As I understand it, Mr. Wyatt does not like the Prayer Book psalm-wise 'pointing' of the Te Deum, and recalls certain now proved historical facts connected with that venerable hymn in justification of his dislike. For myself, I accept things as I find them; this is the measure of our disagreement. The Church is not a museum, but a workshop.

Authority, when it gave us the Te Deum in English for use 'daily throughout the year' (this frequency was in itself an innovation), did not say, 'You shall continue to sing it to the Ambrosian chant.' It may have hoped that such would be the case, but in the hurly-burly of the first Reformation century a good many matters of detail were left to settle themselves, Church music conspicuously among them. At a later period Authority does appear definitely to have said: 'If you are going to sing the Te Deum psalm-wise, this is how you are to sing it'—probably standardizing what was already customary; for Lowe (1661) makes it clear that before the Great Rebellion no other settings 'in variety' but 'tunes in four parts' (i.e., psalm chants) were used by Cathedral choirs for this Canticle. Consequently when looking for an example of 'apparently perverse division' in Prayer Book 'pointing' there seemed no reason to refuse an instance from a specially familiar text merely because it happened to be a late arrival—an example which, to me, loses its perversity in use, while to Mr. Wyatt it appears to remain grotesque; this is but a matter of individual taste.

That the Te Deum had for centuries its own single traditional melody surely does not make the psalm-wise treatment of it to other melodies a solecism. For what is the Ambrosian melody at base but a pair of chant-forms in Modes 3 and 4 (the latter of them actually in regular psalter use) decorated with occasional neumes at significant points?—Yours, &c.,

DONALD MACARTHUR.

Goathurst.

November, 1924.

## OF WHAT USE ARE CRITICS?

SIR,—'Feste' has no doubt dealt faithfully with Mr. Massi-Hardman on a number of points, but I venture to think that the principal justification of musical criticism is not stated in this amusing little discussion. Surely the use of musical criticism is not to attempt impossibly to set up authoritative standards, or even to guide or help readers in the appreciation of music. To my mind, musical criticism is a little art in itself—of course, a very minor one—and it stands on its own feet by being interesting in itself. Musical criticism is practised because there are people who find it interesting—just in the same way as symphonies are composed and epics written. If there are enough folk interested in musical criticism to make it worth being done, then it is justified like any of the other arts, big or little. The interest lies in seeing the reactions caused in the mind of the fellow human-being by works of music. Of course, there are bad musical criticisms, just as there may be bad compositions adopted by the Universities for curriculum purposes. That does not invalidate all attempts at the art. And what nonsense is this talk about a 'gang.' No two men will have the same impressions from a given work of art—hence the desirability of a whole array of critics. And why not admit that this variety gives at least as much interest to our lives as many little compositions issued by the world's foremost publishing firms (or others). Very often the commentaries of a group of men like Fox-Strangways, Dent, Langford, and Bonavia are far more entertaining—more intelligent, and artistic products of superior human minds—than the works they set out to criticise.—Yours, &c.,

H. JULIAN KIMBELL.

## 'A NEW SYSTEM OF MUSICAL NOTATION'

SIR,—I have read carefully your explanation and illustration of the 'Parsons Music Notation.' I have been a teacher of music for some thirty-five years, and am the original user of the title 'Music without Tears.'

The system referred to in your October issue does not appeal to me at all, nor do I think the musical world—

teaching and performing—will adopt it, clever as it is. The established 'Old Notation'—called sometimes the 'Pictorial notation' and also the 'Up-and-down notation'—is, to my mind, a perfectly simple, fully comprehensive, and easily-learned notation.

The fault is not in the notation itself, but in the way it is presented by teachers to beginners. The primary fault lies in the way the names of the notes of the staves are taught; and I have not yet seen any published Tutor which appears to me to introduce the beginner to the notation in the easiest and best manner. Owing to this I have for many years used a method of teaching the names of the notes which has never failed. No confusion exists in remembering the difference between the bass and treble staves; sharps and flats are no trouble when properly presented; the clef signs are emphasised as being what they really are—'signs of pitch'; and ledger lines are also easy to learn and remember. My pupils have ranged from five to fifty years of age, of average mental ability, and have turned out uniformly good sight-readers and executants.

The musical public does not want, nor will it tolerate, any 'new notation.' The clever one in question is no improvement on the old; but any method of explaining and simplifying the existing notation will be welcomed and tried.

The particular method used by me has nothing cranky or eccentric about it, and is most simple for beginners of any age. It has been used for years, and has been proved educationally sound. I shall welcome and use any method better than existing ones, and am willing to submit for criticism my own particular method to any publisher who will give it an impartial examination.—Yours, &c.,

396, Strone Road,  
Manor Park, E.12.  
November, 1924.

C. H. CLARKE.

## THE POTENTIALITIES OF JAZZ MUSIC

SIR,—I notice in the 'Ad Libitum' column of the September *Musical Times*, that 'Feste' points out the real weakness of jazz music lies in 'its almost entire absence of musical interest.' Therefore, presumably, jazz music is not composed by musicians as such.

Is it not possible to write jazz music which combines the qualities of good dance music from the point of view of the dancer, with that of good music from the point of view of the musician? The answer must surely be in the affirmative.

Why do not our recognised composers interest themselves in this form of music, and write and publish the ideal jazz? To them it would be a light task—and also, I imagine, a remunerative one.

I remember reading in the *Musical Times* some time ago, when this question was being discussed, that a serious musician would not be willing to stoop to compose this kind of music, as he would consider it slightly beneath his dignity. This is easy to understand, and every one will sympathise. But a composer does not think it beneath his dignity to publish a good hymn-tune or song, just because there are hundreds of other hymns and songs which for sheer futility are far worse than the average jazz. Composers, in most branches of music, are trying to raise the standard—for example, in church and school music—and it seems wrong that dance music should be the one branch left to look after itself. Cannot musicians be persuaded to come to the rescue of this, the most popular form of music, and do for it what they are already doing for the rest of music?—Yours, &c.,

Lamuria, Kenya.

October, 1924.

ST. J. H. SHAW.

## MUSIC IN THE CINEMA

SIR,—So much has been said recently regarding the deplorable condition of music in the cinema, that I feel it may be of interest to you to know something of the work of the British Screen Music Society, particulars of which I enclose.

Many eminent musicians, including Mr. Josef Holbrooke, are enthusiastic in the new work, and the leading publishers and producers have extended their approval to the scheme.

The main object of the Society is to frame a definite standard art form for use in the cinema, and the following brief outline will, I trust, be of interest to yourself and perhaps to your many readers.

The new Film Music is divided into three distinct forms:

(1.) Loose leaf theme sets in which the theme (*motif*) is developed in different styles to meet the various situations in which the principal character in a film may find himself. These themes will be used indiscriminately with any film, together with the ordinary numbers from the theatre library, and, being in loose leaf form, several copies of each variation being printed, can be placed here and there in the programme set up for a picture as necessary.

(2.) Symphonic Film Music.—This is an orchestral accompaniment in modified Sonata form, the general outline being: Exposition—the first subject, typical of the general atmosphere of a story, and a group of second subjects typical of the principal characters. A Development section, taking up the major portion of the film, in which there is the necessary amount of reference to the first (atmospheric) subject, and working out of the group of second subjects according to the development and working out of their activities of the characters they represent upon the screen. A Recapitulation section is of shorter duration than is usual in classic Sonata form, and, whilst making reference to the atmospheric first subject, is more concerned with the working up of a grand climax of the two principal second subjects—*i.e.*, hero and heroine.

(3.) Kine-Opera.—This form is based upon Grand Opera principles, and is a trinity of picture, music, and the new art effects which are carried over the auditorium, thus bringing the audience in the complete scheme of things and affecting other senses than those usually appealed to in public entertainments.—Yours, &c.,

Babbacombe, Torquay.

EMILE J. BENNET.

September, 1924.

E. G. D. writes asking whether Prout's words to the subjects of the '48' are published. We learn they were issued by Vincent's (now Winthrop Rogers), but are now out of print. A similar set of words by C. Egerton Lowe has just been published by Weekes & Co.

## Sharps and Flats

Hardly anyone now is writing good music, and certainly no one is writing great music.—*Sir Thomas Beecham.*

As a composer myself, I most emphatically contradict this sweeping assertion. But I know Sir Thomas Beecham of old. He is one of the most hopeless pessimists of the age.—*Algernon Ashton.*

Your article on 'Handel and the Blacksmith' interested me because my grandfather, the late J. N. Maskelyne, bought some fifteen years ago an anvil which, he was told, at one time belonged to Powell, the Edgeware blacksmith mentioned by your contributor. He discovered that, if struck in the correct manner, the anvil gave out clearly the notes of the familiar theme in Handel's composition.—*J. N. Maskelyne, jun., in a letter to the 'Evening News.'*

Soprano Solo: 'With verger clad' ('Creation'). Miss —.—*—Programme of a Musical Service.*

Not even Worth or Paquin has thought of a creation like this!—*Daily News.*

... two contributions by the Léner String Quartet—Quartet in D major, by Adagio Cantabile.—*Gramophone Notes in the 'Sphere.'*

Mr. Arthur Bliss's gifts seem more suited to the Salvation Army and to circuses than to Queen's Hall—but in saying this I hope I am not exaggerating his merits.—*W. J. Turner.*

I remember as a youth joining a society for the consumption of hotpots and the audition of Old English music. From those evenings I learned that whereas there is infinite variety in hotpots there is a certain passionless sameness about glees.—*James Agate.*

I agree that music made for the pianoforte ought to be played on the pianoforte, but I do not like the music and I do not like the pianoforte.—*Arnold Dolmetsch.*

... that poor old domestic typewriter, the pianoforte.—*Sir Walford Davies.*

Yes, my favourite sport is flying. I love almost every popular sport that exists to-day, and I pride myself on my golf handicap, my prowess at lawn tennis, and my mountaineering feats; but my passion for flying excels them all in enthusiasm. I am so very, very happy when I am in an aeroplane.—*Frieda Hempel.*

Air der Bijoux (Jewel Song) Quartet—Seigneur Dieu! (Saints Above, what Lovely Germs!).—*Chinese Opera Programme.*

We may accept complete annihilation of tonal logic, or a return to Monteverde, Mozart, or the old Netherlanders. But we will never again set up altars to the empty colossus of Strauss.—*Lazare Saminsky.*

It is well known that the 'mystery' of which Scriabin dreamed all his life, and for which he considered his work a mere preparation, was a sort of liturgical act which had for its aim the annihilation of humanity in a beatitude of cosmic ecstasy.—*Boris de Schloezer.*

A periodical has reached us, addressed to the 'Brightish Music Society,' at a number in Lerner's Street. ... 'Lerner's Street' may pass. It is the 'Brightish Music Society' that sticks in our gullet.—*The Music Bulletin, organ of the British Music Society.*

When is this French invasion due to stop? One would think that all good organ music was made in France; for my part I am rather sick of this modern discordant bunk.—*Joseph C. Beebe, organist, New Britain, Conn.*

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Young lady pianist (L.R.A.M.) wishes to meet violinist and 'cellist for sonata and trio practice.—F. B., 8, Dacres Road, Forest Hill, S.E.23.

Bass-baritone wishes to meet accompanist for mutual practice. Harrow district.—J. W. G., c/o *Musical Times*.  
Baritone wishes to meet accompanist for mutual practice. Bach, Strauss, Bridge, Ireland, Parry, &c.—F. G., c/o *Musical Times*.

Good pianist required to complete trio for classical music.—C. ANDREWS, 35, Belitha Villas, Barnsbury, N.1.

Banjoist wants practice with dance band. N.W. district.—93, Chichele Road, Cricklewood, N.W.2.

South Norwood Philharmonic Society (conductor, Mr. E. A. Preston) extends a cordial invitation to singers in all parts. Rehearsals, Mondays, 8.15 p.m., at South Norwood Mission Hall, Portland Road, S.E.25.—Hon. secretary, Mr. E. WILLIAMS, 67, Dalmally Road, Addiscombe, Croydon.

Lady timpanist, with wide experience, wishes to join amateur orchestra possessing its own instruments, in London or suburbs.—Mrs. GWYN ROBERTS, The Croft, Pollards Hill, South Norbury, S.W.16.

'Cellist wanted to complete string quartet, classical and modern works.—Miss OXMAN, 33, Culverden Road, Balham, S.W.12.

Young lady singer wishes to meet pianist weekly, for mutual practice.—M., 29, Egerton Gardens, W. Ealing.

Accomplished pianist (gentleman) wishes to join small amateur orchestra. London or N.W. suburbs.—G. A. P., c/o *Musical Times*.

Highgate (Amateur) Philharmonic Orchestra. Good, enthusiastic, amateur players urgently invited to join this orchestra—violins, violas, 'cellos, double-basses, flutes, oboes, bassoon, brass, and pianist. Rehearsals, Thursdays, near Highgate Tube Station.—CONDUCTOR, 27, Anson Road, Tufnell Park, N.7.



Lady pianist, experienced in quartet playing, wishes to join quartet or trio. Good sight-reader. S.W. district.—N. E. E., c/o *Musical Times*.

Wind instrumentalists (principally cornets, horns, and clarinets) are invited to join Church Orchestra at Manor Park. Good library of music. (Conductor, Mr. Bertram Beale.)—Hon. secretary, Miss STREET, 20, Clavering Road, Wanstead Park Estate.

Viola player (or first violin) and second violin (gentlemen) required to complete string quartet. Haydn, Mozart, Beethoven, &c. Paddington district.—D. K. F., c/o *Musical Times*.

The City Temple Choral Society, Holborn Viaduct, E.C., practises every Wednesday evening at 8. Vacancies for all voices, especially tenors and contraltos. 'The Messiah,' 'Christmas' Oratorio 'God's time is the best,' 'The Creation,' and Rossini's 'Stabat Mater.'—Applications to the conductor, Mr. ALLAN BROWN, City Temple, E.C.4.

Wanted alto, tenor, and bass to complete small party of madrigal singers. Meetings, Saturday evenings, at Queen's Park, N.W. Regularity and good reading essential.—T., 10, Colville Gardens, Talbot Road, W.11.

The South London Philharmonic Society has vacancies for a few good singers—sopranos, contraltos, tenors, and basses. Rehearsals Wednesday evenings, at Lewisham. Conductor, William H. Kerridge.—Write for prospectus to the hon. secretary, J. W. WATERER, 50c, Crooms Hill, S.E.10.

Pianist wishes to meet violinist for mutual practice.—Miss C. JAMES, 61, Cazenove Road, N.16.

Violinist wishes to meet good accompanist for mutual practice of light orchestral works, occasionally with other instruments. Westminster.—SYDNEY BOWER, 8, Ponsonby Terrace, Millbank, S.W.1.

Soprano wishes to meet accompanist for mutual practice.—S.M., c/o *Musical Times*.

### ROYAL ACADEMY OF MUSIC

A students' chamber concert was given at Duke's Hall on November 3, when several interesting compositions by students were included in the programme. These comprised a Chorale in B minor for organ, by Owen Franklin, the Variations and Finale from a Pianoforte Sonata in F sharp minor by Reginald King—both of which received admirable interpretations by their respective composers—and three vocal duets by Jessie Furze. Some excellent pianoforte playing was heard in two movements from Beethoven's Sonata in A, Op. 101 (Mr. Gerard Moorat), Schumann's Fantasia in C (Miss Muriel Wayne), and two of Chopin's Studies (Miss May Chipperfield). Chamber music was represented by the first movement of Mozart's String Quartet in G, led by Miss Enid Bailey, Handel's Sonata in D for violin and pianoforte, and part of an Eccles Sonata for violoncello and pianoforte. A number of songs by A. Thomas, Meyerbeer, and Debussy, and a vocal duet by Délibes, completed a well-arranged and attractive programme.

A social and musical meeting of the R.A.M. Club took place on Saturday evening, November 1, when, in spite of the inclement weather, a very large gathering of members and friends assembled to hear a selection of chamber music by Mr. J. B. McEwen, performed by the Spencer Dyke Quartet. The programme opened with a beautiful reading of Quartet No. 9, 'Threnody,' and a Suite of Old National Dances and the well-known 'Biscay' Quartet came later in the programme. A delightful selection of French and English songs was contributed by Mr. Roy Henderson (accompanied by Miss Elsie Johnson). At very short notice, Mr. Henderson took the place of Mr. John Booth, who was prevented from singing owing to a severe cold.

The Sainton-Dolby Prize (contraltos) has been awarded to Elsie Black, a native of Glasgow, Leonore Weepie being highly commended and Lilian Ottman commended. The adjudicators were Miss Katie Moss, Miss Gwladys Roberts, and Madame Bertha Moore (in the chair).

The following elections have recently taken place: *Fellows*—Madame Edith Hands, Misses Harriet Cohen, Caroline Hatchard, Ethel Bilsland, Messrs. Thorpe Bates Bertram O'Donnell, and Vivian Langrish; *Associates*—Misses Vera Scrivener, Dorothy Freshwater, Margaret Francis, Dulcie Bowie, Lillian Southgate, Messrs. A. Wesley Roberts, W. Howard Fry, and Michael Head. Sir Alexander Mackenzie has been elected a member of the Board of Directors.

### ROYAL COLLEGE OF MUSIC

Shortly before his last illness, the late Cecil Sharp had arranged to give a lecture and a demonstration of Folk-Dancing to the students of the College, at the invitation of the Director, Sir Hugh Allen. The devoted enthusiasts of the English Folk-Dance Society are fulfilling the trust laid upon them by their late founder, and are working with fine energy and industry to prosecute his revival of old dances and re-construction of the quaint choreography of the treatises. On November 5, in the College Theatre, the Society, under the guidance of Dr. Vaughan Williams, gave an interesting and illuminating demonstration of about twenty dances of outstanding variety and significance, and it was hard to know which to admire the more, Dr. Vaughan Williams's advocacy of the life and reality of Folk-Dance or the dancers' skill in vindicating his claim. Of the dances performed it is not surprising that the Sword Dance and the Morris Dances seemed the most attractive, partly due no doubt to the little histrionic thread running through them and making them to tell a story, so to speak, instead of being mere delight of ear and eye. Miss Avril and Miss de Jersey, who were responsible for the accompaniments, played the whole programme from memory with admirable musical taste.

The chief features of the two orchestral concerts of the past month were the first performance of a Fugue in B flat minor, by Patrick Hadley (a student of the College, and Arthur Sullivan prize-winner), Tchaikovsky's fourth Symphony, in F minor, and Butterworth's Rhapsody for Orchestra, 'A Shropshire Lad,' which were played by the Friday Orchestra, under Mr. Adrian C. Boulton. Mr. Hadley's contribution proved a short work, and more subdued, perhaps, than one might expect of a fugue, but undoubtedly it is full of meaning and fine intention. The programme of the Tuesday Orchestra contained the late Sir Charles Stanford's 'Heraclitus,' sung by the Choral Class, and his 'Songs of the Fleet,' for solo, chorus, and orchestra. These were conducted by College students, members of the Conducting Class, who were also responsible for the 'Siegfried Idyll,' Chabrier's Rhapsody, 'España,' and Grieg's 'Symphonic Dance,' the other items being conducted by the Director and Dr. Malcolm Sargent. It is interesting to note that no less than five students conducted at this concert.

In the competition for the Hopkinson Medals for Pianoforte Playing, on November 12, the awards were: Gold Medal, C. Irene Sweetland; Silver Medal, Edgar Kendal Taylor. The examiner was Dr. Ernest Walker.

The Ashton-Jonson Exhibition for Pianoforte Playing has been awarded to Walter F. S. Bontoft.

### ROYAL COLLEGE OF ORGANISTS

#### FREE LECTURES ON CHOIR-TRAINING

A well-attended lecture on 'The General Principles of Choir-Training' was given by Dr. H. W. Richards, at the College, on Monday, November 3.

The lecturer first dwelt upon the many qualities required by every choirmaster, in addition to knowledge of his subject. Conducting rehearsals, and the wisest and most tactful ways of dealing with men and boys were discussed, after which the lecturer spoke on 'Method in Teaching.' He insisted that without method valuable time would be wasted, the result being listlessness on the part of the choir, and loss of interest in the work in hand. Dr. Richards showed how easy it was, with a little ingenuity, to combine various difficulties in the music, which the choirmaster was anxious to concentrate upon, with the preliminary 'tuning up' exercises; also how these could be varied and the time

profitably spent. Then followed the teaching of hymn-singing. This was an important part of every organist's duty, for he was responsible for the interpretation of a good many hymns each week. The Chorale in the time of Luther was referred to, and the effect of hymn-singing during John Wesley's ministry; also the wonderful power of hymns in a religious revival. Various points were criticised: pace—sentimental drawl—processional hymns—the playing-over—attack—how to deal with *Rall.* and pauses—congregational singing. The importance of clear enunciation and phrasing of words was spoken of at some length. Hymn 272 ('A. & M.') was instanced as to the absurdity of taking breath only at the end of each line. 'O Saviour, may we never rest' made no sense without the context. An illustration was given of the bad attack in 'Amen,' and of the counter-tenor leading off, which was more amusing than reverent. There was time for only a few remarks upon the singing of the Canticles, after which the lecturer invited questions. The audience responded, and several points were discussed to mutual advantage. Many members of the audience expressed their thanks to the R.C.O. for instituting the lectures, and also the examinations in choir-training.

On Tuesday, November 4, lectures were given on 'Mixed Choirs' by Dr. Keighley, and on 'Boys' Voices' by Dr. Stanley Marchant.

## THE COMING SEASON

### SUPPLEMENTARY LIST

**BARCLAY'S BANK MUSICAL SOCIETY.**—The particulars given in our last issue were incorrect. Concerts are to be given at Queen's Hall on December 10 and March 25. The list of orchestral works proposed for rehearsal during the season includes Stanford's 'Shamus O'Brien' Overture, Glazounov's 'Scènes de Ballet,' Coleridge-Taylor's Ballade in A minor, and a Symphony by Tchaikovsky.

**SOUTH LONDON PHILHARMONIC SOCIETY (Mr. W. H. Kerridge).**—February 7, Grieg's Pianoforte Concerto (with M. de Greef), Beethoven's fifth Symphony, 'Finlandia,' 'Hebrides' Overture; May 23, Tchaikovsky's B flat minor Pianoforte Concerto (with Mr. Rummel), a Handel Organ Concerto, Grainger's 'Shepherds' Hey,' and the 'Oberon' Overture.

**NATIONAL PROVINCIAL AND UNION BANK MUSICAL SOCIETY (Mr. H. J. Baggs).**—Max Bruch's G minor Violin Concerto; 'Oberon' and 'Rienzi' Overtures; 'Liebeslieder Walzer'; 'The Revenge.'

### CHORAL SOCIETIES IN LONDON AND SUBURBS

**CIVIL SERVICE CHOIR (Mr. Rutland Boughton).**—The second concert takes place on February 11 (not on February 4), and will include besides Elizabethan music, 'Six Celtic Choruses,' by Rutland Boughton (performed for the first time), and Walford Davies's 'Three Jovial Huntsmen.'

**DULWICH PHILHARMONIC SOCIETY (Mr. Arthur Fagge).**—'The Golden Legend.'

**HITHER GREEN CHORAL AND ORCHESTRAL SOCIETY (Mr. Ernest Dumayne).**—'The Flag of England' (Bridge); 'Towards the Unknown Region' (Vaughan Williams); 'Songs of the Sea' (Stanford); 'The Dream of Gerontius.'

### PROVINCIAL CHORAL SOCIETIES

**AUDLEM CHORAL SOCIETY (Mr. R. A. Tayler).**—'Merrie England.'

**BANFF CHORAL AND ORCHESTRAL SOCIETY (Mr. Harold George).**—Concert version of 'Bethlehem' (Rutland Boughton), conducted by the composer; 'Merrie England'; 'Tom Jones.'

**ARUNDEL CHORAL SOCIETY (Mr. Norman F. Demuth).**—'The Banner of St. George'; 'Ode to Death' (Holst); Three Carols for soprano, chorus, and orchestra (Peter Warlock).

**CARDIFF MUSICAL SOCIETY (Mr. T. E. Aylward).**—'Go, song of mine' (Elgar); 'At the round earth's imagined corners' (Parry); 'O Life Everlasting' and 'Bide with us' (Bach); 'The Surrender of the Soul' (Cornelius); &c.

**CREWE PHILHARMONIC SOCIETY (Mr. R. A. Tayler).**—Fantasia on 'Lohengrin' and 'The Mastersingers'; 'The Spectre's Bride.'

**GUILLE-ALLÈS CHORAL ASSOCIATION, GUERNSEY (Mr. John David).**—'The Creation'; 'Blest Pair of Sirens'; 'The Wake of O'Connor' (Hubert Bath).

**NANTWICH CHORAL AND ORCHESTRAL SOCIETY (Mr. R. A. Tayler).**—'Acis and Galatea.'

**PORTSMOUTH NORTH END (Mr. Ernest Birch).**—'King Olaf'; 'Tom Jones.'

## THE RENASCENCE OF DUTCH MUSIC

On November 4, at the University of London, Mr. Herbert Antcliffe read a paper on the above subject before the members of the Musical Association. It was illustrated by a short programme of modern Netherlands music, contributed by Mr. Gordon Bryan (pianoforte), Miss Dorothy Robson (vocalist), and M. Pierre V. Tas (violin).

The lecturer began by saying that the kingdom of Holland to-day was only a part of the original Netherlands whence emanated the glorious legacy of music which came to us from the 16th century. It comprised, however, the major part of it geographically, and the stronger and purer part racially, and in it there had been a more continuous artistic feeling than in the other Flemish parts of the Netherlands. The language, which really played an important part in the formation of national musical idiom, was, further, in more direct descent from that of Obrecht, des Pres, Lassus, &c. The great School of music associated with their names did really die out, and Reinken was one of the fathers, not of a distinctively Dutch school, but of the great German school which began with Bach and extended to Brahms. When at the beginning of the last century the Dutch nation as we know it to-day was coming into existence, there came a renewal of the feeling which must ultimately, though certainly not for many years, express itself in the character of the music. Always a musical nation, Holland had had its composers, and still more its interpreters, throughout the centuries. These had, however, paid allegiance to the musicians of Germany. Dutch musicians had with few exceptions been German musicians, and those few exceptions had been French musicians.

The leaders of the present renaissance, the beginning of which dated back some forty years, were de Lange, Diepenbrock, Zweers, Wagenaar, and Röntgen. Of these, de Lange as a conductor and organizer, Diepenbrock as a composer and essayist, Zweers and Wagenaar as composers and teachers, put the movement more or less into order, and sent out pupils and followers to carry it further; but it was Röntgen who brought the music of the people—the folk-music—into wider knowledge and use. In a recently-published book, *Sem Dresden*, the head of the Amsterdam Conservatoire, ascribed the beginnings of the renaissance to two main causes: first, the increasing influence of Catholic learning, which had known how to hold its own against materialistic tendencies; and second, the vague suspicion, which later became certainty, that the German classics did not represent the Alpha and Omega of music. Whether or not these causes were stated in the order of their importance, there could be little doubt that they brought about the development in the work of the most strikingly original composer Holland had had for centuries, Alphons Diepenbrock. Born a few months before Debussy, with whom he had some personal characteristics in common, he was the first to break away from the long-continued German tradition. Despite some affinity with Debussy, it was not correct, however, to regard him as a Gallicised Dutchman, the truth being that he was of the nature which was strongly influenced by the circumstances in which he found himself. It need only be said that, whatever his diversities, he was a thorough Dutchman when dealing with his native land.



The Dutchman, like the Englishman, though a sturdily independent person in many matters, was very subject to leading in art, and particularly in musical art, so when these leaders before-mentioned were young enthusiasts just beginning to realise the possibilities latent in themselves and their nation, it may be noted that there was also considerable musical activity of a general nature. Up to the early 'eighties the only Conservatoire in existence was the Royal Music School at the Hague, but the success which attended the foundation of the Amsterdam Conservatoire led to similar Schools at Rotterdam, Utrecht, and Haarlem. The literary revival was also growing, and had both a direct and an indirect influence, while a more or less corresponding revival of pictorial art had taken place scarcely a generation before. Dutch composers, instead of relying almost entirely upon German words as the basis of their vocal compositions, now began to use not only French, English, and Latin, but, to a greater extent than any other, the fine poetry of their own land. What might be called a semi-national influence showed itself in the number of works inspired by Indian and Eastern subjects generally. To the average Dutchman, the Colonies meant more than to the average Englishman. They meant something which belonged to the nation, of a wider interest than could naturally be found in the Netherlands themselves. This was especially to be noted in the works of Sigtenhorst Meyer, one of the most definitely national of contemporary composers. There was no other whose work was so distinctively pictorial. Besides representing very strongly the Colonial School, he also drew in music pictures of characteristic Dutch, as well as of characteristic Indian, scenes. Even in the works of the most conservative and abstract writers we got something of this, though we got more of the direct influence of the land and its climate. To those who sought there was ample variety, as might be seen by comparing the music of Meyer with that of Sem Dresden or Dirk Schäfer.

Dresden represented the Hebraic influence. He was not noticeably Jewish in his types of music, and had evidently put himself under the artistic guidance of various nationalities. This influence, however, worked more for a lightening and enlivening of the music than for the direct impression of characteristics. The literary influence was strong, because of the influence of the language which was inseparable from it. This was evident in all classes and schools, whether progressive or conservative, and gave a richness of expression which was found generally in the best Teutonic languages and dialects. The influence of the old Catholic music and of plainsong was more restricted, and acted chiefly upon the vast amount of choral music to be heard in Church and concert-hall. The influence of distinctively Protestant Church music, except that of Bach, was not great. In a country that was two-thirds Protestant, and where the singing of chorals was almost as common as in Germany, this was rather striking. There were a considerable number of feminine composers, who had produced much delightful music of a light, attractive type, as well as some excellent examples of chamber music.

In the course of three generations there had been a vast amount of activity, talent, and resource. There had been only a small quantity of Dutch opera, shown chiefly in the light and semi-serious works of Wagenaar, though many other composers, as in England, had operas in their portfolios, which present-day circumstances caused to remain there. Symphonic music was a little more advanced, but in this, as in opera, there was small opening for the performance of works by the younger composers. There was an increase in it, however, and with it was coming a certain reversion from the symphonic poem, of which a number had been written, chiefly by the older composers, to the classical symphony form, or some modification of it. Choral music did somewhat better, while song and chamber music were growing with comparative rapidity. There were many good, and some magnificent, performances of works of the greatest standing. The least satisfactory feature was the music of the people. The choice of ballads—using the word in its modern trade term—was a degree higher than ours, but the music in the public parks and gardens, and in the picture-houses, was decidedly on a lower plane.

With all this quantity of music it was inevitable that there must be some throw-backs to the styles of a generation or more ago, as well as some ill-measured and premature advances. In spite of this, however, there was a sufficient residuum of thoroughly good inspired music that came from the emotions as well as from the ideas, and that had an almost universal appeal. One drawback to the advance of Dutch music, not only in its becoming known among other nations, but in its actual progress, was that the language, which had so great an influence on its character, was not a world language. The more one understood both the people and their language, the better was he able to see and understand the characteristics of Dutch music.

There was great hope for the future of Dutch music, partly because Dutch composers were beginning to be conscious of their nationality, and were gradually finding others among their own countrymen who recognised it—partly because of the growing realisation of the beauty of the language; partly because of the growing interest in good music of a more modern and experimental type—in other words, because Dutchmen were overcoming the mental and musical laziness which had made them depend entirely upon what was already well established. Most of all was the outlook hopeful because of the variety of work that was being done both by composers and executants.

## Gramophone Notes

By 'Discus'

Warned that space this month is at a premium, I confine my notes to a few outstanding records. One of the best instrumental records of the month is that of Gershwin's 'Rhapsody in Blue,' played by Paul Whiteman's orchestra, with the composer taking charge of the important piano-forte part (H.M.V. 12-in. d.s.). This is a very brilliant and interesting work, though I do not see that this type of music is likely to lead anywhere, still less to the formation of a genuinely American school of composition, as is claimed for it. So much of its success depends on the element of surprise and originality in tone-colour, that, these once exhausted, there is too little remaining on which to build. Put it this way: Mr. Gershwin has written a very successful 'Rhapsody in Blue'; could he write a half-dozen without a loss of interest? I think not. On the other hand a man may write six symphonies (or any other work wherein the main factor is thematic development), and the chances are that No. 6 will be better than No. 1. But never mind the future. Mr. Gershwin has given us a capital work, and we needn't worry about that 'American school.'

The Virtuoso String Quartet is heard in first-rate form playing Frank Bridge's 'Three Idylls' (H.M.V. two 12-in. d.s.). No chamber music 'comes off' better than Bridge's. These records are very enjoyable.

Jacques Thibaud is recorded playing what the label says is a Prelude and 'En Bateau' from Debussy's 'Petite Suite.' But the label lies. The Prelude is that to Saint-Saëns's 'Le Déluge' (and, by the way, surely Thibaud plays it much too fast!). The slip has led to a couple of rather amusing pronouncements. The writer of the notes in the H.M.V. Bulletin says of the Prelude that it

'... starts rather sternly, but the mood changes at once, and the rest of the piece seems to suggest what a wonderful writer of melody Debussy might have become had he not chosen to follow other paths' (!).

A reviewer in *The Gramophone* follows suit thus:

'The Prelude is a pleasing echo of his [Debussy's] master, Massenet; it contains no hint of the direction in which his genius was to develop.'

As is, indeed, natural enough! The 'Déluge' piece is played so frequently in orchestral form, and as an organ arrangement, that one would have taken its familiarity for granted. Thibaud's playing is delightful, and well reproduced.

The Coldstream Guards Band has been recorded by H.M.V. in Holst's second Suite for military band. More duplication! Records of the work came out some

months ago from another source. The H.M.V. is on two 12-in. d.s., the fourth side being filled by Wagner's 'Homage' March. The playing is better in the Suite than in the March; the latter has too little of the right breadth and pomp.

A good pianoforte record is the H.M.V. 12-in. d.s. of Una Bourne playing Sgambati's 'Etude Mélodique' and a brilliant Rondo of Weber.

Nothing better in the way of Chaliapin records has been issued than the H.M.V. 12-in. d.s. of the mighty Russian in 'Down the Petersky' and 'Dubinushka.'

Frieda Hempel sings Mendelssohn's 'Auf Flügeln der Gesanges' and Schubert's 'Hark! hark! the lark.' But the second is spoiled for me by her electing to sing it in German. Shakespeare's fellow-countrymen have no use for 'Horch, horch! die Lerch.' Besides, Madame Hempel forgets that Jenny Lind never sang it in German (H.M.V. 10-in. d.s.).

One of the best of recent vocal records is an Æ.-Voc. 12-in. d.s. of Elena Gerhardt's cool, broad singing of Brahms's 'Sapphische Ode' and Schubert's 'An die Musik.' None the less, I fancy that her singing would be even more beautiful with an added touch of colour and 'edge.' Harold Craxton is her accompanist.

Horace Stevens shows his brilliant quality in the Prologue to 'Pagliacci' and 'I'm a Roamer,' but apparently he was too close to the receiver. Anyway, the result with a loud needle is almost painfully ringing. His clearness and alertness in the Mendelssohn song are first-rate (Æ.-Voc. 12-in. d.s.).

The National Gramophonic Society (58, Frith Street, W.1) has sent its first issue—Beethoven's Quartet in E flat, Op. 74 ('The Harp'), and Debussy's Quartet. The players are the Spencer Dyke Quartet. In both the results are excellent. The Beethoven is a little lacking in power, but is always clear. The Debussy is the better of the two, mainly because it is more telling. In both the string quality comes out extraordinarily well. The Debussy is one of the best chamber music records I have met. Both works, I need hardly say, are without 'cuts.' (I note that the writer of the notes on the Beethoven speaks of the resemblance of the *Scherzo* to that of the ninth Symphony. Doesn't he mean the fifth?)

For the benefit of readers who do not yet know of the Society, I add that its object is the quarterly issue (complete) of certain important works that the regular recording Companies may (for awhile at all events) be shy of bringing out save in snippets. The subscription is five shillings per year, and members are able to obtain the Society records at the low price of five shillings for a 12-in. d.s. I understand that the works to be issued next quarter are Schönberg's Sextet and Schubert's Clarinet Trio. Gramophonists who want their instrument to be the medium of first-rate music cannot spend five shillings better than by joining the National Gramophonic Society.

[We regret being obliged to hold over 'Wireless Notes.'—Ed.]

### 'THE DUENNA'

The revival by Mr. Nigel Playfair at the Lyric Theatre, Hammersmith, of Sheridan's 'The Duenna,' with Linley's original music, is very interesting.

The libretto (spoken dialogue with 'lyrics,' like ballad opera and Gilbert and Sullivan) is bright and amusing. The music, arranged by Mr. Alfred Reynolds, who conducts the performance, is pleasant, if a little mild, and is very 18th-century English in its turns of melody.

Linley was Sheridan's father-in-law, and the pair were in partnership as proprietors of Drury Lane Theatre, where 'The Duenna' was produced in 1775. It received much praise at the time, Byron and others expressing admiration for the libretto, which will, by the way, be found in any edition of Sheridan's plays. I think I am right in saying that Birmingham has been before London in reviving this once-popular opera.

The performance at the Lyric is excellent as to acting, and adequate as to singing. The policy seems to have been to look for actors who can sing rather than to put

up with singers who cannot act. Mr. Nigel Playfair, as the heavy father, is very much in place, and so is Mr. Frank Cochrane as the stage Jew who tries to outwit others and gets outwitted himself. Miss Elsie French, as the Duenna, plays a similar part to that in which she became famous in 'The Beggar's Opera,' and plays it equally cleverly. The other performers are Michael Cole, Denys Erlam, Guy Lefevre, Scott Russell, Alfred Harris, Elsa Macfarlane, Isobel McLaren, Angela Baddeley, Elsa Lanchester, Joan Pitt Chatham, and Marjorie Dixon. This list leaves out of account the dancers, who ought not to be left out of account, as they contribute very materially to the evening's entertainment. They are Rupert Doone, Jeanne Hewitt, Joyce Berry, Doris Sonn, Aubrey Hichens, and Keith Lester.

There is an intimation in the programme to the effect that 'The play is given as Sheridan wrote it, except that the words of one song from a contemporary opera and one from Sheridan's own pen have been introduced, and one scene, containing what appeared to be a rather offensive attack upon Roman Catholicism and the monastic system, omitted.' The scene in question is that of the jovial drinking monks, and as it has little connection with the plot it could well be spared. But the comic wedding service, with the red-nosed parson, remains, and, in any case, if the feelings of the Roman Catholics are to be considered, what about those of the Jews, who have surely much greater cause for offence? Then, if we once begin these concessions to sectional sensibilities, there are the Wesleyans to remember—the King in 'The Gondoliers' who became a 'Wesleyan Methodist of the most bigoted and persecuting type.' The fact is, we should all be prepared to take a little fun at our own expense from time to time; but the introduction of humour into an actual religious ceremony is another matter, and that wedding scene might, with propriety, be slightly 'cut.'

The scenery and dresses, designed by George Sheringham, are amongst the attractions of the show. They are of the clear outline and bold contrast type, and in 'The Beggar's Opera' and Lovat Fraser, Hammersmith tradition.

P. A. S.

## London Concerts

### THE HALLÉ ORCHESTRA

The reappearance of the Hallé Orchestra in London is very welcome. It is now almost seventy years old. The present writer's recollections of it go back only to the Richter period, and though to compare at such a distance of time is dangerous, he has the feeling that (save perhaps for one slight defect) he never heard it do better than on October 28, when, at Queen's Hall, Mr. Harty conducted a programme including the 'Meistersinger' Overture, Strauss's 'Don Juan,' and the fourth Symphony of Brahms.

The outstanding quality of the evening was living, pulsing rhythm. Every note led to some next note, every phrase to some next phrase, and thus the current flowed until the end of the section or movement or piece was reached. Pieces were looked upon as a whole, and details not so much subordinated to the main effect as made to contribute to it. The climaxes were in place, and were led up to with foresight, not discounted in advance by an anticipatory over-lavishness of intensity. This, then, was very good (even excellent) conducting and playing, and, at a bound, conductor and players established themselves in the estimation of London concert-goers as comparable with any of the great orchestral organizations that reside in or occasionally visit the capital.

A solitary defect must be mentioned. It is that of tone. The string tone was a little lacking in 'body,' the wind a little rough. Surely this can be remedied! The instruments may, it is true, be at fault, but the more likely explanation is that the attention of the members has been so much concentrated upon the securing of other qualities that this one has been a little neglected.

P. A. S.

### LONDON SYMPHONY ORCHESTRA

The London Symphony Orchestra one and all earned the thorough enjoyment of a long drink after the opening concert of the season, October 20. Their exertions were



such, at any rate, as to leave the listener positively dizzy. Was there ever a more boisterous concert? The programme began with Elgar's 'Cockaigne.' Someone remarked that Mr. Albert Coates was not content to let Elgar's brass band march down the street, but—like hospitable people in the country when the Christmas carollers come round—invited it to come indoors to play.

The whirlwind of Tchaikovsky's 'Francesca da Rimini' set the mood for the whole concert. Dante saw Francesca's dishevelled shade being buffeted round Inferno in a sempiternal gale. Well, the L.S.O. gale lasted only two hours, but at the end off one felt even sorer for Francesca than after reading the Sixth Canto. Things became indistinguishable in that hurricane of sound. What can be remembered to say about Pick-Mangiagalli's 'Sortilegi'? The Italian element in this composer became confused with that which is Czecho-Slovakian. The pianist, however, stood out. He was Solito de Solis. Franck's Symphony, nowadays the toy of the virtuoso-conductor, likewise put in a wildly dishevelled appearance.

We can the more frankly say how extravagant Mr. Coates seemed to us that night since in the Wagner programme of the next L.S.O. concert (November 3) he was very good indeed. There were very large extracts from 'Tristan' and 'Siegfried,' with Miss Florence Austral and Mr. Tudor Davies singing.

Miss Ethel Leginska conducted the same orchestra on November 5 (Beethoven's seventh Symphony, 'Die Meistersinger' Overture). This vivacious young person will soon have boxed the compass. She composes, and gave us some of her pieces on this occasion. And she also played in a Pianoforte Concerto (Bach, F minor), conducting as she played. Her conducting was by no means ineffective, and whether one fell in with her views or not, it assuredly was she who was calling the tune. A versatile woman, indeed! If she still has leisure amid these different calls, she should develop those choreographic gifts of hers which, to judge from the lithe grace of her conducting, would entitle her to figure in a Russian Ballet. C.

#### CHORAL CONCERTS

An afternoon was passed in the Royal Albert Hall on November 15 by a large audience, and probably by the Royal Choral Society, in regretting that Berlioz was so inhumanly averse to the writing of good tunes. In 'Faust' this perversity of his was continually loosening the strings of our attention. There are whole-time admirers of Berlioz, and Mr. Hamilton Harty, who conducted this performance, is believed to be one of them. The rest of us, perfectly willing to be convinced, could only wait for the thrills, and hope that they would not be long in coming. Yet this odd, arid music had a strange attraction. Whatever one thought of the ideas one could always enjoy the character-drawing. Every person, mood, and situation is done to life, and where in a concert drama will you find such opportunities as in this Drury Lane cast of devil, lover, betrayed one, merry-makers, students, cavalry, infantry, sylphs, and demons? It is interesting to see how an old, familiar work weathers through the storm of modern music. This 'Faust' of Berlioz seems to creep into harbour Ulysses-like amid all the foundering. The performance was satisfactory, although the choir had not made a full study of all the details. Mr. Joseph Farrington as Mephistopheles was excellent.

The Philharmonic Choir has not yet given the perfect performance of Bach's Mass in B minor, but the annual improvement in the Choir seems to foreshadow it. In any case we are glad that somebody gives us the Mass in Queen's Hall every season. On November 13 Mr. Kennedy Scott gave us what was, taking it all round and looking at essentials, the best performance we have had from a London organization. The little things that went wrong in the non-choral numbers were plainly caused by the scattered positions of singer, conductor, wood-wind soloist, and Mr. Gerald Cooper at his harpsichord. This last instrument came in very gratefully. M.

#### GIRLS' CLUB CHOIRS

It is not always the most important musical events in London that attract the biggest audiences, and there was room for another three or four thousand people in the Albert Hall on Thursday, November 13, when the National Organization of Girls' Clubs held its fifth St. Cecilia Festival.

Why 'fifth'? I do not know, since these great gatherings date back for twelve years or so. Perhaps war interruptions account for the unexpectedly modest numeration. [The Festivals were designed to be biennial. They stopped during the war.—Ed.]

It is worth remembering that, acting on a suggestion of the late W. G. McNaught, a choir of fifty London club girls took part in the Paris International Competition in 1912, when their singing and sight-reading were a complete novelty, and attracted much attention—also, incidentally, a couple of prizes. Dr. McNaught was, I believe, the first conductor of these great London gatherings, being later assisted by Mr. Harvey Grace, who, since his senior colleague's death, has assumed complete control.

It must not be imagined that there is anything of the mere rough and ready 'massed singing' effect about these performances. The programme is an artistic one, and the preparation of it by many sectional and full rehearsals is thorough. Phrasing and blend are very good, and the articulation of these thousand girls would afford a lesson to many professional singers of reputation. Entering the hall a little late, whilst the choir was engaged upon a piece unknown to me, I was able to distinguish every word. This was in a unison song; in the part-songs, where the voices were not all necessarily taking the same words at the same moment, there was a little less clarity, but nevertheless it remains remarkable that the collective enunciation of so big a choral body could prove so distinct.

The choirs taking part numbered forty-three. They came from all parts of London and district, with a few from the country (one from so distant a place as Sheffield).

The accompaniments must have a word. They had been arranged for strings, pianoforte, and organ, by Mr. Cecil Dudley, and the combination proved to be an effective one. Dr. Harold Darke was at the organ, Mrs. Harvey Grace at the pianoforte, and the strings were those of the orchestra of the Golder's Green and Hendon Branch of the British Music Society.

The violin playing of Miss Mary Harrison, and the singing of Mr. Plunket Greene with the accompaniment of Mr. Berkeley Mason, contributed to the variety of an excellent evening's musical entertainment, and incidentally offered an object-lesson to any solo performers numbered amongst the thousand choralists. P. A. S.

#### CHAMBER CONCERTS

It was stated on the programme that this was the first occasion on which a chamber concert had been devoted to the works of Frederick Delius. That is not surprising. Few, if any, composers emerge successfully from such an ordeal, and Delius is not of their number. It is difficult to speak one's mind about his music for several reasons, one of which is that the fanaticism of his declared admirers makes one, according to temperament, either reticent, or inclined too explain too fully. Nobody seriously contests to-day his exceptional feeling for beauty and colour. But his confessed disregard of many factors indispensable to complete craftsmanship create an effect which, tolerable in one work because of the compensating qualities, becomes a progressively accentuated weakness in a long programme. What is luscious at the beginning becomes treacly at the end, not because of any deterioration in the substance, but because its very nature imposes limits upon one's capacity of absorption. Taking these same works severally and individually, the 'Cello Sonata, the two Violin Sonatas—the second of which I thoroughly enjoyed when it was included in a mixed programme of the Music Society—there is beauty in all of them, and they were splendidly played by Miss Beatrice Harrison, Messrs. Albert Sammons and Evelyn Howard-Jones. The last-named was at the pianoforte the whole afternoon. His group of solos included some that

were new, but not very significant, though the Dance for harpsichord will always be a favourite. Mr. John Goss was more fortunate with the songs.

E. E.

Though it was the evening of the Election, and an unpleasant evening at that, the admirers of the Léner Quartet did not allow themselves to be deterred from turning up in force on October 24. One could wish that such staunch support were sometimes extended to our own excellent teams. But nobody will begrudge it to Léner and his colleagues, who have brought the finesse of their playing to an exceptionally high stage. I cannot recall, for instance, when I have heard the *Scherzo* of the César Franck Quartet—which postulates this quality—so perfectly played. The novelty of the evening was a work dedicated to these Hungarian musicians by the Italian composer, Ottorino Respighi. He entitles it a 'Quartetto Dorico,' for which a frequent melodic use of major submediant in the minor key seems nowadays sufficient justification, though the present tendency, to which Respighi is no exception, is to use a kind of neomodern lingua franca to which it is difficult to assign a place in the modal system. However, that is mere hair-splitting. The music is the thing. I found it attractive in a declamatory way, with rather more of accompanied monody than one desires in a string quartet, though towards the end the polyphonic interest quickened to life. It is unashamedly melodic throughout, which is rather a welcome relief nowadays.

E. E.

It is curious to note the difference between the Quartets led by Léner and Waldbauer. The latter, known as the Hungarian String Quartet—though both have an equal claim to the title—has always struck me as being more virile, more impulsive than the Léner, whose tendency is to excel in the graces of quartet-playing. For that reason the Léner played the Brahms in C minor better than Mozart's 'Eine kleine Nachtmusik,' in which there appeared to be some striving towards a romantic interpretation. It was consistent with the players' attitude towards all music. They are obsessed with 'meaning.' Mere delectation does not suffice them. In the great classics, and in their own moderns, this is a virtue among virtues, but Mozart was meant to be delightful rather than eloquent.

E. E.

What a pleasure to have, once in a while, a Schubert programme! As an institution probably it would soon pall, but Gerald Cooper deserves nothing but congratulation for his happy thought in giving us the 'Death and the Maiden' Quartet and the great C major Quintet (two 'cellos), with, sandwiched between them, a liberal selection of songs sung by Mr. John Goss in his most ingratiating manner. The Quartet was the Catterall, and one could have wished for none better. I wish the team visited London more frequently, but I cannot feel surprised that they do not, since it is such up-hill work to attract a steady following. We badly need an active chamber-concert organization.

E. E.

#### GUILHERMINA SUGGIA AND VIANNA DA MOTTA

Three concerts, principally of violoncello sonatas, were given by Madame Suggia and Senhor Vianna da Motta at Wigmore Hall. Spain was the 'cello, the pianoforte Portugal—which always is put rather in the background by its interesting Iberian neighbour. Madame Suggia at these concerts was the *prima ballerina*, and the pianist her harmless, necessary cavalier.

The first two concerts began each with a Sonata of Brahms: F first, E minor second. These Sonatas were written (one seems to recall) with big, bushy old Haussmann in mind. Madame Suggia is a flashing sylphide. It was a great treat to hear her coaxing and drawing out Brahms, with all a woman's wiles. Now she would languish, and again she would give him the least little taste of her temper. As for Brahms, sometimes he responded all

smiles (the Minuet of Op. 38), but sometimes he couldn't or wouldn't be nice (the fugal *Finale* of the same), but would insist on being as cross as a bear, Andalusian witchery or no.

At the first concert the worthy pianist played Schumann's Variations, and the 'cellist some unaccompanied Bach—and (wondrous creature) how! The third concert of the series was announced to embrace all the Beethoven 'Cello Sonatas.

C.

#### SOME SINGERS OF THE MONTH

Frieda Hempel followed Amelita Galli-Curci at the Albert Hall. The friends of the latter had so overdone their fuss that the former benefited by the moderation of her 'preliminary publicity.'

Not that this clever little person is by any means like to the modest violet which prefers to blush unseen. Indeed, in all the Galli-Curci stunt-mongering there has not been any effrontery like Madame Hempel's appropriation of the fame of a deceased singer (Jenny Lind) whom again, at the Albert Hall, on November 16, she 'impersonated' in a manner which on this side of the Atlantic is more usual in the music-hall than in the concert-room. The opinion of Jenny Lind's family on this impersonation would be interesting to have. The only visible excuse for it—that Madame Hempel finds a Victorian costume becoming—is a thought inadequate.

Madame Hempel profited by disappointment—the public's undoubted disappointment, however irrational—in Madame Galli-Curci. There is no need to compare the two singers, for they belong to different types. We do not compare Ruffo with Battistini or McCormack with Martinelli. Galli-Curci is a coloratura, Hempel is a lyric soprano. And not because Hempel sang Verdi's 'Ernani, involami' so admirably do I admit her as truly a coloratura soprano. That song, although demanding exceptional execution, lives by its series of sweeping *cantabile* phrases, and the ornamental is purely occasional.

Galli-Curci, for that matter, encroached on Hempel's field by singing Rimsky-Korsakov's lyrical 'Hindu Song,' with quite as much beauty of tone as there was in Hempel's 'Sandman' of Brahms. Galli-Curci has been detected singing out of tune, but Hempel, too, was not guiltless. Galli-Curci has been upbraided for singing bad music. Hempel is, in the choice of her encores, far from irreproachable.

Madame Hempel's Schubert singing has, at each of her concerts, been unforgettably lovely. She spoilt Bishop's 'Should he upbraid,' by straining for a personal display. She should guard, in upward runs, against a nasal tendency.

Mr. Eric Marshall sang excellent music at his recital at Wigmore Hall, and one was the more pleased since he had been known to sink pretty low on occasion. His gifts are considerable—a baritone voice of beautiful quality, gaining richness from the solidity of the chest wall. The highest baritone songs (say 'Eri tu') do not show him at his best, for he is not yet adept at mixing his registers, carrying his chest tones too high. The true ring was lacking on brilliant extreme notes. But Mr. Marshall's middle and low tones were far better than those of the average baritone.

Miss Megan Thomas sang at Æolian Hall. She has not yet cultivated a very extended field, but she struck out with a voice which sounded frank and free in Grieg's 'Zickeltanz.' There was an individual quality and beauty in it. But her *legato* was not good; it brought about throatiness, and the life went out of the singing. The programme was interesting.

Princess Catharine Yourievsky, at Æolian Hall, sang in the manner of an intelligent amateur. Perhaps through nervousness, she ignored rhythm, and sometimes seemed only imperfectly to know her songs. But whole-hearted praise can be given to her French and Italian, and she had some good high notes. She was at her best in a rather trivial lullaby of Rhené-Bâton. Some of the beautiful and famous songs on the programme were quite out of her reach.

Miss Helen Henschel accompanied herself at Wigmore Hall, in the manner of her famous father. It was a demonstration of a very pretty musicianship, but Miss Henschel's singing, purely *qua* singing, can hardly be



helped thereby. Sometimes, as in Brahms's 'Cradle Song' and 'Serenade,' her vocal poise was not affected, but in his 'Eternal Love,' which, after all, does demand something more than a mere croon, one felt she was making a sacrifice. All the same, it was a concert well worth hearing, for Miss Henschel's self-possession and technical sense enabled her to score a succession of points exquisitely. Her phrasing was admirable, her diction clear and animated. There were English and French folk-songs, and negro hymns.

Miss Tatiana Makushina was one of the most agreeable of the singers of the month. Her voice was big and firm, her upper notes had a fine ring. Sometimes in the excitement of rapid passages, as in Debussy's 'Chevaux de Bois,' she forced her tone, but when her voice had the right reserve of breath it was uncommonly pleasant. And though the singer was not in all her things equally at home, there was often a touch of real imagination. Her worst fault was a rocketing over a big interval without regard to vocal colour, so that there seemed no connection between the two notes. This fault could not be ignored in Haydn's 'Mermaid Song.' She sang Debussy's 'Sentimental Colloquy' beautifully, and her Brahms was above the average.

H. J. K.

## Competition Festival Record

### THE FEDERATION CONFERENCE

A long and interesting day's work opened with an unofficial gathering of adjudicators. This was convened because it was felt that there were points on which some executives—especially of new festivals—needed a few friendly suggestions from judges. The word 'friendly' must be emphasised at the start. The last impression those present wished to give was that they were airing grievances. The fact is, the Festival movement has grown so rapidly, and the important office of adjudicator is so new, that a little crop of problems was bound to arise. It is well that adjudicators should talk them over, rather than attempt to solve some of them single-handed.

#### MARKING-SHEETS

The question of marking-sheets was discussed with thoroughness. Good as the present sheet is generally admitted to be, experience has revealed weaknesses. Some important headings are missing; others might be more simply expressed. It was felt that the arithmetical details are somewhat of a nuisance to most experienced judges; their view is that the available few minutes can be more usefully spent in writing critical comment than in working out proportions of marks. On the other hand, it was pointed out that new hands at judging find the detailed figures a help. The general opinion seemed to be in favour of trying to suit all judges by continuing the present subdivisions, with an alternative arrangement in which the hundred marks are shown as two fifties, one for the technical side the other for the interpretative. A sub-committee was deputed to work out a new sheet, incorporating this and other suggestions.

#### OVER-WORKED JUDGES

The question of over-long sessions and days drew some tales of woe. Everybody who has had even a small experience of judging will realise that several twelve-hour days in succession are a sore burden. Yet some of the speakers said they have had to shoulder it. Similarly, sessions of four or more hours without a break are too much. Here, however, the economic factor comes in. The easing of the judges' hours might mean extending a Festival over an extra day or days, and the hire of halls and other running costs would crush some struggling Festivals. Still, seeing that much of the attractiveness of an evening session depends upon the judge, a jaded specimen is a poor investment. An alert, good-tempered adjudicator is always a draw, whereas a few successive years of evening meetings with a fagged one must have an adverse effect on the box-office.

The meeting was well aware of the financial and other difficulties, and was duly sympathetic. It felt that those present could do no more (and no less) than remind committees of the exhausting nature of the work, and suggest that somehow (often by a tightening up of the organization) adjudicators should be enabled to retain that freshness without which they cannot do their job to their own or their clients' satisfaction.

#### MISTAKEN KINDNESS

Arising out of this question of a reasonable time for rest, was that of hospitality. The adjudicators hoped they would not appear ungrateful if they suggested that sometimes their hosts were a little overpowering in their determination to give the judge a good time. After a long session, a judge would be more than human if he did not desire a brief period of quiet. It was a mistaken kindness to fill up his rest hour with social activities, wherein he had to talk 'shop' or to listen to it. After an interval so spent he was likely to return to the seat of judgment as tired as he left it.

#### CHOOSING THE SYLLABUS

Another point had to do with the choosing of test-pieces. Committees frequently ask a judge to select an entire syllabus. Even in the case of a very small Festival, this is a task calling for some hours of work. Where a big one is concerned, it might well take a couple of days. It was felt that in such cases a fee should be paid; but those present expressed willingness to help committees by looking over the draft of a syllabus and making such suggestions as seemed necessary.

#### THE ADOLESCENT SINGER

The question of adolescent singing (referred to this meeting by the sub-committee appointed to deal with it) was fully discussed, and a recommendation was made that a pamphlet embodying certain practical suggestions should be drawn up and circulated.

This adjudicators' meeting is here given more space than the later proceedings, because a report will not appear in the Year-Book. There would be no point in holding such a meeting unless its general findings reach Festival circles.

At the members' meeting and at the public gathering the balance sheet and annual report were submitted. Good progress all round was shown, but finance will continue to be a difficult problem. The recent public appeal had met with a poor response, as was perhaps to be expected in view of the general shortage of money. The way out is by a very large increase of membership. There ought to be thousands of subscribing members at ten shillings. An income from such a source is more dignified, and far safer than one derived from a few wealthy supporters.

The question of holding a National Festival at the Crystal Palace came up. The idea is one that has been in some of the founders' minds from the start. A handsome offer from the Crystal Palace authorities was made through Mr. John Graham. The meeting seemed to have no clear views on the matter, chiefly, no doubt, because it was brought forward at the fag-end of the day's discussions.

On the face of it such a Festival appears to be a good thing to work for. It would strike the imagination of the public, and bring fresh support. A day's competitions between the winners of the chief Festivals would produce such a feast of choral singing as has never yet been heard. The Crystal Palace has unequaled facilities for a National Festival, though such an event might well be held at other well-equipped centres in rotation: Blackpool and Glasgow at once suggest themselves, because of their admirable halls. Despite the sprinkling of cold water thrown on the scheme by some speakers, it is difficult to see why an annual gathering at the Crystal Palace should not develop into an immense popular success on the lines of the Brass Band Festival.

The Conference owed much to the tactful control of Mr. F. H. Bisset, who took the chair, owing to Sir Henry Hadow's absence abroad. The room was not a good

choice for a meeting of the kind, being very bad for sound. Moreover, its seating arrangements made the occasion too much like a formal public meeting. A gathering at which discussion is the chief element calls for a hall in which the seating can be oval or semi-circular. Still, it was a good day, and bore witness to the intense vitality of the Festival movement.

H. G.

We have received the syllabus of the Bedfordshire Festival, to be held on March 2-13. The annual report tells of an astonishing growth and a highly satisfactory financial condition. The figures showing the development of the Festival since its start in 1921 are worth quoting :

YEAR.	ENTRIES.				
1921	...	...	...	...	694
1922	...	...	...	...	916
1923	...	...	...	...	1,171
1924	...	...	...	...	1,533

These figures are not merely the result of distended solo classes. The choirs at the 1924 Festival numbered two hundred and two—an increase of forty-two. An even more gratifying feature is the large part played by the schools of all kinds. Thus, at the last Festival the singers in junior choirs totalled no less than 3,684, as against 1,700 senior chorists. Bedford is fortunate not only in its energetic executive, but also in the support given by the County Education Authorities. The statement of accounts shows a balance in hand of £166. Splendid! (By the way, we wish the committee would drop the word 'Eisteddfod' from the title. It has no point at an English Festival, especially when the Festival doesn't happen to be an Eisteddfod.)

#### COMPETITIONS IN LONDON

The LONDON FESTIVAL will be held at Central Hall, Westminster, from Tuesday, March 17, to Saturday, March 28, the intervening Sunday excluded. The 136 classes of the 1924 syllabus will be expanded to 151, the additions being classes for Y.M.C.A. choirs, Girls' Friendly Societies, conductors, junior orchestral violins (unison), and various sub-divisions in the junior classes. The principal choral tests for mixed-voice choirs are 'As Vesta was' (Weelkes) and 'The Lady of May' (Boughton). There are twenty-six adjudicators. The syllabus gives particulars of special reductions in railway fares for competing parties and individuals. All choral classes are open to choirs from any district. The hon. secretary is Mr. T. Lester Jones, 130, Belgrave Road, Wansted, E.11.

The SOUTH-EAST LONDON FESTIVAL will be held at Bermondsey Central Hall on February 21 (junior competitions), February 28 (junior concert), March 7 to 13 (senior competitions), and March 14 (final concert). All the competitions are for concerted performance—choral, orchestral, and chamber music. The music for massed performance on March 14 (under Dr. Malcolm Sargent) is Brahms's 'How lovely are Thy dwellings,' Mendelssohn's 'Be not afraid,' Holst's 'I vow to thee, my country,' and Parry's 'Jerusalem.' The hon. secretary is Miss Helen Ridley, 34, Emperor's Gate, S.W.7.

The NORTH LONDON and the SOUTHERN AREA FESTIVALS are in progress as we go to press. The principal competitions occur too late for reference in this issue.

A new Festival will be inaugurated at WIMBLEDON on February 18-21. It starts with fifty-two classes for various kinds of musical performance, six for elocution, and twelve for solo dancing. The syllabus may be obtained, for the price of postage, from the hon. secretary, Mr. T. Lidstone Found, 79, Worple Road, Wimbledon.

KEIGHLEY.—The 'Summerscales' Musical Competitions were held on November 8 and 15. Choral singing to compare with the best was heard in the two chief classes. Todmorden was the best male-voice choir in Fletcher's 'The Sailor's Return' and Rutland Boughton's 'The Blacksmith,' the competitors including Colne Orpheus and Habergam. Mixed-voice choirs sang two works of Parry—'My delight and thy delight' and 'Tell me, O love'—and Keighley Vocal Union (Mr. W. H. Whitaker) repeated its success of last year.

## Music in the Provinces

ABERYSTWYTH.—'Hiawatha's Wedding-Feast' was performed on November 14 at the University College concert. Mr. W. R. Allen conducted, and Mr. T. J. Pickering was the soloist. The orchestral numbers, conducted by Dr. W. J. de Lloyd, included Mozart's 'Schauspiel Director' and Handel's Overture 'Tamerlane.' Another Handel Overture, 'Julius Caesar,' was played, arranged for orchestra by Mr. Kenneth Harding, who conducted.

ALDEBURGH.—On November 5 a folk-song concert was given in Belstead Gymnasium Hall in aid of the Cecil Sharp Memorial Fund. Miss Winifred Holloway sang old English and French folk-songs, including 'The Nightingale' and some by Henry Lawes. Miss Lilian Locke sang German Lieder and modern songs.

ALNWICK.—The local branch of the British Music Society is now a hundred and twenty strong. On October 4 Dr. Whittaker lectured on 'Modern British Music,' Miss Annie Lawton singing illustrations.—On October 27, a string quartet (Miss Avice Sealey, Miss Irene Hambleton, Mrs. Nicholson, and Mr. Louis Speyer) played works by Purcell, Schubert, Glazounov, and Dvorák. Mr. John Wightman sang.

BANGOR.—Rutland Boughton's 'Celtic Prelude' was given at the College concert on October 18. Mr. E. T. Davies lectured on 'Rhythm and Melody.'

BIRMINGHAM.—The second symphony concert, on November 4, was distinguished by a fine performance of Elgar's second Symphony, under Sir Landon Ronald. The other works in a greatly enjoyed programme were a Haydn Violoncello Concerto, played by Miss Beatrice Harrison, Dvorák's 'Carneval' Overture, and Bizet's 'L'Arlésienne' Suite, as arranged by the conductor.—It has been decided to close down the Saturday night popular concerts given by the City Orchestra.—The Birmingham City Police Band, under the direction of Mr. Richard Wassell, gave its annual series of concerts early in November. At one concert, several pieces specially written for military band by Dr. Vaughan Williams were played, with the composer in charge of the performances. The pieces—a Toccata, a Quick March, and a Folk-song Suite—are all effectively scored, showing how much can be done with the military band combination. Mr. Richard Wassell had transcribed Bach's C minor Fugue for military band for the occasion.—The Catterall Quartet gave the first concert of a series on October 29. The playing of Beethoven's Quartet in C sharp minor (Op. 131) was especially beautiful. A set of 'Lancashire Sketches' by Whittaker received their first performance in this city.—A concert by the Wolverhampton Musical Society included performances of Bantock's 'Golden journey to Samarkand' and Bach's 'Blessing, glory, wisdom.'

BRISTOL.—John Ireland's second Sonata for violin and pianoforte was played on October 29 by Mr. Frank Thomas and Miss Désirée MacEwan.—The Clifton Chamber Quintet opened its twenty-second session on November 10 at the Musical Club, St. Paul's Road. The players were Mr. Maurice Alexander, Miss Hilda Barr, Mr. Alfred Best, Mr. Percy Lewis, and Miss Winifred Davey (pianoforte). Beethoven's String Quartet in F, B. J. Dale's Phantasy in D minor for viola and pianoforte, and Dvorák's Pianoforte Quintet in A made up the programme.—Under the auspices of the West of England Education Association Dr. Walter Carroll lectured at Victoria Rooms on November 1, on the choice and teaching of school songs. Miss Gertrude Riall sang illustrative songs.

CAMBORNE.—The Cornwall Symphony Orchestra, conducted by Dr. C. Rivers, opened its season on November 2. The orchestra, which has grown since last season, played the 'New World' Symphony, the Overture, 'Egmont,' Saint-Saëns's 'Danse Macabre,' Smetana's Overture to 'The Bartered Bride,' and a Fantasia, 'Flora day at Helston,' composed by the Rev. C. Daly Atkinson.



**CARDIFF.**—Under the auspices of the Chamber Music Society the Léner Quartet opened the season on October 21, playing works by Borodin, Haydn, and Beethoven.—The Wieniawsky String Quartet, a group of local players, of whom the leader is a daughter of Wieniawsky, played a Quartet by that composer on October 30.—At Park Hall, on November 2, Mr. Herbert Ware's String Orchestra played a Suite in E, by Fletcher, Cardiff and District Male Choir, conducted by Mr. T. Lewis, sang the National Eisteddfod test-pieces. Mrs. Ware played violin music, and Mr. Bernard Ross was the singer.—Mr. Ware's Orchestra played Beethoven's Symphony and a Weber Piano-forte Concerto, with Miss May Jones as soloist, at Cory Hall, on November 12. Mr. John Jenkins contributed analytical remarks.

**COLCHESTER.**—At Moot Hall, on November 12, Miss Irene Brettell gave a violin recital, with Mr. Harry Isaacs at the pianoforte. They played Pianelli's early 17th-century Sonata, and that of Elgar.

**EDINBURGH.**—Sir Hugh Allen lectured before the Scottish School Music Association on October 19 on 'Musical Education.'—On the same date the Max Mossel concerts opened with a pianoforte recital by Moiseiwitsch.—Prof. Tovey's series of Sunday concerts opened on October 20. The Reid Orchestra played Beethoven's second Symphony and Bach's Concerto in D minor for two violins and strings, with Mr. Walter Jupp and Mr. J. M. Begbie as soloists, and Prof. Tovey at the harpsichord. Mr. A. Hemington conducted some of the items.—The first of a series of seven orchestral lecture-concerts for school-children was given on October 31 in Usher Hall, under the auspices of the Education Authority. Mr. Herbert Wiseman was the director, and explained the various groups of the orchestra. Music by Mozart, Tchaikovsky, Handel, Dvorák, Brahms, and Glinka was played in illustration.—The Queen's Hall Orchestra and Sir Henry Wood gave a concert in Usher Hall on November 4. By the use of Duo-Art pianoforte records Miss Myra Hess, Mr. Harold Bauer, and Mr. Percy Grainger were heard in Concertos of Grieg, Saint-Saëns, and Tchaikovsky.—Prof. Tovey played in his own Pianoforte Quartet and Schumann's Pianoforte Quintet at a University Historical concert on November 6, given in memory of Frederick Niecks. The Edinburgh Quartet were the string players.—In Central Hall, at Tolcross, on November 8, an innovation was made in the Popular Concerts by encouraging young local artists of talent.—The Royal Choral Union, with orchestra, performed 'Elijah' on November 12. Mr. Greenhouse Alt conducted, and the principal singers were Miss Doris Vane, Miss Dilys Jones, Mr. Herbert Thorpe, and Mr. Herbert Heyner.—At Usher Hall, on November 13, the Reid Symphony Orchestra, conducted by Prof. Tovey, played Brahms's second Symphony, Haydn's in D, and Glazounov's 'Scène dansante.' Mr. George Parker sang Arias from two Bach Cantatas.—Recitals have been given by Miss Mary Grierson and Mr. Robert Taylor (pianoforte), Mr. P. Snowden and Miss Marie Thompson (vocalists), M. Lidus van Giltaz (violin), and Prof. Tovey, in a programme that illustrated the three periods of Beethoven.

**EXETER.**—At the opening meeting of the Chamber Music Club, the chief works performed were Martin Shaw's String Quartet in A minor and Brahms's 'Liedeslieder' Walzer, with four voices and two pianists.—On October 29 M. Cortôt played all the Chopin Preludes at his pianoforte recital, under the auspices of Messrs. J. C. Guest.—The String Orchestra, founded by Mr. Edward Petherick, and conducted by Mr. A. J. James, played Mozart's 'Kleine Nachtmusik,' Elgar's 'Serenade,' an 'Air de Ballet' by Percy Pitt, and Grainger's 'Mock Morris,' on November 6.

**EXMOUTH.**—At Southlands High School for Girls, on November 5, the English Trio gave an excellent programme, including Brahms's Pianoforte Trio in C major.

**GLASGOW.**—The Saturday concerts of the Choral and Orchestral Union began on November 15 with an orchestral programme. Weingartner conducted Brahms's third Symphony and Dvorák's Symphonic Variations.—John

Ireland's Pianoforte Trio in A minor was played at the chamber concert which opened the thirty-fifth season of the Athenæum School of Music.

**HUDDERSFIELD.**—The fine singing of the Holme Valley Male-Voice Choir at its annual concert at Huddersfield Town Hall, on November 8, made a great impression. Notable items were Holst's 'A Dirge for Two Veterans,' Bax's 'Now is the time of Christinas,' Cyril Scott's 'The Rat-Catcher,' and Elgar's 'Feasting I watch.' Mr. Irving Silverwood conducted.—Dr. T. E. Pearson, who succeeds Dr. C. H. Moody, conducted the Glee and Madrigal Society on October 28 for the first time. The programme of part-songs and the like included Parry's Motet, 'Lord, let me know mine end,' Stanford's 'Sweet love for me,' and Bantock's 'The Leprehaun.'

**HULL.**—Mr. Walter Porter conducted the Harmonic Society in Gounod's 'Faust' on November 7. There was an excellent trio of principals—Miss Flora Woodman, Mr. Tudor Davies, and Mr. Robert Radford.—Alick Maclean's 'The Annunciation,' conducted by the composer, was the feature of the Vocal Society's concert on November 12. The rest of the programme consisted of 'The Golden Legend,' admirably performed under Dr. Henry Coward.

**IPSWICH.**—On October 29 the Cecilia Orchestral Society played in the Public Hall Percy Fletcher's 'The Spirit of Pagantry,' Kala Bela's 'Romantic' Overture, two movements of Mozart's thirty-sixth Symphony, and some pieces of Percy Grainger. Mr. W. Osborne conducted.—On November 5 Mr. Albert Sammons and Miss Doreen Kendall, assisted by Miss Margaret Ablethorpe, gave a violin and song recital in the Public Hall.—At a concert of the Chamber Music Club, the English Trio (Miss Marjorie Hayward, Mr. Cedric Sharpe, and Miss Ethel Hobday) played Frank Bridge's Phantasy in F sharp minor, as part of a long programme.

**LEAMINGTON.**—The Orchestral Society opened its thirty-seventh season on November 15 before a record attendance. Miss Morwenna Felce played Mozart's E flat Pianoforte Concerto, and songs were given by Miss Joan Elwes. Mr. Walter Warren conducted also Dame Ethel Smyth's 'Boatswain's Mate' Overture, Svendsen's first 'Norwegian Rhapsody,' and other works.

**LEEDS.**—The Symphony, 'Old England,' by Mr. Harding Churton, was given for the third time at the Leeds Orchestral Concert on October 25. Mr. Aylmer Buesst also conducted Strauss's 'Don Juan,' Cherubini's 'Water-carrier' Overture, and the Schumann Pianoforte Concerto, in which Mr. Rummel was soloist.—Mr. Edward Maude and his String Orchestra gave a very attractive concert at the University on October 29. The programme included Holst's Concerto for flute and oboe, Frank Bridge's Suite in E, Bantock's Suite, 'In the Far West,' Julius Harrison's arrangement of a Bach Fugue, and a Suite arranged by Arthur Bliss from Purcell's stage music.—The 'Noontide recitals' at Trinity Church have kept up their interest with organ music, singing (Brahms's 'Four Serious Songs,' given by the Rev. R. H. A. Bullock, Precentor of Leeds Parish Church), violin playing, and chamber music (Mozart's C major Quartet, K. 465).—Quartets of Haydn, Beethoven, and Dvorák were played under the leadership of Mr. Laurence Turner at a Leeds Bohemian chamber concert on November 5.—Mr. Roy Henderson has given a successful recital, and M. Cortôt has visited us with a familiar programme.—An excellent programme was given by the Leeds New Choral Society on November 12, under Dr. C. H. Moody. It included a 'Te Deum' of Purcell, two of Holst's 'Choral Hymns from the Rig Veda,' a 'Choral Elegy' by Dr. Moody, Wesley's 'In exitu Israel,' Handel's 'Ode on St. Cecilia's Day,' and Parry's 'The Chivalry of the Sea.'

**LIVERPOOL.**—The first of a series of orchestral concerts organized by Messrs. Rushworth & Dreaper took place in Picton Hall on October 19. Beethoven's eighth Symphony and a selection from 'Tristan and Isolde' were the chief items.—An orchestral concert for children was given in the afternoon.—At the Philharmonic Society's opening

concert, on October 21, when Sir Landon Ronald was conductor, the first half of the programme was dedicated to the memory of Sir Charles Stanford. His Overture, 'Shamus O'Brien,' Prelude to 'Œdipus Rex,' fifth 'Irish Rhapsody,' 'Sea Songs,' and two part-songs were performed. Schumann's fourth Symphony was also included.—The M'Cullagh String Quartet gave a recital at Crane Hall on October 29, playing two 'Romantic Poems' by Alfred Wall.—By way of developing the critical faculty among its members, the first concert of the B.M.S., in Rushworth Hall, on October 30, took the form of a musical programme and talk. Performances were given of Three Rhapsodies for string quartet (G. Dyson), a Song Cycle for tenor voice, string quartet, and pianoforte (Ivor Gurney), a Poem for oboe, violin, and pianoforte (Felix White), and a Quartet for violin, viola, cello, and pianoforte (W. T. Walton). The performers included the M'Cullagh String Quartet.—At the Popular Orchestral Concert on November 1, Miss Allen lectured on the string section of the orchestra. Among the works played were Holst's 'St. Paul's' Suite and a Fantasia on 'Three Blind Mice' by B. Crawley (one of the viola players in the orchestra).—Weingartner was the guest conductor at the Philharmonic Concert on November 4, when Brahms's second Symphony and Elgar's 'Enigma Variations' were the principal works.—On November 7, the Tudor Singers gave a programme of part-songs, madrigals, and shanties in the Sandon Studios. Stanford's 'Blue Bird,' Peter Warlock's 'Bring us in good ale,' Norman Peterkin's 'Once there was a young sailor,' and Holst's 'I love my love' were items in an excellent programme.—On October 22 the Chester Pianoforte Trio played works by Arensky and Beethoven, and a Trio by Alice Verne-Bredt.—Among the interesting recitals have been that of Mr. John Goss, for the B.M.S. on November 13; and that of Miss Olga Lynn and Mr. Lawrence West, who played Rutland Boughton's Sonata in D for violin and pianoforte, on October 23.—The Liverpool Welsh Choral Union gave a first performance of its conductor's, Mr. T. Hopkin Evans, Eisteddfod cantata, 'Kynon,' on November 15. In this work of an hour's duration, the composer has handled his libretto, by H. Elvet Lewis, Archdruid of Wales, with conspicuous ability. The choral writing is clear, vigorous, and vocal, and in his orchestral scoring Mr. Evans shows no less ready skill. In these directions the work is exceedingly effective. The music makes an undeniable appeal in its dramatic and national note, and conductors on the look out for an effective short choral and orchestral work would find it in 'Kynon.'

MANCHESTER.—The five concerts of the Hallé series heard under Mr. Hamilton Harty's guidance have found both band and conductor accomplishing a succession of *tours de force* in the Brahms No. 1, César Franck in D minor, Strauss's 'Zarathustra,' the 'Faust' of Berlioz, and Harty's recently-written 'Irish' Symphony. Especially have the readings been full of point and often of surpassing illumination, but the discipline of the band has now attained a refinement where its responsiveness to Harty's interpretative wishes (and even to his occasional caprices!) has apparently reached the point of intuition. The greatest reading of César Franck's Symphony here was in the early years of the war, under Beecham, when our British emotions thrilled responsively to the grandeur of the Belgian resistance—the period of Emile Cammaerts and Elgar's 'Carillon.' One does not touch such emotional heights more than once in a life-time's experience. All future performances of Franck's D minor will inevitably have to measure up against that one, and it is more than enough if to-day's readings come within even reasonable distance of that supreme experience. Over eleven years have passed since my last hearing of 'Zarathustra' (under either Richter or Balling), and instantly one fell under its spell, the mighty uplift of that evocation of sunrise making you, like the Gaels of old, standing on cliff or mountain-top, instinctively bare the head in the presence of such overwhelming grandeur. The Abermenschian quality of the Nature-theme in its dance form, bounding along from height to height—all the old fascination of the work, gripped one again as in a vice. The performance

of Berlioz's 'Faust' was spoiled for many of us on its vocal and choral side by the use of an unfamiliar text. Many in the audience had the old Chappell score, almost consecrated here by its use (since Hallé's early days) at twenty-sever performances, and many strains fell on the ear in such unfamiliar fashion as seriously to disturb enjoyment. In Miriam Licette, Tudor Davies, and Robert Parker we heard a trio of singers born to an adequate interpretation of the three character-parts. Harty's besetting sin of excessive speed was once again in evidence; possibly he had not rid himself of the exhilaration of his trip on Honegger's 'Pacific 231' express a few days before! This locomotive sketch of Honegger's has no melodic value in the lyrical sense which one feels in Kipling's 'MacAndrew's Hymn,' or the same author's other locomotive story in the 'Day's Work' volume, but for anyone who has had experience on the foot-plate itself, the 'Pacific 231' is simply a marvellous translation into tone—ugly in some ways, it is granted, but having beauty in veracity for any who have ears to hear. Harty's 'Irish' Symphony had its first performance since its composition during the past summer. He bases the work on native melodies, and some of his themes, he tells us, have been worked up again from an early symphony for an Irish 'Feis' a score of years ago. It is purely objective music, the four movements being headed: 'On the Shores of Lough Neagh'; 'The Fair Day'; 'In the Antrim Hills'; and 'The 12th of July.' The Irish melodies have been selected with an uncommonly deft appropriateness for the job of symphonic-music-fabrication, only matched by the almost uncanny certainty with which all the orchestral devices are manipulated. Apart from the thematic material published in the programme, the composer added an extremely graphic account of some early biographic experiences, which deserve a wider public than that of the Free Trade Hall on November 13. The distinguishing features of chamber music during this period were the visits of the Léner players and Mr. Ernst Dohnányi's co-operation with the Catterall Quartet in his 'Cello Sonata and the E flat minor String Quartet, in which the playing was as distinguished as his composition. He left on Manchester indelible impressions of his powers as an executant-musician, and only a further appearance at our major orchestral concerts will satisfy Manchester's longings.

NEWCASTLE.—The Bach Choir opened its season on November 1 with a fine programme of choral and pianoforte music. The Magnificat from Byrd's 'Great Service,' and two part-songs by Herbert Howells, 'The Shadows' and 'Creep afore ye gang,' were given by the choir under Dr. Whittaker. Miss Harriet Cohen played old English pianoforte pieces and Bax's second Sonata.—The Glee and Madrigal Society had two hundred and fifty school-children in its audience on November 5, and sang part-songs to them, under Mr. R. W. Clarke's direction.

OXFORD.—At the Playhouse, on October 19, the Elizabethan Singers (sextet) sang madrigals and part-songs by Weelkes, Dowland, Byrd, Morley, Wesley, Elgar, Harold Rhodes, and Orlando Gibbons's 'Cryes of London.'—On October 21 Miss Fiona McCleary and Miss Miette Hardy gave a pianoforte and song recital at St. Hugh's College, under the auspices of the College Musical Society. The pianist played a Study by Szymanowski, Moeran's 'The Lake Isle,' and Ireland's 'Amberley wild brooks' and 'Equinox.' Miss Hardy sang songs by Duparc, Purcell, and Quilter.—At the second Subscription Concert, on October 23, the English String Quartet played in Ravel's Septet (for harp, flute, clarinet, and strings) and Schubert's Octet.—At the Masonic Hall, on November 7, Mr. Eric Hurst, Mr. Ernest Pitcher, and Miss Bertha Steventon gave a violin, pianoforte, and vocal recital. Dvorák's Sonatina in G was one of the items.—The chief visiting recitalists have been Hofmann and Dohnányi.

PENISTONE.—The new Penistone and District Musical Society made its first appearance on November 5, and performed Sterndale Bennett's 'The May Queen,' under Mr. A. Harley's direction.



PLYMOUTH.—On October 29, the Samuel Coleridge-Taylor Choral Society performed the 'Hiawatha' Trilogy in collaboration with the string band of H.M. Royal Marines. The conductors were Mr. Douglas M. Durston (of the Society) and Lieut. P. S. G. O'Donnell, and the principal singers were Miss Hilda Blake, Mr. Walter Glynne, and Mr. Howard Fry.—On Armistice Day the Madrigal Society and the string band of H.M. Royal Marines performed Holst's 'Hymn of Jesus' and Elgar's 'For the Fallen.' Dr. Harold Lake was the Society's conductor, and Lieut. P. S. G. O'Donnell conducted orchestral works.

PORTSMOUTH.—The Quartet Players opened their fifth season, on October 23, with an audience that overflowed on to the platform. Mr. Arthur Cranmer sang. Chamber music has now a big public at Portsmouth, thanks chiefly to the pioneer work of Major R. Bullin, the viola player of the party. His colleagues are Mrs. Bullin, Miss Ursula Luker, and Mr. Stanley Blagrove. Their programmes are of first-rate quality, and the audience averages about a thousand.

SCARBOROUGH.—The Musical Society and the Leeds Symphony Orchestra joined forces on November 4 to perform Holst's 'The Cloud Messenger' and Stanford's 'Phaëdra' under Mr. H. C. Keeton. The orchestra was heard alone in Holst's 'St. Paul's' Suite and Rimsky-Korsakov's 'Scheherazade.'

SHEFFIELD.—For the Subscription Concert of November 7 Sir Henry Wood and the Queen's Hall Orchestra came from London, and they and Madame Suggia gave Dvorák's Violoncello Concerto. The Symphony was Mozart's 'Jupiter,' and there was a 'Brandenburg' Concerto.—Some unfamiliar music was heard at the University mid-day recital on November 14. It included a Viola Sonata by Grazioli (1735-1820) and flute solos by Ropartz and Ravel.

SHIPHAM (SOMERSET).—At the October meeting held here by the Mendip Musical Society, the works performed were Fauré's Pianoforte Quartet in C minor and Brahms's Violin Sonata in D minor.

SIDMOUTH.—Opening the season of chamber concerts organized by Miss M. Allen and a committee of ladies, on November 6, the English Trio played Frank Bridge's Phantasy Trio in F sharp minor and Trios by Beethoven and Rachmaninov.

SOUTHAMPTON.—Portland Baptist Church Choir, conducted by Mr. Fred C. Gange, sang 'Just as the tide was flowing' (Vaughan Williams), Eaton Fanning's 'Song of the Vikings,' and some numbers from Sterndale Bennett's 'May Queen' on November 5, and Miss D. K. Cook played violin music.—A programme of the Charles Williams Octet included the Overture to 'Rienzi,' Ponchielli's 'The Dance of the Hours,' and Eric Coates's Overture, 'The Merry-makers.' Mr. Clement Harvey, the pianist, played a set of variations written by him on Moszkowski's Valse in A flat.—Mr. Rummel gave a pianoforte recital at the Coliseum on November 10, under the auspices of the Chamber Music Association.

STOWMARKET.—The East Anglian Association of Musical Societies met on November 8, fourteen delegates being present, and it was decided to extend the Association to Cambridgeshire, Mr. Noel Ponsoby, organist of Ely Cathedral, having asked the Association for assistance for the performance of Byrd's 'Great' Service in the Cathedral next year. It was resolved to take immediate action in collecting and preserving Suffolk folk-tunes. A chamber concert followed the business. The Lorient Trio—Miss Margaret Lorient (violin), Miss Kathleen Hill (cello), and Miss Bertha Roberts (pianoforte)—played Arensky's Trio in D minor and Mendelssohn's second Trio, and Miss Elsie Fisher sang.

TORQUAY.—In the course of an Armistice Day programme the Winter Orchestra, conducted by Mr. E. W. Goss, played Foulds's 'Keltic Suite' and some Elgar pieces. On the following date the 'Ruy Blas' Overture was given, and a string party performed Beethoven's Quartet, Op. 16. Other works played during the week were Schubert's Overture in B flat, a Suite by Cowen, 'Cupid's Conspiracy,' a 'Suite Archaique' by Gabriel Marie, a selection from Tchaikovsky's 'Eugen Onegin,' and the 'Hebrides' Overture.

TRURO.—On November 3 the Cornwall Symphony Orchestra repeated the programme it had performed the day before at Camborne.

YORK.—The Symphony Orchestra, which consists of amateurs, was joined by members of the Leeds Symphony Orchestra on November 5 for the performance of Beethoven's second Symphony, three English Pastorals by Ernest Farrar, and other pieces. An excellent selection of songs was given by Miss Etty Ferguson. Mr. H. A. Bennett conducted.—The English Singers gave a characteristic programme on October 25.

## IRELAND

BELFAST.—The Philharmonic Society fitly celebrated its jubilee by performing 'Elijah' at its concert on October 17—this oratorio having been the piece given at the initial concert of the Society in October, 1874. Not many Irish musical societies can boast a continuous existence of fifty years, and therefore it is a matter for congratulation that Belfast has nobly kept the flag flying for half-a-century. Certainly the admirable performance of 'Elijah' was a triumph for choir and orchestra, under the baton of Mr. Godfrey Brown, with Mr. J. H. MacBratney at the organ. The soloists were Mr. Herbert Heyner, Miss Helen Anderton, Miss Dorothy Silk, and Mr. Ben Morgan. At its second concert, on November 14, the Society did honour to its senior member and hon. secretary, Sir Charles Brett, who was unfortunately ill and unable to be present. Sir Charles, during the fifty years of his connection with the Philharmonic, has been its best and wisest friend, and it was fitting in this year of its Jubilee that the Lord Mayor of Belfast (Sir William Turner) and some four hundred members of the Society should join to mark their appreciation of the 'master mind' of the organization by the presentation of an address. The first half of the programme, along with the presentation ceremony (Mr. Alfred Brett represented his father), was broadcast. The artists included Mr. John Goss, Miss Megan Foster, Miss Beatrice Harrison (cello), Miss Kathleen Monkwell, and Miss Margaret Harrison (accompanists). Choir and orchestra gave excellent performances of Vaughan Williams's 'Toward the Unknown Region' and Holst's 'Turn back, O man.'—Belfast Broadcasting Station was formally opened by the Duke of Abercorn on October 24. The Lord Mayor said that while from January 1 till September 14 about fourteen hundred and twenty-three licenses were issued at Belfast, from September 15 to October 18 fifty-two hundred and eighty-nine were issued.

DUBLIN.—The Free State Army Band gave an enjoyable concert at the Theatre Royal on October 19, under the direction of Col. Fritz Brase. The music included Mendelssohn's 'Hebrides' Overture and Berlioz's 'Carnaval Romain.' Songs were given by Mr. Joseph O'Mara. The Band gave another concert on November 9, with much success.—Quite a delightful choral concert was given by the combined forces of Miss Culwick's and the Pembroke Choral Societies (in aid of the Citizens' Hall Fund) in the Metropolitan Hall, on November 1, under the direction of Miss F. M. Culwick and Mr. Turner Haggard. Bantock's 'Vanity of Vanities' was splendidly sung, the choirs surmounting the difficulties in rare style, and responding magnificently to the beat of Miss Culwick.—An interesting lecture on 'Free State Municipal Music' was given at a meeting of the Dublin Rotary Club on November 6, by Mr. 'Jimmy' Glover, so well-known as conductor at Drury Lane. Mr. Glover said that municipal music could be supported out of the rates, but he preferred that it should be self supporting by an endowment fund.—Miss Frieda Hempel's 'Jenny Lind' concert on November 8 was well attended, and evoked considerable enthusiasm.—At a recent meeting of the R.I.A.M., Commendatore Esposito was elected a vice-president.—The Gervase Elwes Fund reports subscriptions to the amount of £103, and the committee invites further help towards such a worthy object. Applications had been received from many deserving

cases.—The chamber music recitals of the Royal Dublin Society were inaugurated at the Theatre Royal on November 10, with M. Jacques Thibaud, followed, on November 17, by the Léner Quartet.

## Musical Notes from Abroad

### GERMANY

#### A NEW MUSICAL GENIUS

It is always reassuring to see modern over-intellectualism in music refuted by the appearance of a true genius creating with simple spontaneity. This rare phenomenon revealed itself when Sonja Fridmann-Grammaté was introduced to a circle of musicians and music-lovers by Steinway & Sons. This young woman is indeed the best proof of the persistence of natural gifts hostile to any influence of speculative methods. She plays both violin and pianoforte, but this is not all she has to tell us. In availing herself of these instruments, which she masters with nearly equal skill in a way which may strike us as strange, she displays a kind of improvisatory art more characteristic of past musical periods than of the present. Madame Sonja Fridmann, of Polish origin, but married to a young German painter, has written several Violin and Pianoforte Sonatas of very different styles. Her Sonatas for violin solo are essentially inspired by the melodious nature of the instrument, and contain a mixture of Bachian seriousness and Slavic melancholy, while never losing continuity of invention. The Pianoforte Sonata which we heard springs, however, from the harmonic character of the keyboard. Thus the compositions show a contrast of simplicity on one side and modernity on the other, but the impression remains of a nature which cannot be spoiled by learning. Though her productions reveal some traces of autodidactic development, yet there is evidence of an inborn faculty for giving all musical ideas definite form, and of inexhaustible imaginative power.

#### RICHARD STRAUSS'S 'INTERMEZZO' AT THE DRESDEN STAATSOOPER

For some time Strauss's new 'Intermezzo' has been attracting attention, but rumours concerning it have done much to lessen our interest. Thus it came to be known that the composer, as he has been wont to do since 'Heldenleben,' had made himself and his wife heroes of the 'Intermezzo,' and that he had gone so far in the setting of mere trifles as no composer had dared to do before. The public probably was not wrong in concluding that the music accompanying intimate events could not be very important. So the preface, which I mentioned last month, was considered rather as an excuse for the work than an explanation of it. Under these circumstances the 'Intermezzo' caused some surprise to all who had expected something disappointing. The music is often put to ridiculous purposes, yet it cannot be denied that no other composer could have done this with equal virtuosity. Besides the most prosaic things of every-day life there are in the work some pages worth considering, such as peasants' dances, harmless love-affairs, and reconciliation between man and wife. A mixture of the 'Rosenkavalier' and the 'Ariadne' styles is apparent. The flowing dialogue comes to a stand-still only in orchestral episodes which bridge one scene to another. Richard Strauss was, indeed, not mistaken in making musical dialogue the most interesting part of this 'Intermezzo.' Throughout the work the spoken word—as simple prose, as recitative in all possible forms—is never overwhelmed by the orchestra, however rich the tone may be. Singers and conductor, Herr Fritz Busch, rose to the occasion and did all in their power to satisfy the composer. I do not remember having come across a singer like Madame Lotte Lehmann, of the Vienna Staatsoper, who could so well express all the nuances of the woman's character and sing at the same time with the most beautiful voice.

Though all this is true, and the success of the work very great, the 'Intermezzo' goes no further than its name suggests. It never exceeds the bounds of harmless comedy, and ever remains true to the individuality of its creator, who displays the highest degree of musical loquacity. The stage management was simply wonderful.

### A YOUNG COMPOSER

A new Pianoforte Sonata, Op. 1, was heard twice in one week. Its composer, Hanns Eisler, a very young pupil of Schönberg, shows extraordinary skill both in the polyphonic and harmonic texture of his work, with at the same time, however, a monotony of procedure damaging to its excellent impression. To Franz Osborn and Elsa C. Kraus belongs the credit of playing this Sonata and making it known.

The 'November Group,' that association of painters, poets, and musicians devoted to modern art, invited the Amar Quartet for a performance of some 'Bagatelles' for string quartet by Anton Webern, the most ascetic of all composers. He emphasises the immaterial side of music to such an extent that we hear nothing but *sotto voce* exclamations.

ADOLF WEISSMANN.

### NEW YORK

The orchestral season was opened by three organizations appearing in one week. First the Philharmonic Orchestra, under Willem van Hoogstraten, presented as a novelty Respighi's 'Sinfonia Drammatica.' His 'Fountains of Rome' has been repeatedly performed here, and has been favourably received. Anticipation ran high concerning the Symphony, but it proved a disappointment. It is claimed in Italy that Respighi is a 'master of symphonic style,' while the plain truth is that he has no symphonic style at all, but, like all other Italians, writes purely in operatic style when attempting any composition of length. It is a formless work, beginning nowhere, proceeding nowhere, and ending nowhere, and full as any opera of melodies and incidents that are in no way related each to the other. Moreover, no originality was apparent. The pleasing 'bits' here and there brought to mind extracts from the great German and Russian composers, and even the ideas and manner of other Italians. In spite of these faults there was, however, enough of interest to impress one with the idea that Respighi might write an opera if he chose, and we wish he would so choose, for another Italian name in operatic composition would be welcome. The more classic and scientific forms of music are far better interpreted by their colder-blooded brethren of the North.

For our second orchestral concert, Mr. Stokowski brought over his splendid band from Philadelphia. There was no novelty, only superb interpretations of Brahms's C minor Symphony and three short works of Stravinsky. It really seldom matters *what* the Philadelphia Orchestra plays so long as it plays, and we are not at all surprised at Mr. Ernest Newman's utterance that 'there is no orchestra in England to compare with this in material or discipline.' Occasionally this wonderful band may play something we might call 'tiresome,' but for the work of the Orchestra itself we have (as for Mr. Harold Samuel's playing of Bach) only superlatives to use.

The State Symphony Orchestra (organized for Josef Stransky when he retired from the Philharmonic) celebrated the hundredth anniversary of Bruckner's birth by a performance of his third Symphony, in D minor. Of Bruckner's nine Symphonies the third cannot claim to be the best, but it shows many of the composer's enduring characteristics—the alternating of strong and weak passages, &c.—and it is written in a more popular vein than some of his later symphonic productions. It is a composition calculated to please an ordinary audience, and all Mr. Stransky's audiences want is something that pleases until he comes to Tchaikovsky and Wagner, his two battle-horses, for a concert under his baton without one of these names in the programme is rare.

The New York Symphony Orchestra was the fourth to make its first appearance for the season. Mr. Damrosch induced a calm mentality in his audience by playing Beethoven's fifth Symphony and Vaughan Williams's lovely Fantasia for double string orchestra on a theme by Thomas Tallis (16th century), and then awoke them suddenly with Arthur Honegger's 'Pacific 231,' which carried them to a tremendous pitch of excitement. In these days of programme music, Honegger seems to have been the first to use a locomotive engine for a subject. Beginning with a suggestion of the preparation for a start, we next hear the



start itself, the gathering speed, the great monster roaring and tearing through the night, and finally the journey's end. All this could have been done by many composers by appealing to us only as a wonderful piece of mechanism, but Honegger's locomotive is *alive*, and its vitality impresses us as much as its power. The orchestration is superb. Mr. Damrosch and his men entered fully into the spirit of the composition, and aroused our emotions to the highest pitch of enthusiasm over this extraordinary work. Honegger's name has long been best known by his affiliation with the 'Paris Six,' but none of the others have ever distinguished themselves as he has done in this portrayal of the potentialities of a colossal structure of man's labour, and in the tremendous effect produced on our emotions in the achievement of it.

The novelty at the second Philharmonic comprised three episodes from the two suites of Florent Schmitt written to accompany a French adaptation of 'Antony and Cleopatra.' As programme music the 'episodes' were failures, as even with the assistance of the annotator they conveyed nothing to our minds, and as music . . . But why are we called upon to listen to such emptiness?

Mr. Stokowski's second concert came on the evening of a Presidential Election Day, when only the most dilettante American is interested in anything but the returns, so we were not called upon to analyse any more modern orchestral efforts than those of Beethoven and Mozart.

The Metropolitan Opera House opened on the eve of Election Day, but the first night of the opera season is always primarily a social event, and the music must take second place. Everybody comes to see and be seen, and an old opera is always chosen. 'Aïda' is often given, and 'Aïda' it was this year, produced in all its scenic sumptuousness and the re-appearance of many old favourites among the singers. And yet there was a novelty—the conductor, Tullio Serafin, who made his American début after years of success at Milan, Buenos Aires, and Madrid. He leads with great authority, has an expressive left hand, and pays close attention to the singers as well as to the orchestra. His great vitality and interest in his score are always apparent. He promises to be an acquisition.

The Friends of Music devoted their first afternoon to Bach, their second to Mahler. Their best work is always done in Bach, and no other composer interests their audiences so much as the great John Sebastian, but Mahler is a favourite of Mr. Bodanzky's, so we must sometimes listen to him too—or stay away. M. H. FLINT.

## PARIS

The outstanding event in our musical world these last days has been the death of Gabriel Fauré. The passing of the great master evoked the deep regret of musicians of all schools and tendencies. He was, indeed, a composer who enslaved his art to no transient craze, but ever renewed it by smooth evolution. Keeping to tradition and yet alive to the exigency of modern sensibility, he spread his melodic lines amidst harmonies pregnant with poetry and intimate emotion. Powerful orchestral effects tempted him but rarely, and it is in the domain of chamber music that he unveiled the best of his gift. Special mention must be made of his 'Requiem,' the discreet mysticism of which is framed on classic lines, thus attaining a degree of serenity often lacking in modern music.

Amidst the ever-swelling stream of musical events the critic cannot but choose a few and apologise for the exclusion of the rest.

The Grand Opéra produced a new work, 'Nerto,' a collaboration of Maurice Léna for the text and Ch. M. Widor for the music. The plot is drawn from a poem composed by Frederic Mistral in the Provençal dialect. Satan figures in it as a purchaser of souls, and Love triumphs over him in the end. He wins neither hero nor heroine. M. Widor's music voices the French lyrical tradition as developed by Gounod and Massenet, but preserves its distance from all recent contributions in this art. The melody is conventionally sweet, and the thematic development explains with conviction the inner sense of the subject. The dramatic apparitions of Satan are underlined by fairly realistic touches, but the ear is nowhere molested by any

unexpected shock either in the music or in the score. A few charming popular songs and dance tunes have a refreshing effect.

Friends of symphonic music will learn with pleasure that the Padeloup concerts seem to have come through their tribulations. This heroic group presents its artistic efforts in the Mogador Theatre, where there was a vacancy after the disappearance of the Concerts Modernes. Always alive to modern musical activity, M. Rhéné-Baton, the able conductor of the Padeloup Orchestra, gave his auditors an interesting novelty, the composer of which is Jean Wiener, the remarkable pianist. In his Concerto No. 1 'Franco-Américain' this composer aims at nothing less than re-animating the concerto form by the introduction of jazz music. This is a praiseworthy attempt towards artistic utilisation of what is good in jazz. Happily enough, M. Wiener keeps fast to frank and well-established tonality, and rarely seems to be short of good rhythm.

Musical circles and the public at large are giving due attention to the noteworthy activity of an Italian conductor, Piero Coppola, seconded by Madame Marguerite Nielka and the Padeloup Orchestra. Signor Coppola has been visiting us for some years past, and each time the programmes of his concerts have inspired much interest on account of their quality and variety. The first included Ravel's 'Rhapsodie Espagnole,' and had as closing item Strauss's 'La Vie d'un Héros.' Madame Nielka sang with much conviction and musical intelligence melodies by Aubert, Roussel, Bachelet, and Casella. Two first performances were reserved for the second concert, viz., a symphonic poem entitled 'Crepusculo sul Mare,' by Santoliquido, and 'Pour Orchestre,' by Rudi Stephan. The first-named, in spite of its title, is not purely descriptive music. It conveys the sensation felt by the author at the sight of a sunset on the sea. Santoliquido, as a genuine Italian, commands a flowing melody of a conventional and slightly Wagnerian type. There is warmth and poetry in his music, but the inspiration seems too even and the realisation does not always escape monotony. 'Pour Orchestre,' by Rudi Stephan, is a powerful piece of symphonic music wherein all artifices of scholastic counterpoint and fugue are laid under contribution for the thematic development. Excess of polyphony imparts to this work a severe and almost rugged character, while depriving it overmuch of generous orchestral sonority.

Piero Coppola is rapidly becoming an outstanding figure of our musical world, and his work promises to give us compensation for Kussewitzky's departure to America.

The group 'Pro Musica,' which is the French section of the Franco-American Music Society, gave the first concert of its season to French music. Three noted composers, Kœchlin, Roussel, and Grovlez accompanied their own works, and Madame Jane Bathori, the admirable singer and matchless interpreter of modern music, sang the 'Chanson de Bilitis,' by Kœchlin, 'Invocation,' 'Sarabande,' 'Amoureux séparés,' by Roussel, 'Ronsard à son âme,' 'Noël des Jouets,' 'Sur l'Herbe,' by Ravel, 'Le don silencieux,' 'Sérénade,' by Grovlez, and 'Poèmes de Catulle,' by Darius Milhaud, the latter accompanied only on the violin played by M. Robert Krettly. Madame Madeleine Grovlez, the talented pianist, played with mastery and sincere emotion pianoforte works such as 'Le Glas,' by Florent Schmitt, 'Baigneuses au Soleil,' by Dédot de Séverac, and the third Impromptu by Gabriel Fauré. The concert ended with Ravel's 'Sonatine' for violin and 'cello, played respectively by MM. R. Krettly and P. Fournier.

PETRO J. PETRIDIS.

## TORONTO

Schumann-Heink opened the Massey Hall season this month with a programme of medium interest. She was followed closely by Geraldine Farrar in her wisely conceived 'Carmen' Fantasia, a tabloid version of the opera, in which the famous Metropolitan has retained only the cream of the melodies, dispensed entirely with the chorus, and re-dressed her company of nine along vivid, impressionistic lines. As grand opera has, as yet, always been a failure in Canada, the innovation came as a welcome relief.

Two début recitals have created unusual enthusiasm. Maria Jeritz, so well known through her recordings that

she drew a capacity house, proved that the Metropolitan work does not always ruin for concert-singing every artist it embraces. Her selections ranged from the pure dramatic to the English folk-song, showing, above everything, an extraordinary wealth of tonal-colouring. Roland Hayes, the coloured tenor, after an evening of the purest lyric singing ever heard at Toronto, has now only two rivals here—Chaliapin and Rosing. It is strange that a native of Africa can teach the Anglo-Saxon how to sing his own language. We know of no living vocalist whose diction is so perfect.

The New Symphony Orchestra has already given two concerts. The first contained the Weber 'Jubilee' Overture and Schubert's ninth Symphony, in C major, the other presented the Haydn 'Surprise' Symphony, Liszt's Rhapsody No. 2, and the Schumann Pianoforte Concerto, with Signor Guerrero at the keyboard.

The first of the Hart House String Quartet concerts was entirely successful, both artistically and in point of attendance. The members, who have been practising daily all the summer, gave promise of unlimited ability in Quartets of Beethoven, Haydn, and Debussy.

Paul Whiteman drew his customary thousands, but the enterprise which he so soundly started, viz., musically educating the lower tastes through the power of rhythm and ingenious harmony, seems destined to prove sterile.

Local recitals have been given by T. J. Crawford (presenting a splendid programme of original compositions for soprano, baritone, and violin), Claud Biggs (pianoforte), Ethel Peake (vocalist), Luigi von Kunitz (sonata recital), and Albert David (vocalist). H. C. F.

## VIENNA

### GUSTAV MAHLER'S POSTHUMOUS SYMPHONY

The four weeks' Municipal Music Festival brought so much that was new and interesting that only the more important novelties can be referred to here. Not the least interesting of these was the first production of Gustav Mahler's tenth Symphony—a posthumous work which gains in significance from the reproduction which has just been published, in a beautiful and dignified form, by the Viennese firm of Paul Zsolnay. Inspection of this facsimile score affords a fascinating and gripping insight into the mentality and spirit of this most misunderstood of contemporary composers. No more faithful portrait could be imagined of Gustav Mahler's soul, which was at once that of a wistful child and of a deeply suffering man. The score is replete with hastily penned exclamations of despair, of fear of approaching death (or madness), and with tender and loving words for his wife, Alma. But, above all, we are afforded an insight into the ceaseless pains and sorrows from which sprung the tenderly childlike naïveté of Mahler's melodies which so many have denounced as manifestations of 'banal sentimentalism.'

Only two movements of the Symphony were heard—the *Adagio* which Mahler, after some wavering, had designed as the first movement, and a *Scherzo*, inscribed 'Purgatorio, or Inferno,' which was to have become the third movement. This *Scherzo* is incomplete to such an extent as to lack even the traditional *Trio*. But it is safe to assume that the *Adagio*, which is apparently finished, had by no means assumed its ultimate shape at the time of the composer's death. Mahler's restless spirit was bent on perfection, and none of his Symphonies was by him considered 'complete' before the moment of its first production. It seems extremely doubtful therefore that, had he lived to see it, he would have approved of the performance of so fragmentary a Symphony as this tenth. Plainly it is 'unfinished' in every sense of the word, but allowing all that this term implies, it is a genuinely Mahlerian work, akin in style and idiom to the 'Song of the Earth,' the 'song symphony' which ranges chronologically between his eighth and ninth Symphonies. The tenth is a typical kaleidoscope of continually shifting moods, abruptly changing from exultant passion to deep depression. It has, in short, that element which has induced many to describe Mahler's music as 'erratic,' incoherent, and 'un-organic,' but which, in fact, is merely a manifestation of the composer's nature so strangely compounded of sentiment, sorrow, and childlike fancy. Withal,

the tenth Symphony shows more repose and inner balance of mind than its predecessors, especially in the beautiful singing passages of the violas with which it opens, and which repeatedly occur in the first movement. Franz Schalk's performance of the Symphony, at a special concert of the Philharmonic Orchestra, given at the Staatsoper, was direct but not inspired to a great degree.

### SCHÖNBERG'S 'DIE GLÜCKLICHE HAND'

The Volksoper, which is still—and more than ever—battling against the spectre of complete economic breakdown, achieved one of the most memorable deeds of the entire Festival with its production—the first anywhere—of Schönberg's mimodrame, 'Die glückliche Hand.' This work, composed between 1909-13, was the composer's first effort in music and drama combined, he himself writing the book for what represents a new and singular type of operatic form. It is not opera, or ballet, or indeed music-drama—but a species embodying all three forms. It may be regarded as the last and most logical type of Wagner's 'Gesamtkunstwerk,' a form of drama which unites the elements of music and drama with the possibilities of dance and mimic expression. But Schönberg adds a third element which was still unknown to Wagner's technically less advanced stage, i.e., lighting, which he employs in all its most elaborate and detailed applications. Of the three acting persons—The Man, The Woman, and The Gentleman—only the first is a singing part, the two other characters being restricted to pantomimic gesture. The three figures represent fixed types: the Man, in quest of glory and conquest; the Woman who inspires his deeds, but who, in the end, annihilates him by forsaking him for the Gentleman, a mere well-dressed puppet. The frame for the scant and short action of the drama is provided by a chorus which opens and closes the work—the voices from within the Man's own self which warn him not to lose himself and his purpose in worldly and superficial pleasures.

It is this chorus which discloses Schönberg's real mastery, and it is the one feature which establishes the connecting link between this eleven years' old work and the composer's recent creations. For the rest, the music of 'Die glückliche Hand' is a product of its time—the time of Strauss's 'Salome.' It is to such music that Schönberg's orchestral idiom comes nearest in this work; yet Schönberg reared his own edifice on the ground prepared by Strauss. Nowhere is there any relationship to Strauss's theatricalism, nowhere is Schönberg's music merely the colourful background and pretext for a brilliant scenic picture. Every bar of the work is charged with a message, and music is the servant of drama throughout. Thematic development there is none; nor are there large melodic complexes; nor, indeed, even traces of 'leading motives.' The acting persons are characterised not by individual themes but by orchestral colours. The Woman's grace and fatal charms are embodied largely in the solo violin part, and the rigid brasses paint the virility of the Man. The chorus is employed with that supreme freedom and imaginative mastery which trace a direct line from the last movement of Schönberg's 'Gurrelieder' to his 'Pierrot lunaire.' It is, perhaps, the most ingenious employment of the human voice ever experienced in the history of music. Schönberg's chorus is a symphony of murmuring, muttering, hissing voices; a few sustained tones now and then arise from this wailing, only to submerge again in the ghostly and ghastly ensemble. The polyphonic treatment of the voices is masterly, and its effect overwhelming. The performance, under Dr. Stiedry, was the outcome of infinitely painstaking rehearsals, and proved a thing of admirable perfection. Its effect was weakened, unfortunately, for Schubert's roseate and all-too harmless little opera, 'Der häusliche Krieg' should not have followed it.

### SCHÖNBERG'S NEWEST WORK

It was highly instructive and fascinating to draw comparisons between the Schönberg of 1913, as exemplified by his 'Die glückliche Hand,' and the Schönberg of 1924 who spoke to us from his very latest work, a Quintet for wind instruments. In the first-named, it was still possible to trace his ancestry to certain composers of his day; but the Schönberg of our time follows his own path, which separates him from all who have gone before. The



Schönberg of old, building upon the foundations of tradition, was a revolutionary of the means and possibilities of his age. In the Quintet he has widened the boundaries of the ground which had sufficed for others. It is the first work in which Schönberg's theory of the twelve-tone scale is convincingly worked out. What makes the twelve-tone scale a complete departure from accepted harmonic fundamentals is the fact that the twelve notes of the scale are reached not by augmentation or diminution of the familiar eight-tone scale, or by alterations of the existing chord combinations; each semitone is an independent entity by itself, and leads its own life, irrespective of its relation to chromatic neighbours. The full significance of the new twelve-tone scale is shortly to be explained by Schönberg in a book which he proposes to devote to this subject. The Quintet, it is understood, merely outlines the possibilities of the new scale, without exhausting them. In its ultimate and most logical application, the new harmonic fundament will, according to Schönberg, demand a twelve-part polyphony, whereas the present work, being scored for five instruments, permits merely a five-part polyphonic texture.

The new work is replete with ingenious inspirations derived from the resources of the twelve-tone scale. There is, for instance, no melody in it which would not embody in itself—or in its accompaniment—all of the twelve tones of the scale. There occur no mere repetitions of any given theme, but each motive is subjected to an elaborate and ingenious process of reversion and transformation. Notwithstanding such complicated and strenuous demands placed upon the hearer, a skilled ear may yet perceive, even at first hearing, certain 'melodies' alternately pronounced by the five instruments. The question which still remains is, whether the human power of musical perception will some day become perfected to such a degree as to permit full understanding of the immensely artful texture of such a work at a first hearing, or to derive pleasure from such music without the aid of extended and advanced study. Formally, the Quintet reverts to the traditional scheme; the first movement is in strict sonata form; the second a *Scherzo*, with the customary *Trio* followed by a literal recapitulation of the first section; and the *Trio* falls back on the themes of the preceding movements.

PAUL BECHERT.

## PETER CORNELIUS

BY EDITH A. H. CRAWSHAW

On December 24, a hundred years ago, there was born at Mayence Peter Cornelius (a nephew of the painter of the same name), who is now remembered principally by his songs and other vocal works. Destined originally for the stage, after one appearance (which seems to have been unsuccessful) he abandoned this career and decided to adopt music as his profession. In preparation for the stage he had become acquainted with dramatic literature, and these studies helped to develop his poetic gifts. On the death of his father—in 1844—music with him became a serious study. He spent five years at Berlin under Dehn, who numbered among his pupils Glinka, Kullak, and A. Rubinstein. Cornelius's tendencies were rather towards the modern school of music than to that which enforced the keeping of the strict rules of counterpoint. When twenty-eight years of age he joined a group of young musicians at Weimar who were imbued with the ideas of Richard Wagner, and, under the guidance of Liszt, sought to carry them out. This group eventually founded a separate school, to which the name 'New-German' was given. Cornelius here formed ties of strong friendship with Liszt, who in his turn had a high opinion of Cornelius, speaking of him as 'a most charming, fine-feeling, and distinguished nature.' Cornelius thus describes the life at Weimar:

'What lessons we learnt at the rehearsals for the grand music-performances; what wonders we experienced at Liszt's ear, his controlling hand, the mode in which he explained, inspired, electrified. . . . How merry were our evenings, blithe our nights! The motive of the 'Flying Dutchman' was our pass-word

in the starless dark, the royal fanfare from 'Lohengrin' our good-night call to Liszt, and the jubilant trombone melody before the third Act of 'Lohengrin,' we sang as first greeting to the longed-for Meister Wagner when we sought out the exile in Switzerland.'

The principles of the New-German school were ably set forth by Cornelius in the *Neue Zeitschrift für Musik*, both by original articles and the translation of a series of French lectures given by Liszt. Cornelius's literary work also included the translation of Berlioz's 'L'Enfance du Christ,' of which the composer wrote to Liszt:

'On me dit que la traduction allemande est très bien faite et je te prie de remercier très particulièrement mon exact et spirituel traducteur.'

After translating from the French some of Liszt's articles on Schumann, Cornelius wrote to his mother:

'Everybody who does not know they are translations takes them for German originals. Moreover, it will do me no harm for my name to go hand-in-hand through the world with Liszt's.'

Mr. Ashton Ellis makes this comment apropos the translations:

'Cornelius has left quite enough of his own to sustain him on *his own feet* through the world.'

The comic opera, 'The Barber of Bagdad,' in which Cornelius embodied his new views, had only one performance (1858), and its failure was one cause of Liszt's retirement from his post at Weimar. This opera was revived at Munich in 1885, and given in English by the pupils of the Royal College of Music at the Savoy Theatre, in 1891.

Leaving Weimar in 1858 Cornelius went to Vienna, where Tausig introduced him to Wagner, who soon formed a favourable opinion of him, expressing himself thus in a letter to his wife, Minna:

'He really is the only one among the younger generation to whom I can attribute actual genius, whilst his temperance, modesty, contented mind, and great moral worth place him on a pedestal apart.'

When Wagner left Vienna for Munich at the invitation of King Ludwig II., Cornelius followed, becoming first reader to the King, and later Professor of harmony and rhetoric at the Conservatorium. The opera, 'Le Cid,' produced at Weimar in 1865, may be considered as the outcome of Cornelius's friendship with Wagner.

After one of his trips to Venice, Wagner announced his return to Cornelius by sending him a small Venetian gondola, to which he had attached a *canzona* written to nonsensical Italian words. At the same time Wagner communicated to Cornelius his plan for the composition of 'Die Meistersinger.' So desirous was Wagner of having his friend's opinion regarding this libretto that he arranged for Cornelius to read it in February, 1862. Cornelius travelled from Vienna through floods and floating ice, which impeded the railway traffic, in order to be present at Mayence for the occasion, arriving, after all sorts of adventures and the loss of his overcoat, in a half-frozen condition at his sister's house, and returning direct to Vienna the next day!

A misunderstanding of Cornelius's caused the breach in the intercourse between Brahms and Wagner. The original autograph of the 'new Venusberg music' from 'Tannhäuser' had been committed by Wagner to Cornelius, who was to make a copy of it. Cornelius, thinking the original score was a gift to himself, passed it on to Brahms, who valued it highly, whilst Wagner was expecting its return.

For a third opera, following Wagner's example, Cornelius turned to the legends of the Edda, and was busy composing 'Gnölöd' when he died at his birthplace, Mayence, on October 26, 1874.

It will be as a song-writer that Cornelius is remembered rather than as a composer of operas. His six 'Christmas Songs' deserve mention, also the 'Songs of a Bride' and 'Songs of Grief and Consolation,' in which cycle the wonderful 'Ein Ton' is found. Cornelius deserves to be

remembered in this, his centenary year, for that one song of which Plunket Greene writes in his 'Interpretation in Song':

'The voice-part consists of five sentences, all sung on one and the same note. Here a man is thinking of a woman who is dead. Each sentence tells a different thought and a different emotion; without differentiated tone-colour every thought, no matter what the words, would sound alike. It is in reality a study of five emotions in five colours, a masterpiece of unmonotonous monotony.'

## Obituary

### GABRIEL FAURÉ

Although for the past four years Fauré's health had been frail enough to constitute a constant source of anxiety to his friends and admirers, the news of his death (which occurred on October 31) came as a painful surprise to all. He was well over seventy-nine years of age (the date of his birth is May 13, 1845), and yet it was impossible to think of old age in connection with his music or with himself. The youthful charm and tranquil brightness that always characterised him remained unimpaired, and as a composer he never ceased to display an amazing vitality and alertness. Indeed, some of his latest works, such as the song-sets, 'Mirages' and 'L'Horizon Chimérique,' and the second Pianoforte Quintet, are among the finest, freshest, and most original things he ever wrote.

No country except his own has realised so far his greatness to the full. By a remarkable coincidence, just before his death, in the New York *Musical Quarterly*, appeared an article on him, by Mr. Aaron Copland. It is entitled 'Gabriel Fauré, a Neglected Master,' and this title expresses the position quite accurately.

One vainly wonders why Fauré's music, with its perfect atticism and far-reaching originality, should have remained neglected or under-rated outside France. It is precisely the kind of music that would be expected to attract and retain the attention of all cultured and sensitive music-lovers. It is fraught with inner significance, graced with beauty of the most arresting kind, and always delightful in proportion and workmanship. You may revert to it time after time, and ever be finding fresh reasons for admiring and loving it: and you will wonder how it can come to pass that a work such as the lovely second Quintet or the song 'Diane, Séléné,' can be heard for the first time in any country without the event being noticed otherwise than by a couple of casual sentences in a few concert-notices (this, alas! is what happened in London). Other works of his—such as the beautiful 'Requiem' (Op. 48)—remain practically ignored. Let us hope that very soon the truth of Mr. Copland's statement, that 'it is time to give Fauré his rightful place in contemporary music,' will be universally acknowledged and acted upon.

This place is great from the historian's point of view as well as from the music-lover's. Fauré ranks with Lalo, Chabrier, Saint-Saëns, and Franck as a pioneer of the modern musical renaissance in France. Moreover, his activities continued long after the renaissance was an accomplished fact; and the same youthful vitality which informed his music characterised his teaching and his relations with the musical world around him. This outlook remained fresh and sympathetic to the last. It is no mere coincidence surely, that so great a number of the best French composers of to-day—Louis Aubert, Roger-Ducasse, Kœchlin, Ladmirault, Ravel, and Schmitt, among others—should have been his pupils.

France was fully aware of her debt to Fauré, and long is the list of honours—culminating in 1922 in a 'Hommage National,' the like of which had never before taken place except for Pasteur—bestowed upon him.

Shortly before his death, Fauré was engaged in completing a String Quartet which is, I understand, ready for publication.

M.-D. CALVO-COESSI.

## Answers to Correspondents

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.*

KENSINGTON.—So far as we know, no book gives an account of the meaning of Chopin's Preludes. You mention, as the type of explanation you require, the following 'programme note' on the A flat Prelude (? D flat):

'... its muffled A flat bell booming its solemn death message over the waters, and the little tear-laden boat of melody cradling its grief to silence on the ripples below.'

('Tear-laden boat of melody' is good!) A volume of such 'explanations' of all the twenty-five Preludes would be enough to make poor Chopin turn. Don't give your mind to such things. Doesn't the music itself say enough already? And isn't it better that this Prelude should mean half-a-dozen different things on as many days, or in accordance with the listener's frame of mind, than that it should be limited to the expression of one idea? Scuttle that tear-laden boat!

A. H. W. writes quoting this passage from Stanford's book, 'Musical Composition' (author's capitals):

'It is an absolute necessity for the composer that he should STUDY THE PURE SCALE AND WRITE IN IT.'

Our correspondent asks 'Why'? So do we. We remember hearing Stanford say pretty much the same thing at a Musical Association meeting. He led into it by condemning the whole-tone scale on the ground that it was possible only on instruments of equal temperament (pianoforte, organ, harp). No string player could manage the whole-tone scale because of the impossibility of getting the octave dead true. (We hope we have this right!) All great composers from Palestrina to Wagner (said Stanford) accepted the tempered scale, but when they composed they always had the true scale (unequal temperament) in mind. Stanford may have been right about the older composers, but we doubt if many composers of to-day give a thought to the difference between the true and tempered scales.

H.2.—You have made a good start with your folk-song library. You ask for still more treatises and collections. Here are some: Cecil Sharp's 'Folk-song: Some Conclusions' (Barnicote & Pearce, Taunton; and Novello); 'English Folk-songs from the Southern Appalachians,' by Olive Dame Campbell and Cecil Sharp (G. P. Putnam's Sons); 'English County Songs,' Lucy Broadwood and J. A. Fuller-Maitland (Leadenhall Press); 'Folk-songs from Somerset,' Cecil J. Sharp and the Rev. Charles L. Marson (Schott); 'School Songs,' Cecil J. Sharp, five sets (Novello); 'English Folk-Carols,' Cecil J. Sharp (Wessex Press, Taunton, and Novello); and the various collections by Sharp, Butterworth, Vaughan Williams, and Hammond, issued by Novello. The above are only a small proportion of the available material, but it should keep you happily busy for a time.

FRANK.—(1.) A grand pianoforte is, of course, better than an upright, all things being equal. We prefer not to recommend any particular make. There are now so many good ones that, to be fair, we should have to give a catalogue. In so large a town as yours there must be reliable dealers galore. Go to them, and if you can obtain the advice of a professional musician of good standing (paying a small fee, of course), so much the better. (2.) The Novello Edition of Bach's organ music can hardly be bettered. It is particularly valuable so far as the Chorale Preludes are concerned. Begin with Book 1, the Eight Short Preludes and Fugues, and at the same time work at some of the easier Chorale Preludes (for manuals only) in Books 18 and 19.

F. S.—(1.) To give such a list as you ask for would take up far too much space (and, incidentally, a lot of our time as well). Moreover, the question of taste comes in; the songs that we like might leave you frigid. As you are within a short run of the West End, you can easily make



your own choice at the publishers. (2.) As you are able on occasion to use your head register, you should note carefully the sensations that go with it. Reproduce the sensation, and you reproduce the right tone. This seems a rough and ready way of going to work, but we have known it to succeed when subtler and grander-sounding methods have failed. Jordan is occasionally still to be preferred to Abana and Pharpas!

EARNEST INQUIRER asks for information 'about those guilds or societies which undertake to finance the concert or recital that an aspiring student may wish to hold in London, on payment of a regular yearly sum for a fixed period.' We know of no such open-handed societies. The only title that occurs to us is that of the Guild of Singers and Players (74, Grosvenor Street, W.1), which is an organization for the qualified professional, not the 'aspiring student.'

MON.—By 'Triple rhythm' you probably mean 'triple time'—3-2, 3-4, 9-8, &c. You ask how you are to 'determine the existence' of three-bar rhythm. Only by examining the passage, and so discovering which are the strong bars, just as you would look for the strong beats in a bar. Turn up the well-known passage in the *Scherzo* of the Ninth Symphony, and practise beating the passages where Beethoven directs 'rhythm of three bars' and 'rhythm of four bars.'

AN INQUIRER.—Question not clear. Do you mean pianoforte *duets*, and pianoforte quartets—that is, works for three stringed instruments and pianoforte? In any case, we can hardly advise you in choosing works of the kind for players 'in the intermediate stage.' Ideas vary as to such stages. You are so near London that you can easily go to a good music shop, explain your wants, and make a far better choice than we could proffer.

L. L. H.—The 'Christmas' Oratorio will be performed at St. Anne's, Soho, on December 13 and 20, and January 3, at 3.30; at St. Alban's Abbey (Parts 1 and 2) on December 16, at 8; and at St. Stephen's, Bow (Parts 1 and 2), on December 28, at 6.30. There will no doubt be other performances in or near London, announcements of which will probably be made in the press.

N. C.—We know of no book dealing with the use of the organ with orchestra, the filling-in of wind parts, &c. The matter is one for taste, commonsense, and a good knowledge of the particular organ. A book could be of little use here. There is an abundance of literature on organ construction. You appear to have missed our reply to you on this point in the November issue. Look it up!

WALDSTEIN.—Why bother about a 'full list of modern books embracing pianoforte teaching from the beginning'? If we understand your needs aright, your best plan is to start work under a first-rate teacher and go all out for the L.R.A.M. or A.R.C.M. Teachers' Diplomas. We do not know if the player you mention gives lessons. We should think not, as he is so much on tour.

F. M. M.—There is no 'method' for discovering the different keys of a work apart from key-signature. Modulations are sometimes so transitory that the question of a new key does not arise. If a new key is established, your sense of tonality should tell you which. The study of Tonic Sol-fa will help your feeling for key and key relationship.

A. M.—For your pupil 'with small hands,' able to play d'Arquin's 'Cuckoo,' you cannot do better than follow on with the 'Inventions' of Bach, proceeding to the easier of the '48.' Try also some movements from Handel's Suites and from Bach's 'French' Suites.

C. R. C.—The best Beethoven book we know on the scale you desire is by Chantavoine, in the series 'Maîtres de Musique,' published by Alkan, Paris. It may be had from Novello. We do not think an English version has appeared.

H. H. B.—You can hardly prepare for the A.R.C.O. without taking lessons. Ask your teacher for advice as to the most useful books for study.

R. F. W.—Bach's 'Let us but rest awhile,' used as a test-piece at Blackpool, is published by Augener in a set of Bach solos edited by Prout. It may be had separately.

L. J. W.—Parry's 'Jerusalem' is simply a unison song. It belongs to no special category. We should certainly not call it an idyll, as you suggest.

C. H. S.—For your lectures on the growth of pianoforte music consult Herbert Westerby's recent book, 'The History of Pianoforte Music' (Kegan Paul, 12s. 6d.).

W. W.—Chester's publish a large number of songs for all voices by later Russian composers. Write for a list.

#### GAS FIRES AND THE PIANOFORTE

Apropos of the inquiry on this subject by 'H. K. W.' in our last issue, we have received from the British Commercial Gas Association a letter and pamphlet containing the best of evidence that a properly constructed gas-fire has no ill effects on the pianoforte. The fact of such fires being extensively used in studios by pianoforte manufacturers and others is sufficient testimony.

#### THAT COPYRIGHT QUESTION!

We thought we had done with it, but several letters lie before us asking, 'How do I copyright?' &c. Full information was given in this column in our issue of August, and references were also made to the subject in June and July. We shall never return to it.

#### TWO-MANUAL AND PEDAL PIANOFORTES

Several readers write wishing to get in touch with 'L. C.,' whose inquiry on the above appeared last month. We did not keep 'L. C.'s' address; if he will send it we will bring the parties together.

### Miscellaneous

Proof of the excellence of the musical work done at the Godolphin School for Girls, at Salisbury, is shown by programmes just received. On November 7 a miscellaneous concert was given, at which the junior orchestra played pieces by Dyson and Taylor, the seniors taking part in the *Andante* and *Presto* of Mendelssohn's G minor Pianoforte Concerto (soloist, Sally Marks). Songs and instrumental solos by Elgar, Dunhill, Ireland, Reger, &c. were also given. On the following day Purcell's 'Dido and Æneas,' arranged for female voices, was performed. The conductor on both occasions was Miss Nellie Harding.

The prospectus of the Glasgow Bach Society shows capital enterprise. An orchestral section has been formed; two chamber concerts will be given; and among the plans for the season are stage performances at the Lyric Theatre of the 'Peasant' and 'Coffee' Cantatas, with incidental dances to music taken from the Suites. Mr. A. M. Henderson, owing to pressure of work, having resigned the conductorship, Mr. J. Michael Diack, the founder of the Choir and its former conductor, will return to the rostrum and share the office with Mr. F. H. Bisset.

The excellent concerts given by the League of Arts at the Victoria and Albert Museum have re-commenced. They will take place on Saturday afternoons at 3. Admission is free, but you are expected to support the scheme by buying a sixpenny programme. The performers include Miss Sybil Cropper, Mr. Harold Craxton, Mr. John Goss, Mr. George Parker, the London Male-Voice Octet, Mr. Murray Lambert, Mr. Reginald Paul, the Ladies' String Quartet, the League of Arts Choir, &c.

The Hobart Orchestral Society, a body of fifty-three players, gave the following programme on September 9, under the direction of Mr. J. Glanville Bishop: the 'Hebrides' Overture, 'Carmen' Suite, Schubert's 'Unfinished' Symphony, and Massenet's 'Scènes Pittoresques.'

The People's Palace Choral and Orchestral Societies, conducted by Mr. Frank Idle, opened their season on November 15 with 'Elijah,' the soloists being Miss Stiles Allen, Miss Edith Furmedge, Mr. Spencer Thomas, and Mr. Topliss Green.

'The Revenge,' and a selection from Gounod's 'Faust,' with some orchestral works, will be performed at the Town Hall, Ealing, on December 17, at 8, by the West Middlesex Musical Society.

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Congregational singing of the Psalms is difficult to accomplish; the rhythm is neither that of bars nor of musical phrase, but of the literary accent of the verse. The Barless Psalter has been framed with this in view, rejecting as false the idea that an Anglican chant sets the Psalms partly to free recitation and partly to a strict musical measure. Practically it revises Anglican chanting upon the basis of plainsong chanting, holding that the value of the notes must be considered as relative to the value of the syllables. Very few markings, therefore, are required to show the relation between the words and the music, and anyone may quickly master its principles without technical knowledge. From that point of view it should help congregations to join intelligently in Psalms and Canticles.

### THE MORNING POST.

In the matter of Church Music there is a notable issue in the form of a "Barless Psalter." The system is simple and the marking clear.

### THE DAILY TELEGRAPH.

The Barless Psalter is likely to prove a boon to those interested in congregational singing of the Psalms in church, and anxious to improve it. The congregational singing in our Anglican churches is not a feature to be proud of, and a careful study of this capital little book may lead to a better state of affairs. The detailed instructions are comprehensive and simple.

### THE GUARDIAN.

The Anglican Church has had to pay heavily during some two centuries or more for the hard and mechanical treatment of Psalms and Canticles brought about by the introduction of the barred music of Anglican Chants . . . in place of the older and more flexible rhythm of unbarred plainsong. The result was . . . to destroy congregational singing . . . and to murder the magnificent prose rhythms of the Psalter. . . . It has been demonstrated that the Anglican Chant can be adequately handled by subordinating the musical accent strictly to the words, and by the selection of appropriate chants. . . . Mr. Marshall . . . makes a more practical suggestion in eliminating the bars from the Anglican Chant, and setting free the rhythm to keep pace with the words. This has certainly much to be said for it,—it is indeed a step forward, if not the last word. He admits stresses on words to mark meaning, but not to harden the time. His book, which has been prepared with the assistance of his capable organist, Mr. Seymour Pile, may be commended to all who are interested in this important feature of our worship.

### THE CHURCH TIMES.

A little book has just been published which demands, and deserves, more than passing notice. Published in much the same format as *The Cathedral Psalter*, it proclaims itself to be *The Barless Psalter, pointed for use with Anglican Chants: an Easy Book for Choir and Congregation*. Note the last word. . . . The Barless Psalter (in spite of, or because of, its lack of bars) is simplicity itself, and could be rendered with ease by any average village choir and congregation.

If I were in the position of a choir-master and had a free hand, I should scrap my existing stock of Psalms—by this time probably fairly worn-out and meet for destruction—and I should, without doubt, experiment upon this extremely sensible book.

### THE ORGANIST AND CHOIRMASTER.

This is quite the best Psalter for Anglican Chants we ever remember to have seen. . . . With the suppression of accents during the chant inflexion, it has become possible to avoid to a very large extent the usual objectionable "clatter" on such final words as "righteousness," "testimonies," &c. This fact alone ought to commend the book to the notice of choir-masters who desire to secure smoothness and fluency in their Psalmody. . . . The Barless Psalter seems to us to be the *ne plus ultra* of the Anglican chanting system.

### MUSICAL OPINION.

In the work now under notice, we see nothing of editorial peculiarities; the whole book is the exposition of a principle,—a sound, reasonable, and intelligible principle such as has been enunciated time after time in theory and almost always missed in practice. The editors certainly are justified when they say in conclusion that they have no apology to offer for this book. It certainly needs none, nor will its use need any justification. It really does seem to succeed where so many other books have failed.

### MUSICAL NEWS.

The Barless Psalter is a thoughtful contribution towards the solution of the problem of chanting. It is simple in principle, the pointing is dignified, and as the editors have favoured trochaic endings, the "chattering finals" have been eliminated.

### THE CHOIR.

If a suitable system can be devised, there is no reason why the chanting of a psalm should not be almost as easy to the ordinary congregation as the singing of a metrical hymn; and the nearest approach to the required simplicity will, we think, be found in the Barless Psalter. . . . The Barless Psalter clearly foreshadows a better state of things, and with its help the day should not be far distant when the chanting of the psalms is as easy an exercise as the singing of a hymn.

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 Air MY HEART EVER TRUSTING ("God so loved the world").  
 Air O GRANT US, MIGHTY LORD ("Jesus, now will we praise Thee").  
 Air SIGHING, WEEPING ("My spirit was in heaviness").

#### TENOR.

Air LORD, TO US THYSELF BE SHOWING ("Bide with us").  
 Recit. WHY HAST THOU THEN ("My Spirit was in heaviness").  
 Air FAST MY BITTER TEARS " " "  
 Air REJOICE, O MY SPIRIT " " "  
 Recit. THE MIGHTY GUARDIAN ("Thou Guide of Israel").  
 Air HIS FACE MY SHEPHERD " " "  
 Air AND WHY ART THOU, MY SOUL ("When will God recall").

#### ALTO.

Air THOU, WHOSE PRAISES NEVER END ("Bide with us").  
 Recit. THE FATHER HATH APPOINTED HIM ("God goeth up").  
 Air MY SPIRIT HIM DESCRIBES ("God goeth up").  
 Air INTO THY HANDS ("God's time is best").  
 Air REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

#### BASS.

Recit. HE COMES, THE LORD OF LORDS ("God goeth up").  
 Air 'TIS HE, WHO ALL ALONE ("God goeth up").  
 Recit. IT IS NOT MINE ("God so loved the world").  
 Air ON MY BEHALF " " "  
 Recit. YEA, THIS THY WORD ("Thou Guide of Israel").  
 Air WHOM JESUS DEIGNS " " "  
 Air YET SILENCE ("When will God recall").

### SECOND SET.

#### SOPRANO.

Air OPEN WIDE, MY HEART ("Come, Redeemer").  
 Air FATHER, WHAT I PROFFER ("Give the hungry man thy bread").  
 Air COME, VISIT, YE GLOWING ("How brightly shines").  
 Air I HAVE WAITED FOR THE LORD ("If thou but sufferest").

#### TENOR.

Recit. THE SAVIOUR NOW APPEARETH ("Come, Redeemer").  
 Air COME, JESU, COME ("Come, Redeemer").  
 Air WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").  
 Air TUNEFUL HARPS AND VOICES ("How brightly shines").  
 Air THOU ART MY GOD ("Lord, rebuke me not").

#### ALTO.

Air GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").  
 Air JESUS SLEEPS ("Jesus sleeps, what hope remaineth").  
 Recit. INCLINE THINE EAR ("Lord, rebuke me not").  
 Air THE LORD HATH HEARD ("Lord, rebuke me not").  
 Air ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

#### BASS.

Air THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").  
 Air DO THINE ALMS ("Give the hungry man thy bread").  
 Air WITH JESUS WILL I GO ("Wailing, crying").  
 Recit. AH, WHEN ON THAT GREAT DAY ("Watch ye, pray ye").  
 Air BLESSED RESURRECTION DAY " "

### THIRD SET.

JUST PUBLISHED.

#### SOPRANO.

Recit. O LORD, HEAR ME WHEN I CALL ("Lord, rebuke me not").  
 Air HOW LONG, O LORD " " "  
 Air O PRAISE THE LORD ("O praise the Lord").  
 Recit. O JESU, OUR REDEEMER ("There is nought of soundness").  
 Air HEarken WHEN WITH TREMBLING ACCENTS " " "  
 Air THOUGH REVILING TONGUES ASSAIL ME ("Watch ye, pray ye").

#### TENOR.

Recit. LORD, WHY SO FAR AWAY ("Jesus sleeps").  
 Air IN BILLOWS THE RIVERS OF BELIAL ("Jesus sleeps").  
 Recit. O HAPPY TOWN, O FAVOURED LAND ("Praise thou the Lord").  
 Air O BLEST ARE ALL THAT FEAR HIM " " "  
 Recit. REJECT IT NOT ("Sages of Sheba").  
 Air SAVIOUR, TAKE ME FOR THINE NOW ("Sages of Sheba").  
 Air UPLIFT YOUR HEADS ON HIGH ("Watch ye, pray ye").

#### ALTO.

Air BE WELCOME, THOU GREAT ANGEL ("O teach me, Lord").  
 Air AH, TARRY YET ("Praise our God").  
 Air GOD IS EVER SUN AND SHIELD ("The Lord is a sun and shield").  
 Recit. BE STEADFAST IN AFFLICTION ("Wailing, crying").  
 Air PAIN AND SORROW WORK SALVATION " "

#### BASS.

Air GOD, WHOSE POWER ("Let songs of rejoicing").  
 Recit. ALTHOUGH AN HOST ENCAMP ("Lord, rebuke me not").  
 Air O LORD, THY MERCY " " "  
 Air FARE YE WELL ("O teach me, Lord").  
 Recit. THESE THINGS THAT ISAIAH OF OLD ("The Sages of Sheba").  
 Air GOLD OF OPHIR IS BUT VAIN " " "  
 Air AH, WHERE SHALL I SUCCOUR ("There is nought of soundness").

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Cradle Song ... ..	Schubert	Sailor's Song, The ... ..	Haydn
Evening Star, The ... ..	Schumann	Slumber, beloved ... ..	Bach
Fisher's Song ... ..	Schubert	Smiling dawn of happy days, The ... ..	Handel
Free mind, The ... ..	Schumann	Thou art repose ... ..	Schubert
Garland, The (By Celia's Arbour) ... ..	Mendelssohn	Though far away ... ..	Mendelssohn
Gentle zephyr ... ..	W. Sterndale Bennett	Thou'rt like unto a flower ... ..	Schumann
Holiday on the Rhine, A ... ..	Schumann	To Music ... ..	Schubert
Huntsman, rest ... ..	Schubert	Trust in Spring ... ..	Schubert
I love thee... ..	Beethoven	Two Grenadiers, The ... ..	Schumann
Joy of Spring, The ... ..	Mendelssohn	Wanderer's Night-Song ... ..	Schubert
Know'st thou the land? ... ..	Beethoven	Where'er you walk ... ..	Handel
Lay of the imprisoned huntsman ... ..	Schubert	Where the Bee sucks ... ..	Arne
Litany ... ..	Schubert		

## VOLUME III.

### THIRTY-EIGHT CLASSICAL SONGS.

Art thou troubled (Dove sei) ... ..	Handel	Memory, A ... ..	Brahms
But the Lord is mindful of His own ... ..	Mendelssohn	Morning Song ... ..	Mendelssohn
Butterfly, The ... ..	Cornelius	Nazareth ... ..	Gounod
Courage ... ..	Schubert	Nymphs and Shepherds ... ..	Purcell
Dawn, gentle flower ... ..	W. Sterndale Bennett	O my love's like the red, red rose ... ..	Schumann
Deep treasur'd in my heart ... ..	Schumann	O rest in the Lord ... ..	Mendelssohn
Erlaf-lake ... ..	Schubert	O think of me ... ..	Cornelius
Fishermaiden, The ... ..	Schubert	Ode to joy... ..	Schubert
Full-orbed moon, The ... ..	Schubert	Off in my dreams ... ..	Cornelius
Good-night, my dearest child... ..	Brahms	Oh! had I Jubal's lyre... ..	Handel
Greeting to Spring, A ... ..	Schumann	Out over the North ... ..	Schumann
How beautiful are the feet ... ..	Handel	Peace ... ..	Schubert
I will sing of Thy great mercies ... ..	Mendelssohn	Sandman, The ... ..	Schumann
In May ... ..	Schumann	Secrets ... ..	Schubert
Know'st thou the land? ... ..	Schubert	Sing, Maiden, sing ... ..	W. Sterndale Bennett
Lark, The... ..	Rubinstein	Spring advancing (Frühlingsglaube) ... ..	Mendelssohn
Let the bright Seraphim ... ..	Handel	Swallow's flying west, The ... ..	Brahms
Little Sandman, The ... ..	Brahms	Trout, The ... ..	Schubert
Lord of our being (Sorge nel petto)... ..	Handel	Violets ... ..	Cornelius

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Children at play ... ..	Mozart	My heart ever faithful ... ..	Bach
Come let us all this day ... ..	Bach	Now fades the sun's last lingering ray ... ..	Franz
Flower thou resemblest, A ... ..	Rubinstein	O come, do not delay ("The Marriage of Figaro") ... ..	Mozart
Gentle flowers ("Faust") ... ..	Gounod	Organ-grinder, The ... ..	Schubert
Gentle touch, The ... ..	Goetz	Orpheus with his lute ... ..	Sullivan
Greenwood calls, The ... ..	Schubert	Prepare thyself, Zion ... ..	Bach
Harper's Song, The ... ..	Schubert	Serenade ... ..	Gounod
I attempt from love's sickness ... ..	Purcell	Shepherds, The ... ..	Cornelius
It was a lover ... ..	Morley	Tender wood-dove ... ..	Gounod
Jerusalem ... ..	Mendelssohn	Under the greenwood tree ... ..	Arne
Lass with the delicate air, The ... ..	Arne	Violet, The ... ..	Mozart
Legend ... ..	Tchaikovsky	Walnut-tree, The ... ..	Schumann
Like to a linden tree ... ..	Dvorák	When all was young ("Faust") ... ..	Gounod
Longing ... ..	Schubert	When daisies pied ... ..	Arne

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